



प्रतिध्वनि कला एवं
संस्कृति की

ISSN 2349 - 137X
UGC CARE-listed, Peer Reviewed Journal

आर्य लोक

वर्ष-10, अंक - 20, 2024
(जुलाई-दिसम्बर)



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(अर्धवार्षिक शोध पत्रिका)

सम्पादक

डॉ. मधु रानी शुक्ला

सम्पादक मण्डल

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सह सम्पादक

सुश्री शाम्भवी शुक्ला



व्यंजना

आर्ट एण्ड कल्चर सोसाइटी

109 डी/4, अबुबकरपुर, प्रीतम नगर, सुलेम सराय

प्रयागराज - 211011

अनहद लोक

(प्रतिध्वनि कला एवं संस्कृति की)

सम्पादक : डॉ. मधु रानी शुक्ला
सम्पादक मण्डल : डॉ. मनीष कुमार मिश्रा, डॉ. धनंजय चोपड़ा, डॉ. ज्योति सिन्हा
सहायक सम्पादक : सुश्री शाम्भवी शुक्ला
मल्टीमीडिया सम्पादक : श्रेयस शुक्ला

प्रकाशक एवं वितरक :
व्यंजना (आर्ट एण्ड कल्चर सोसाइटी)
109 डी/4, अबुबकरपुर, प्रीतम नगर
सुलेम सराय, प्रयागराज - 211 001
मो. : 9838963188, 8419085095
ई-मेल : anhadlok.vyanjana@gmail.com
वेबसाइट : vyanjanasociety.com/anhad_lok

मूल्य : 300/- प्रति अंक, पोस्टल चार्जेज अलग से
सदस्यता शुल्क
वार्षिक : 700/-
तीन वर्ष : 2,100/-
आजीवन : 15,000/-

संगीत नाटक अकादेमी के सहयोग से प्रकाशित

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 - समस्त न्यायिक विवाद क्षेत्र इलाहाबाद न्यायालय होगा।

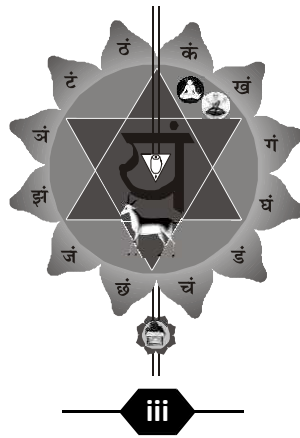
मुद्रक :
गोयल प्रिन्टर्स
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अनहद-लोक
ISSN : 2349-137X

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सम्पादकीय

‘अनहद लोक’ अंक-20 आप सभी के शुभ हाथों में सौंपते हुए अत्यंत हर्षित हूँ एवं आपकी मिल रही सकारात्मक प्रतिक्रियाओं से अत्यंत प्रसन्नता का अनुभव कर रही हूँ, इसी प्रकार अपनी समीक्षात्मक दृष्टि से प्रतिक्रिया देते रहें। प्रस्तुत अंक में संगीत से जुड़े विभिन्न विषयों का समावेश है।

संगीत विषय पर जब ऐतिहासिक परिपेक्ष्य से दृष्टि डालें तो ऋग्वैदिक काल से लोग व्यवस्थित जीवन व्यतीत करने लगे थे, गृह निर्माण करके कृषि तथा व्यवसाय से भरण-पोषण करते थे। संगीत, सामाजिक संगठन का आधार बिन्दु था वो पारिवारिक, सामाजिक कृत्यों में मुख्य भूमिका निर्वहन करता था, समाज में आस्तिक्य विचारधारा का प्रभाव अधिक था तो पुरुष-स्त्री, धार्मिक कृत्यों को भी संगीतमय रूप से ही करते थे, सोमरस पीकर नृत्य का वर्णन भी मिलता है।

ऋग्वैदिक काल तक गात्रों की व्यवस्था भी थी, संगीतज्ञ कई वर्गों में थे वो कालक्रम के अनुसार संगीत का प्रदर्शन किया करते थे सामान्य जन भी रसिक वर्ग के थे वो कला का आनन्द लेते थे वैदिक व लौकिक संगीत दो धाराओं में प्रवाहित था वैदिक संगीत ऋषि-मुनियों की वाणी से प्रस्फुटित होता था तो लोक संगीत की भी पृष्ठभूमि उच्चकोटि की थी। उस समय के लोक संगीत अधिकतर कलात्मक होते थे उनमें ऐसी कलाएं गुम्फित रहती थी कि जो सामाजिक संस्कारों, हर्षोल्लास के वातावरण के अतिरिक्त आर्यों को युद्ध में विजय श्री उपलब्ध कराएं, क्योंकि लोक संगीत का प्रयोग प्रायः हर्ष उल्लास व युद्ध की अवधि में होता है जो आर्यों के नैतिक जीवन को ऊपर उठाए।

ऋग्वैदिक कालीन संगीत ब्राह्मणों के हाथों में होता था। लोक संगीत की रचना भी प्रायः ब्राह्मण लोग करते थे, वे ही इस बात का निर्णय करते थे कि कौन सी कथा नृत्य में गुंथ कर मानव जीवन को उच्च बना सकती है, संगीतज्ञ सामान्यतः सब वर्गों में नहीं पाये जाते थे, प्रायः वे ब्राह्मण ही होते थे, क्योंकि उन्हें कला साधना का सुअवसर मिलता था। उनका कार्य कला और साहित्य द्वारा समाज के चरित्र को उच्चतम शिखर पर पहुँचाना था।

इस युग में गायक, वादक, नर्तक तीनों प्रकार के कलाकार मिलते हैं। वीणा वाद्य का मुख्य स्थान था। गायन व वीणा वादन दोनों का मुख्य संबंध था स्त्रियाँ गायन वादन दोनों में विशेष रुचि रखती थी। संगीत के सार्वजनिक समारोहों में स्त्रियाँ नृत्य में खुलकर भाग लिया करती थीं। ऋग्वेद में मृदंग, वीणा, वंशी, डमरू आदि वाद्य यंत्रों का वर्णन मिलता है।

ऋग्वेद के अतिरिक्त तीन और वेद रचे गये सामवेद, यजुर्वेद, अथर्व वेद, ये सभी ऋग्वेद के बाद की रचनाएं हैं। सामवेद में संगीत को नियम और विधान में आबद्ध कर दिया गया था। यहाँ सर्वप्रथम तीन स्वरों का प्रयोग होता था जिनको उदात्त, अनुदात्त, स्वरित कहते थे, कालान्तर में एक-एक स्वरों का विस्तार होता गया, वैदिक

काल में ही सामगान सप्तस्वरों में होने लगा। जिसका प्रमाण माण्डुक्य शिक्षा में भी मिलता है -

‘सप्त स्वरस्तु गीयन्ते सामाभिः सामगैबुधैः’

पाणिनी तथा नारदीय शिक्षा में निम्न श्लोक से सप्त स्वर के आधार उदात्त, अनुदात्त, स्वरित का पता चलता है-

‘उदात्ते निषाद गान्धारावनुदात्त रिषभ धैवतो।

स्वरितप्रभवाहते, षड्ज मध्यम पञ्चमाः॥

सामगान के तीन मुख्य भाग थे- प्रस्ताव, प्रतिहार, उद्गीद् तथा उनके तीन उपांग-हिंकार, उपद्रव व निधन थे, कालान्तर में यही ‘ध्रुपद’ के पद बने। ये शास्त्रीय परंपरा के कठोर नियमों से बंधे थे अतः सामान्य जन की सुविधा के लिए ही लोक गीत, जातीय गीत तथा ऋतु गीतों का प्रचार हुआ। वैदिक युग में सांगीतिक निर्माण व्यावसायिक न होकर आध्यात्मिक रहा।

वैदिक संगीत में ‘संगीत’ भक्ति का साधन ही था। भक्ति के ही अनुष्ठानिक कर्म, उपासना, ज्ञान आदि की भूमिकाओं तक संगीत का कार्यक्षेत्र सीमित था। सांगीतिक उपासना का भाव विश्व को भारत के वैदिक युग से प्राप्त हुआ। संगीत को ईश्वर तक पहुँचने का सबसे सरल माध्यम माना गया है। पवित्र हिंकार से प्रारम्भ तथा निधन से अंत तक यही भावना प्रमुख थी।

वैदिक युग में ‘वीणा’ मुख्य वाद्य था, उसके कई नाम थे महती, कच्छपी, पिनाकी, कात्यायनी, रावण हत्या, मत्त-कोकिला, औदुम्बरी, घोषवती, जया, जेष्ठा, वैदिक युग में इसके निर्माण के सभी पक्षों - धातु, पदार्थ, काष्ठ, सारिका, नखी, घोड़े के केश वगैरह की भी व्यवस्थित जानकारी रखते थे। धीरे-धीरे पत्थरों से भी नवीन वाद्यों का निर्माण होने लगा, चमड़े का उपयोग भी वाद्य की बनावट में किया जाने लगा। वीणा का मुख्य प्रचार ब्राह्मण आरण्य और सूत्र काल में ज्यादा हुआ, इसके अनेक प्रकार सामने आये जैसे गज से बजाने की वीणा, पिनाकी दण्ड से बजाने की वीणा, शततंत्री वीणा। भारत के वैदिक युग की वीणा के मधुर स्वर विश्व के सभी सांगीतिक वाद्यों के स्वरों में श्रेष्ठ व कलात्मक माना गया है साथ ही इसे बीज रूप में स्वीकारा गया है।

वस्तुतः वैदिक संस्कृति संगीत की पृष्ठभूमि पर ही वर्तमान संगीत की आधारशिला रखी गयी, यज्ञ स्थलों से मंदिरों तक तथा मंदिरों से मंच तक का सफर तय करते हुए व्यवसायिक रूप से मान्यता प्राप्त करते हुए प्रवाहमान है। भारतीय संगीत ने आज भी अपनी आध्यात्मिकता, लालित्य, सौन्दर्य, रसात्मकता को अक्षुण्य रखा है, इसीलिए विश्व स्तर पर प्रणम्य है। केवल भारतवर्ष ही नहीं विश्व के किसी भी देश की साहित्य, कला, संस्कृति पर समीक्षात्मक दृष्टि डालेंगे तो उनकी जड़ें कहीं न कहीं वैदिक काल से जुड़ जाएंगी।

प्रस्तुत अंक संगीत के विविध विषयों पर एकाग्र है, जिसे गान, आतोद्य, नर्तन, थाती, सामायिकी, अंकन तथा प्रकीर्णक विभागों के अंतर्गत सुनियोजित किया गया है, जिसमें देश के प्रख्यात कलाविदों, शिक्षकों तथा शोधार्थियों के लेखों को सम्मिलित किया गया है, आपकी प्रतिक्रियाओं का इंतज़ार रहेगा, त्रुटियों के लिए क्षमा प्रार्थी हूँ।

डॉ. मधु रानी शुक्ला

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गान



'Thumari' : The way, It Comes To Us

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Abstract

'Thumari' is the most important form, next to Khayal. Centuries ago, this 'Thumari' form has its origin, but the 'Thumari' word is recently originated. We don't find its reference more than two hundred years ago, we could see its beginning in Dance and Drama at once i.e. in 'Malavikagnimitra' of Kalidas, Malavika is dancing with different 'abhinayas' before the king to the accompaniment of a song. Now, 'Thumari' is a very special form of Semi Classical Music.

Keywords :

Music, Khayal, Thumari, Bol-Banaav, Bol-Baant.

At first it is essential to think over the word 'Thumari' considerately. The root of the word is clear. It is 'Thum' or 'Thumakna' and denotes the kind of dancing and prancing that is associated with children generally. Thumari is one of its aspects, is also a meaning; dance step, the rhythm and the song associated with it. Sushila Mishra wrote about Thumari, "The very name of Thumari reveals close affinity with dance because 'Thumak' means a dance-step, and Thumak also suggests a small size or small stature. Thus the etymology of the name 'Thumari' indicates a small or short-song associated with dance."¹ Prof. Projesh Banerjee clarified the word 'Thumari' more and wrote, "It is advisable to strictly adhere to the inner significance of three devnagari alphabets which constitute the word 'THUMRI', namely, 'THU', 'MA' and 'RI'....The first

letter 'THU' (तु) signifies the word 'THUMAK', (तुमक) or the 'chaal'; the stately, slow, easy and graceful gait of the patterns and designs made by the unseen but imaginative lines of musical notes, as also the adagio proud strutting, dignified pace and the leisurely movements of the dancer, who dances in accompaniment of such music..... The second alphabet 'Ma' (म) stands for 'Mana' (मन) meaning both mind as well as heart; and the last letter "RI" (री), is the first one of the word 'RIJHANA' (रिझाना) the capacity to enchant."² He also expressed his view about singing style of Thumari, "Thumari provides a link between classical music and light music. The beauty of THUMARI singing consists in its ability to convey musically as many shades of meaning the word can bear.... It were the want in the manner of self-expression of poetic sentiments, and the

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

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monotony of keeping one-self in to the rigidity and limitations of the rules of 'Khayal'; which gave birth to Thumari. When Thumari came, in vogue, it was sung with Abhinay (अभिनय), i.e. with gestures, postures, and body movements.”³

There are many views regarding the origin and development of Thumari. According to Ashok Da Ranade, 'Khayal' and 'Thumari' were both reactions against the rigidity of the medieval dhrupad genre. The evolution of the Thumari, gathered momentum when the Khayal began to crystallize as a formalistic genre. He includes the evolution of the Thumari within the framework of a dialectic process in the musical culture... The Indian musical tradition has tended to create paralleled genres. One with a formalistic tendency, and the other giving the musician a wider scope for individual creativity... In the early twentieth century, the 'Bol Banaav' Thumari entered the mainstream through the musicianship of Khayal singers, primarily as a tale piece.⁴

The famous Musicologist Prof. Prem Lata Sharma also accepted that Thumari was related with "Old Prabandhgeet style" and has expressed her view, "The source of thumari-style may appropriately be traced from "nadvati" type of 'Gana-ela-prabandh' as explained by Matanga. It is supported by Sharangdeva's enunciation of pratigrhānika, sthaya-bhanjani and rupakalapti.”⁵ The 'Rupaka' songs of old age is now "Thumari". According to Dr. Amiya Nath Sanyal, "A class of 'Rupaka' songs of the old age, with all its characteristics, as stated in Sangeet-Ratnakar, appears to have been the precursor to musical forms of 'Thumari'. This suggests that Thumari had its deep root into the old music.”

Undoubtedly, Thumari is the second important vocal style after Khayal. Though, its origin is not obvious but many musicologists associate it with different old styles, different folk styles and 'Ragas'. In 15th century Damodar had described a song 'Thumari' (ठुमरी) which was sung by women with dance. Its special features has been described in 'Origin and Development of Thumari' : "The famous music treatise of the 15th century, Damodar, makes mention of a form called 'Thumari' which is replete with love-sentiments, not bound by constraints of prosodic rules, sweet as wine, the rhythm oriented 'Thumari' is sung by dancing females." Thus, before 15th century, there is no any historical description or trace of 'Thumari'.

Some important features of Thumari can be understood briefly with followings :

1. Originally it is a dancing song form.
2. Primely word based singing form in which ideas are shown in pada (Bol) with the help of gesture and posture.
3. Thumari is a northern vocal form which was performed by female dancer with song and action based dance. After that Thumari developed in a special type of singing form. Now a days, this particular vocal form is more prevalent.
4. The contribution of commercial society which was related with vocalists, accompanists and Kathak dancers was very important.
5. The vocal style of Thumari had been developed with Kathak dance in the regime of Vajid Ali Shah. Thence forward both became independent style.

6. Nawab Vajid Ali Shah, Sadique Ali Shah, Bhaiya Ganapat Rao, Kalkaji, Bindadeen Maharaj, Maujuddin Khan and Jagdip Mishra were the prominent figures whose contributions are very important to develop the modern Thumari.

7. The first half of the 15th century, Thumari had been performing publicly,

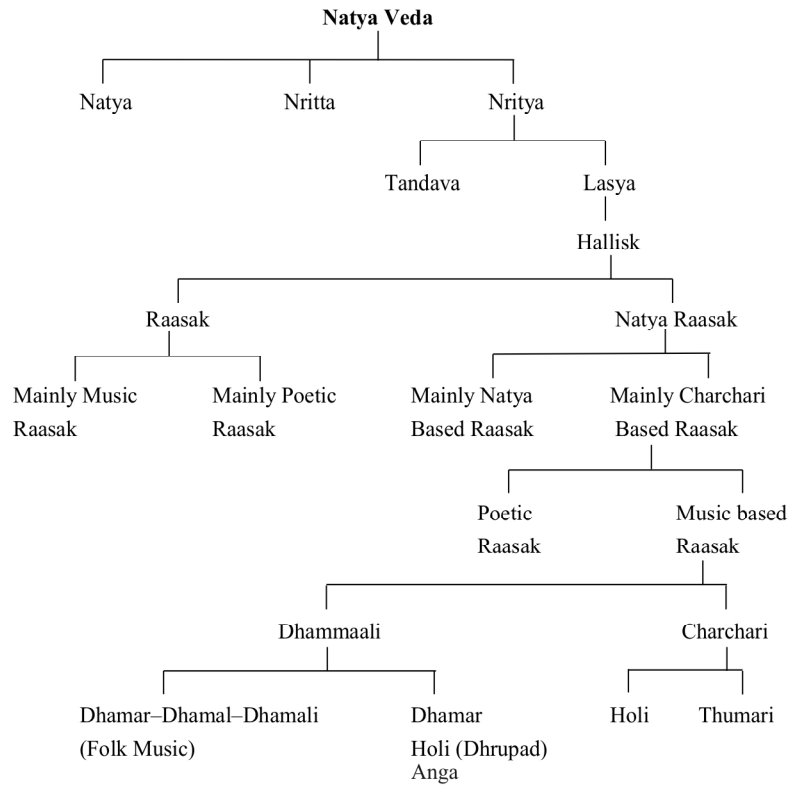
mainly by courtesans and professional dancers.

Now a days three dimensioned Thumari has been seen. These dimensions are as follow :

1. Purely with dance (Dancing song)
2. Only with acting and with gesture-posture (Acting song)
3. Only speech Independent (vocal style)

The origin of Thumari and its develop-ing journey have been shown by our musicians through the following demar-cations:

Journey of Thumari

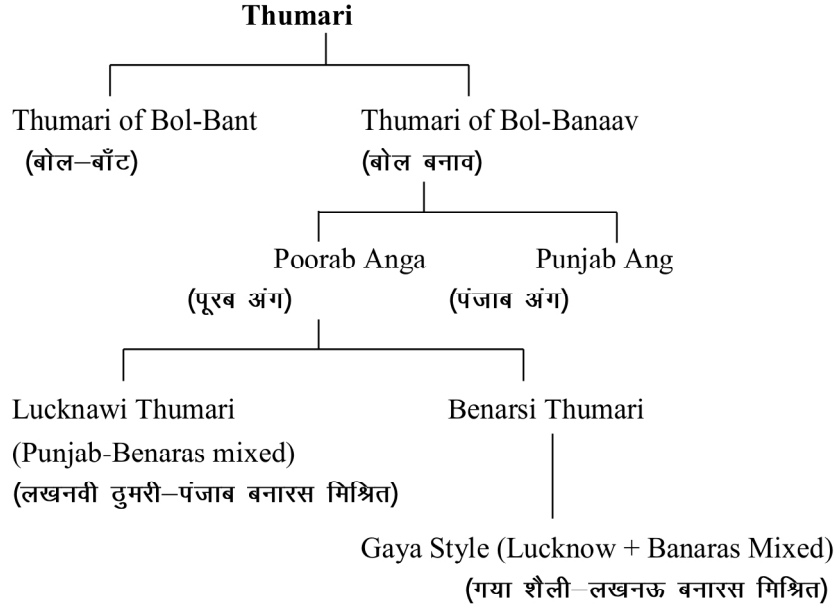


Originally, Thumari had been seen neglected for long time because it was sung by female dancers and it was known as a female singing style. Some prominent

female vocalists like Badi Moti Bai, Rasoolan Bai, Janaki Bai, Hushna Bai, Siddheswari Devi, Begam Akhtar (Akhtari Bai), Shobha Gurtu, Nirmla Shankar and Girija Devi

have established this as a particular vocal style and made it popular and important by their contributions. At present, Thumari is known for a very artistic vocal style and it has got a glorious place in Indian Music.

There are many kinds of Thumaris. It has been classified by following demarcations :



‘Thumari of Bol-Baant’ (बोल-बाँट की तुमरी) :- ‘Bol-Baantki Thumari’ also known as ‘Bandishi Thumari’ or ‘Laya-Bant ki Thumari. It is based upon the words. The word and the gesture are important in this particular style. Thumaris of Lucknow were ‘Bol-Bant Thumaris’. The Kathak dancers showed their gesture in such style. It had been sung with dance and gesture, Bindadeen Maharaj and Kalkadeen Maharaj were experts to perform it. Peter Manual has written about Bol-Baant Thumari, “Bandish Thumaris are light, lively songs, often written to accompany dance, emphasis is not on elaborate, leisurely, and sober melodic improvisation, but rather on ‘fast tans’ and ingenious rhythmic manipulation of the text in fast tempo”.⁶ He described about structural form of ‘Bandish Thumaris’

also and said, “Although the Bol-Bant or bandish Thumari resembled Chhota Khayal in text, tala, tempo and compositional structure.”⁷

The language of Bol-Baant Thumari is mainly in ‘Braj Bhasha’. It is based on ragas primely. It can be sung with any raga except some difficult ragas. The influences of some folk-tunes like Rasiya, Saawan, Malhar etc. have been seen also. Thumaris are being composed in Trital, Addha or Sitarkhani mainly. This kind of Thumari is popular in the western part of Lucknow specially Farrukhabad, Rampur, Bareli, Itawa, Mathura and towards Delhi etc. Themes are based on Radha-Krishna-Leela inwhich combination and separation of Radha and Gopies with Krishna have been shown mainly. This is also known

as Braj-Leela. Ustad Sadique Ali Khan established Lucknawi Thumari. Basically, he was a veteran singer of 'Khayal' style and he had adequate knowledge of musical elements. He is the father of Lucknawi Thumari. Kadarpiya, Bindadeen Maharaj, Bhaiya Saheb, Ganpat Rao, Khursheed Ali Khan, Inayat Hussain Khan and famous professional dancers (courtesans) Haider Jaan and Najma, also, were the prominent disciples of him. Lucknawi Thumari had been deteriorating since the beginning of 1920. Baba Nasir Khan was the last performer of Bandish ki Thumari and Bandish ki Thumari ended with him.

Pt. Vishnu Narain Bhatkhande also described about Bol-Bant ki Thumari in his book 'Kramik Pustak Malika' (Vol. 2-4). There are many Thumaris of Bol-Bant in the book. The composers of such Thumaris were Sanad Piya, Kadar Piya, Sughar Piya, Akhtar Piya, Daras Piya, Achpal, Har Rang, Premdasa etc. Many Thumaris of these composers have been sung in Khayal style. For example, Thumari of Sanad Piya, in raga Bhairavi, is as follow :

Sthai : "Kaisi ye Bhalayee, Kanhayee
Pania Bharat Mori
Gagari Girayee Karke Larayee."
Kaisi ye Bhalayee....

Antara : 'Sanad' Kahe, aise Dheeth
Bhayo Kanhayee,
Ka Karoon Mayee, Nahi Maanat
Kanhayee, Karat Ladayee"
Kaisiye Bhalayee

Thumari of Bol-Banaav (बोल-बनाव की ठुमरी) :

Bol-Banaav-ki-Thumari is a type of that Thumari in which vocal style is more

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ISSN : 2349-137X

dominant than Bandish. Bol-Baant and Bol-banaav both types of Thumari are proper in dancing with acting, but when Bol-banaav Thumari became well developed than probabilities of gestural expression, those classical musicians tried to adopt it but neglected dancing and acting. Prof. Projesh Banerjee expressed his idea in this context may be seen as follow- "The singers took part in Bol-Banaav-ki-Thumari, in which the emotional contents of the song were effectively brought out, but only through voice expressiveness, the beauty of the notes, voice modulations of swars (notes) combinations. It was the emotions that changed the style of singing."⁸

Bhaiya Ganpat Rao separated Thumari from dance form and imposed it with the help of intonation (Kakoo) and swar (note). The art of gestural expression had been started by him and such type of Thumari is followed by his disciples of whole country. This form became very popular in which Bol-Banaav is prime. Bhaiya Ganpat Rao, Maujuddin Khan, Raja Nawab Ali Khan, Abdul Kareem Khan etc. Contributed to promote Bol-Banaav ki Thumari, whereas Lalan Piya, Sanad Piya and Kuwar Shyam styles of Thumaris were of Bol-Baant, Bindadeen's Thumaris were with meaningful gestural expression, whereas Akhtar Piya and Kadar Piya's Thumaris were as 'Bol-Banaav'.

Susheela Mishra has written about its special features, "A Thumari exponent is one, who has a flexible melodious voice, an aesthetic and romantic temperament, fecund imagination and an exuberance of emotion that can interpret the 'Bols' in all their emotive shades.

'Bol-Banaav' Thumaris are sung in vilambit laya (Rhythm) and composed in

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Deepchandi, Jat and Punjabi taals generally. The Dadra of this style have been sung in Dadra, Kaharva and Rupak talas. Ragas which are influenced by folk tunes are used in the style. Specially Mand, Pahadi, Khamaj, Tilang, Gara, Jhinjhoti, Piloo, Barva, Kafi, Desh, Jogia, Bhairavi, Tilak Kamod etc. are used. Though, it has two parts—‘Sthai’ and ‘Antara’ with very short composition but it has different ‘Bol-Banaav’ and these Bol-Banaavs make it impressive. The tabla player uses generally a special type of Kaharwa which is known as ‘Laggi’ and ends it with ‘Mahara’ or ‘Tihai’.

The languages of Bol-Banaav-Thumaris are Braj, Avadhi and Bhojpuri. The words of Urdu are also used in it. These Thumaris are mainly based on ‘Shringar Rasa’ (Sanyog & Viyog).

There are two Angas of Thumaris which are known as Poorab Ang and Punjab Ang. From the eastern part of Lucknow towards eastern Uttar Pradesh to Bengal is known as Poorab Ang and from western Uttar Pradesh to Delhi, is known as **Punjab Ang** or **Pachhahi Ang**. The Thumari of Poorab Angas based on ‘Bol-Banaav’ Thumari primely and the thumari of Punjab Ang is based on ‘Bol-Baant’ Thumari primely. The art of telling new bols, imaginations, powers and notes with notes and expressions are the special features of ‘Poorab Ang’. It is related to heart and soul. Lucknow is the birth-place of ‘Poorab Ang’ and Nawab Sadique Ali Khan has been called the father of eastern Thumari. ‘Bol-Banaav’ Thumari is popular in eastern part of the country (Uttar Pradesh and Bihar), that’s why it is generally known as ‘Poorab Ang ki Thumari’ or ‘Poorab Thumari’. According to well-known singer

Mrs. Savita Devi, “The literary importance has been purely maintained with intonation of Bol-Banaav and proper way of using notes (swars) of ‘Badhat’ are the specialities of ‘Poorab Ang’. The Laggi’s ‘Bol-Banaav’ is also important in ‘Antara’. Mainly Thumaris of ‘Poorab Ang’ have been sung in ‘Jat-tal’.”⁹ The folk elements are also prime in the ‘Bol-Banaav’ Thumaris. The tunes are based on folk songs and folk tunes. The languages of the ‘Poorab-Ang’ thumaris are Avadhi, Bhojpuri etc. Chaiti, Kajari, Poorabi, Ghato etc. folk styles are seen in this particular Ang.

The emersion and concealment with Kan, Murki, Khatka, Jamjama, Gitkiri, Pukaar, Dhadan- Mudan, Gamakas are seen in the style to show pain, twitch, intonation etc. These expressive sounds are produced through different notes in this particular Ang.

Poorab Ang is divided into two styles :

- i) Lucknawi Style
- ii) Banarasi style.

Lucknow and Banaras cities are famous for Bol-Banaav Thumari, there is minor difference between two styles because of their own specialities.

The biggest aspect of the Thumari style of singing is ‘Baithak’ meaning thereby not the way we sit, but the fact that Thumari singing requires a special attitude and aptitude on an artist part-special sentiments, delicacy of feelings and the abundance of love in the heart, this ‘Baithak’ in Thumari is a state of mind, its soul and without which there can be no Ras or beauty.... however training and practices are equally important for the Thumari style without which cannot even take one single step.

Thumari has come to hear by singing style with classical slow, grave form of rhythm and tala. The presentation forms are different from other styles.

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डॉ. संध्या यादव

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सारांश :

सांगीतिक प्रस्तुति का ध्येय श्रोताओं एवं कलाकारों में भाव सम्प्रेषण कर आनंद की अनुभूति कराना है। तबले के प्रत्येक घराने की बन्दिशों में विविधता होने पर भी घरानों का उद्देश्य स्वर, लय एवं छंद से सांगीतिक आनंद प्रदान करना है। चाहे कोई भी शैली हो एकल तबला वादन एवं तबला संगति के उद्देश्य से निर्मित हुई है। वर्तमान में आज सम्पूर्ण संगीत जगत घरानों के दायरे से बाहर आ चुका है। आज कोई भी कलाकार किसी भी अन्य घराने की बन्दिशों का वादन कर सकता है। घरानों की कुछ रचनाओं में एकरूपता दिखती है। लेकिन यह स्पष्ट होना आवश्यक है कि चीजें अर्थात् रचना या बोल समूह एक हो जाने से घराना नहीं होता है। उसके लिए आवश्यक है कि उस शैली के ढंग से रचना को विकसित करना है, रचना का शब्द समन्वय, निकास, विस्तार, दाँए-बाँए का संतुलन इत्यादि बहुरूपता जब एक साथ आती है, तब घराना बनता है या दिखता है। इसलिए एक अच्छा संगीतज्ञ बनने के लिए आवश्यक है कि वह किसी एक गुरु के सानिध्य में रहकर तालीम ग्रहण कर संगीत की इन बारीकियों को सीखे।

बीज शब्द :

घराना, गुरु-शिष्य परंपरा, संस्थागत शिक्षा, कलाकार।

संगीत में घराने कब से है तथा कितने पुराने है, इसका शुद्ध समय बताना मुश्किल है। प्राचीन काल में संगीत में शिवमत, ब्रह्ममत, हनुमत तथा भरतमत जैसे विभिन्न मत थे। वैसे ही मध्य युग में ध्रुपद की चार बानियाँ- खंडार, नोहार, डागुर, गोबरहार प्रचलित थी। ध्रुपद के पश्चात् जब ख्याल आया तब 'घराना' शब्द का उद्भव हुआ। घराने वैदिक काल से है ऐसा कहना अनुचित नहीं होगा, क्योंकि घराने पहले भी थे पर कभी 'मत' के रूप में तो कभी 'बानि' के रूप में थे। घरानों का प्रचलन दोनों ही संगीत पद्धति में रहा है, चाहे वह उत्तर भारतीय संगीत पद्धति हो या फिर दक्षिण भारतीय संगीत पद्धति हो, बस अंतर

इतना है कि उत्तर में 'घराना' शब्द का तथा दक्षिण में 'संप्रदाय' शब्द का प्रयोग किया जाता है।

संगीत के शास्त्रपक्ष को पुस्तकों के माध्यम से सुरक्षित रखा जाता रहा है परन्तु घरानों के अस्तित्व के कारण ही संगीत का क्रियात्मक पक्ष वर्षों से संरक्षित है व समय के साथ-साथ परिवर्तन व सुविधाओं को अपनाते हुए घराने विकसित होते रहे हैं। किसी रीति या शैली का ही दूसरा नाम है- 'घराना'। घराने सांगीतिक परंपराओं को एकनिष्ठ रखने, संगीत की विचार व विकास-धारा को सुचारू रूप से चलाये जाने, शिष्यों में संयम व अनुशासन, गुरु व पूर्वजों के प्रति सम्मान, स्नेह व श्रद्धा रखने की शिक्षा देने में अत्यंत

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

UGC CARE - Listed Journal

महत्वपूर्ण सिद्ध हुए हैं।

आदि काल से ही हमारे देश में गुरु-शिष्य परम्परा रही हैं, जिसमें शिष्य गुरु-मुख से सुनकर व समझकर ज्ञान की प्राप्ति करता है। किसी घराने के प्रवर्तक की गायन-वादन-शैली उस घराने की विशेषता बन जाती हैं। जिस प्रकार तबला वादन में कायदा वही है, किन्तु कायदा में बोल-प्रयोग का ढंग, बद्धत, दाहिने व बाँयें का ताल-मेल, कायदा का चलन, उसी प्रकार गायन में राग वही है, लेकिन राग में स्वर-प्रयोग का ढंग, विस्तार-क्रिया, तान-आलाप, सरगम, मुखड़ा, गमक प्रयोग आदि में भिन्नता ने गायन-वादन को अलग-अलग रंग प्रदान किया है। गायन-वादन की यही विशिष्ट शैली गुरु, घराना विशेष के नाम से प्रचलित है। इस विशिष्ट शैली का ज्ञान गुरु के मार्ग-दर्शन में ही संभव है। गुरु-चरणों में बैठकर विद्याध्ययन के बिना विद्यार्थी का कायदा-ज्ञान की बात तो क्या, शैली-विशेष का ज्ञान भी सम्भव नहीं हैं।

बीसवीं शताब्दी में पं. विष्णु नारायण भातखण्डे व पं. विष्णु दिगम्बर पलुस्कर के परिश्रम से संगीत जगत में क्रांति आई और यह क्रांति थी, संगीत को अपने सीमित दायरे से निकाल कर आम जनता तक पहुँचाना। इन महान विभूतियों के प्रयासों से संगीत की सामूहिक शिक्षा का प्रयोग सफलता के साथ सिद्ध होने लगा। देश के कुछ प्रमुख शहरों में संगीत संस्थानों, जैसे- गांधर्व महाविद्यालय, मेरिस म्यूजिक कॉलेज आदि की स्थापना कर के संगीत जगत में इतिहास रचा। विद्यालयी शिक्षा में संगीत विषय का महत्वपूर्ण स्थान हो तथा विद्यार्थियों द्वारा संगीत के शास्त्रपक्ष को सरलतापूर्वक समझा जा सके, इसके लिए भातखण्डे जी एवं पलुस्कर जी का प्रयास हम सभी के समक्ष है।

परन्तु वर्तमान समय में घरानों के आड़े संगीत की संस्थागत शिक्षा आ गई है, जहाँ संगीत एक विषय मात्र रह गया है। संस्थाओं में गायन-वादन की

नई विशिष्ट शैली की भाषा करना व्यर्थ है। अधिकतर संस्थानों में संगीत केवल परीक्षा में उत्तीर्ण होने के उद्देश्य से सीखा व सिखाया जाता है। संस्थानों में संगीत के निश्चित पाठ्यक्रम के कारण शिक्षक व विद्यार्थी पाठ्यक्रम में ही बंध कर रह जाते हैं, ऐसे में नई विशिष्ट शैली का निर्माण संभव ही नहीं है। आज संस्थागत शैली अपने पैर तो पसार चुकी है पर इसकी विशिष्टता प्रायः ताल की मात्रा, सम, ताली-खाली आदि व्याकरण तक ही सीमित रह गई है। संस्थागत शिक्षा के कारण संगीत में रूचि रखने व श्रोताओं की संख्या में वृद्धि हुई है। लेकिन ऐसी संस्था के संगीतज्ञ जहाँ नियुक्त हुए हैं, वहाँ किसी विशेष प्रकार की गायकी या बाज की अपेक्षा परीक्षा उत्तीर्ण करने के बिन्दुओं का शोर अधिक रहता है।

संस्थागत संगीतज्ञ अपनी डिग्री के आधार पर उच्च पद पर नियुक्त हो कर वह न केवल वास्तविक संगीत को अहित करते हैं बल्कि उस कला-संस्था में नियुक्त घरानेदार संगीतज्ञों को भी परेशान करते हैं। उसे अवांछनीय समस्याओं का सामना करना, घुटन की असहनीय स्थिति में बाध्य होना पड़ता है। ऐसे में या तो वह घरानेदार संगीतज्ञ विद्रोह कर संस्थान को छोड़ देते हैं या फिर जीविका हेतु इन सभी परिस्थितियों से समझौता कर अपने वास्तविक कलाकार को अंदर दबा देते हैं। इसीलिए आजकल एक कहावत बहुचर्चित है कि 'शिक्षा-संस्थानों में प्रतिभापूर्ण कलाकार प्रतिभा लेकर जाते तो हैं पर धीरे-धीरे उस पर जंग लगने लगती है।'

इसका अर्थ यह नहीं है कि सभी शिक्षा-संस्थानों में ऐसा ही होता है, आज कुछ शिक्षा संस्थान संगीत के प्रति अच्छा कार्य कर रहे हैं, उनके कार्य को सराहना चाहिए। हमारे देश की शिक्षा-नीति के दबाव में आकर ऐसे लोग जो बहुत अच्छा कर सकते हैं पर कर नहीं पाते हैं। संगीत गणित, विज्ञान जैसा विषय नहीं है, जिसमें एक पाठ्यक्रम के आधार पर पूरी शिक्षा निर्भर रहती है। प्रशासन को संगीत के लिए

अन्य विषय से हटकर कुछ अलग सोचने की आवश्यकता है।

लेकिन यह एक चर्चा का विषय है कि 'क्या संस्थागत शिक्षण प्रणाली में वैसे कलाकार पैदा हो सकते हैं जैसे घराने की गुरु-शिष्य परंपरा ने पैदा करें हैं?' इस पर चिन्तन-मनन करने से ज्ञात होता है कि संस्था से ऐसे कलाकारों का पैदा होना मुश्किल है, क्योंकि घरानों ने जो कलाकार, गुरु व शिष्य दिए हैं, वो भले ही डिग्री धारक नहीं होते थे, पर अपनी कला में पूर्ण अधिकार रखते थे। घरानेदार कलाकारों के गायन-वादन में चुंबकीय आकर्षण होता है, घरानों की मर्यादा, रियाज़ करने व करवाने का तरीका, सूक्ष्माति-सूक्ष्म अंदाजों व रीति रिवाज़ और अनुशासन से विज्ञ है। इस से यह स्पष्ट है कि महान कलाकारों का निर्माण किसी घराने की परिपूर्ण तालीम प्राप्त किए बिना असंभव है। शास्त्रीय संगीत का सूक्ष्म ज्ञान किसी घराने की छत्रछाया में ही प्राप्त हो सकता है।

आज ऐसे ही कुछ डिग्री धारक संगीतज्ञ व आलोचकों का ऐसा मानना है, कि वर्तमान समय में 'घरानों की आवश्यकता नहीं हैं?', 'घरानों के होने व न होने से कोई फ़र्क नहीं पड़ता?', 'आज का समय घराने या घरानेदारों का नहीं?' आदि।

इन सभी बिन्दुओं को हम तबले के घराने के माध्यम से समझने का प्रयास करते हैं-

तबले के मुख्यतः छः घराने हैं - दिल्ली, अजराड़ा, लखनऊ, फ़रुखाबाद, बनारस व पंजाब घराना। प्रत्येक घराने में तबले के महान वादक रहे, जिनका योगदान स्मरणीय है। प्रत्येक घराने के उस्तादों ने अपनी शैली विकसित करने के लिए संपूर्ण जीवन संगीत की सेवा अर्थात् चिंतन-मनन व रियाज़ के लिए समर्पित किया। जिससे उनकी शैली का स्तर दिन-प्रतिदिन और अधिक खूबसूरत होता गया। दिल्ली घराने के उस्तादों ने पेशकार-कायदा विषय में गहन चिंतन-मनन व रियाज़ कर अपने घराने को अधिक

समृद्ध किया, इसी भाँति पूरब बाज के घरानों के उस्तादों ने गत-टुकड़ा इत्यादि पर वर्षों गहन चिंतन-मनन व रियाज़ कर अपने घराने को अधिक समृद्ध किया। आज घरानों का इतना विकसित रूप इन सभी उस्तादों व गुरुओं की मेहनत का ही फल है।

घरानों की आवश्यकता, उनका होना या न होना आदि मुख्य बातों की चर्चा करने से कुछ बिन्दु सामने आते हैं, जो कि निम्नलिखित हैं :

- एक घराने की रचना दूसरे घराने के वादकों द्वारा बजाया जाना, यह प्रभावात्मक सिद्ध होगा। परन्तु एक घराने की रचना दूसरे घराने की शैली से बजाना मुझे लगता है प्रभावकारी नहीं होगा क्योंकि प्रत्येक घराने की रचना की सौंदर्यात्मकता उस घराने के विशेष निकास में होती है। उदाहरण के रूप में बनारस की खुली व ज़ोरदार बोल व निकास के साथ बजाये जाने वाली उठान को अगर बंद बोल, नज़ाकत व चाँट के साथ बजाया जाये तो उस रचना की सौंदर्यता, आकर्षण व प्रभावकारकता समाप्त हो जायेगी। ऐसी सूक्ष्म सौंदर्यात्मकता की समझ के लिए घरानेदार गुरुजनों का मार्ग-दर्शन अति आवश्यक है।
- घरानों के अभाव में विद्यार्थियों की नींव कमजोर रहेगी। नींव से यहां मेरा आशय प्रारम्भिक शिक्षा से है। अगर विद्यार्थी की नींव ही अच्छी नहीं होगी तो वह भविष्य में एक अच्छा तबला वादक नहीं बन पायेगा।
- एक अच्छा कलाकार व वादक बनने के लिये आवश्यक है- घण्टो रियाज़ व उसका सही तरीका। क्या इसलिए घराने आवश्यक नहीं है? मेरी दृष्टि से आवश्यक है, क्योंकि घराने हमें अनुशासन, मर्यादा के साथ रियाज़ व प्रस्तुतिकरण का सुन्दर रूप भी प्रस्तुत करते हैं।

- प्रत्येक घराने का अपना विशिष्ट हाथ का रखाव होता है। लेकिन एक ही रखाव से सभी घराने का वादन परिणात्मक रूप से प्रस्तुत करना किसी भी कलाकार के लिये संभव नहीं है, क्योंकि हाथ का रखाव किसी एक विशिष्ट घराने की शैली के लिये उचित सिद्ध होता है तो दूसरी विशिष्ट शैली के लिये हानिकारक सिद्ध होता है।
- सभी घरानों के अपने अलग स्वतंत्र बौद्धिक विचार होते हैं। जब कोई कलाकार सभी घरानों का तबला बजाना चाहता है तब उसे सभी घरानों की स्वतंत्र बौद्धिक विचार क्रिया को भी साधना चाहिये। यह शारीरिक और बौद्धिक दृष्टि से बहुत कठिन है।
- प्रत्येक विद्यार्थी की रूचि-अभिरूचि, ज्ञान, कौशल, संस्कार व आत्मसात करने की क्षमता अलग होती है। इसलिए उसे तबले के सभी घराने पसंद आये तथा सभी घरानों का तबला वादन सुन्दरता से कर सके यह मेरी दृष्टि से असंभव है।

उपरोक्त कारणों से यह स्पष्ट होता है कि बिना गुरु-शिष्य परंपरा के संगीत की सीना-ब-सीना तालीम मुश्किल है। ऐसी स्थिति में संगीत की प्राचीन वैभवमयी परंपरा को सुरक्षित रखने के लिए घरानों का होना अति आवश्यक है। वास्तव में घराना आज भी अनेक विविधताओं को अपने में संजोए है। घरानों की आवश्यकता को आज के बदलते परिवेश में नकारा नहीं जा सकता। घरानों ने सीना-ब-सीना तालीम द्वारा जिस प्रकार के कलाकारों की रचना की है, वह घरानों के अतिरिक्त असंभव है।

प्रत्येक संगीत हमें किसी स्थान या देश की संस्कृति का बोध कराता है। इसी प्रकार शास्त्रीय संगीत भारत की संस्कृति को दर्शाता है। आज घरानों के कारण ही हमारे देश की सांगीतिक संस्कृति संरक्षित है। जिस प्रकार आज देश की राज भाषा हिन्दी पर

अंग्रेजी भाषा हावि हो रही है ठीक उसी प्रकार शयक्षत्रीय संगीत पर पाश्चात्य संगीत हावि हो रहा है। अगर घराने नष्ट हुए तो शास्त्रीय संगीत को लोग पूर्णतः ही भूल जायेंगे। आज की नई पीढ़ी ज्यादातर पाश्चात्य संगीत की दिवानी है। आज का युग आधुनिक युग होने के कारण लोग अत्याधिक गतिशील व शोर वाले संगीत सुनने के अभ्यस्त होते जा रहे हैं। मशीनों के उपयोग के कारण लोगों में परिश्रम करने की प्रवृत्ति और धैर्य नहीं रह गया है। आज सोशल मीडिया के कारण प्रत्येक विद्यार्थी जल्द ही नाम कमाना चाहता है, ये बहुत बड़ा कारण है आज के विद्यार्थियों में धैर्य न होने का। इसी लिए ध्रुपद व धमार जैसी धीर-गंभीर किन्तु मधुर पूर्ण शास्त्रीय शैलियों का हास हो रहा है। संगीत एक तपस्या, साधना, संकल्प, अनुष्ठान है, ईमानदारी के साथ किया गया रियाज़ का एक-एक सुर उस मंत्र की तरह है, जो तुरन्त असर करता है। आज वर्तमान में शास्त्रीय संगीत के प्रति अरुचि का भी यही कारण है। कम से कम आज घरानों में संगीत का अभिजात स्वरूप सुरक्षित और समृद्ध है।

परन्तु घराने आज के इस परिवर्तनशील वातावरण को अपनाते हुए सांगीतिक संस्कृति को संजोय हुए हैं। अतः इस आधार पर यह कहा जा सकता है कि अगर घराने नष्ट हुए तो उसके साथ-साथ देश की सांगीतिक संस्कृति भी नष्ट हो जायेगी। आज के समय में बहुत से दिग्गज कलाकार संगीत के इन सभी घरानों को आगे बढ़ा रहे हैं और बढ़ाते रहेंगे।

अतः हम इन सभी आलोचनाओं ('घरानों की आवश्यकता नहीं है?', 'घरानों के होने व न होने से कोई फ़र्क नहीं पड़ता?', 'आज का समय घराने या घरानेदारों का नहीं?' आदि।) को गलत सिद्ध पाते हैं। क्योंकि घरानों की आवश्यकता अतीत में भी थी, वर्तमान में भी है और भविष्य में भी रहेगी।

घरानों का अस्तित्व हमेशा रहा है और हमेशा रहेगा।

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A Study of The Harmonic Basis of Indian Classical Music

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Abstract :

It is an often heard statement that Indian Music is melodic in nature, while Western Music is harmonic in nature, and this is generally accepted for the most part.

However, when looked at carefully enough, one would realise that this statement is true in a sense but not entirely accurate. To understand why this is so, we will have to first look at and understand a few concepts of applied theory.

Keywords :

Harmonics, Melody, Raga, Hindustani Music, Overtones, Consonance

Melody :

A melody can be defined as “A sequence of notes that is musically satisfying or a tune.” In other words a melody is a one dimensional arrangement of notes in a certain order.

Harmony :

Harmony can be defined as “The sound of two or more notes heard simultaneously.”

In other words harmony has two or more layers of notes, sounding at once. The basis of chords and chord progressions arises from the concept of harmony, wherein the simplest chord. i.e. a triad requires 3 notes to be played at once, the most basic triad being a simple major chord, where the root, major 3rd and 5th are played simultaneously. When translated

into Indian terminology, this would mean the simultaneous sounding of Shadja, Gandhar and Pancham (Sa-Ga-Pa).

Harmonics :

Now, the basis of Harmony comes from the concept of Harmonics. Harmonics refers to the origination of multiple frequencies from a single frequency in the form of a harmonic series. These frequencies are also known as overtones and undertones.

In Indian music, the tonic is known as Shadja, or that which has the power to produce from within itself 6 other notes. Naturally, the sounding of the 6 other frequencies would have to occur in the form of a harmonic series.

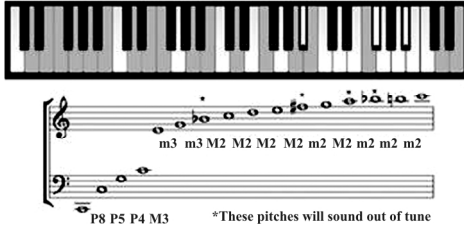
The interesting detail to note, is that first distinct non tonic harmonics to become

audible from a single frequency (known as fundamental), are always the 5th and 3rd, i.e. Pa and Ga.

The progression of the Harmonic series is as follows :

Tonic, Perfect 8th (octave), Perfect 5th, Perfect 4th, Major 3rd, Minor 3rd, Minor 3rd, Major 2nd, Major 2nd, Major 2nd, Major 2nd, Minor 2nd, Major 2nd, Minor 2nd, Minor 2nd, Minor 2nd.

Harmonic Series of C



In the Harmonic series, the first 16 overtones are musically relevant. After the 16th overtone, the interval sizes become smaller than that of a semitone, and are hence not really musically usable. In the diagram, the notes which have been marked out of tune, have been done so from the perspective of the western equal tempered scale.

In case of C as the tonic, the Harmonic series would be :

C, C, G, C, E, G, A#, C, D, E, F#, G, A, A#, B, C

In Indian music this would correspond to :

S, S, P, S, G, P, n, S, R, G, M, P, D, n, N, S

As we can see, the first non tonic overtones are the Pancham and Gandhar in the series of C.

A few key details to note are :

1. The 1st first Interval is from C to C which is Sa to upper octave Sa

2. The 2nd interval is from C to G ,i.e, Sa to Pa or Shadaj Pancham bhav
3. The 3rd interval is from G to C again, Pa to Sa which is Shadaj Madhyam Bhav
4. The 4th interval is from C to E, which is Shadaj Gandhar bhav
5. The 5th interval is from E to G, which is Shadaj Komal gandhar bhav

Thus we see that, from the first to 4th intervals, we get

Sa-Sa, Sa-Pa, Sa-ma and Sa-Ga intervals.

Since Sa-Pa and Sa-ma are the first and most perceptible intervals, it only makes sense that these intervals are naturally more pleasing to hear, since the human brain is more naturally attuned to them, due to their distinct perceivability.

Application of Harmonics in Indian Classical Music :

In the Indian classical context, the concept of Samvad is integral for Raagdari Sangeet. Samvad refers to consonance, and two notes are said to be consonant when they have a 9 or 13 Shruti gap between. 9 Shruti gap refers to Shadaj-Madhyam Bhav, while 13 Shrutis refers to Shadaj Pancham Bhav.

In case of the Vaadi and Samvadi of a Raag, there must always be a 9 or 13 shruti gap or Shadaj Madhyam or Shadaj Pancham bhav. A few exceptions like Raag Shree and Raag Marwa exist, where this rule is overlooked, but this is the case for most Raags. Therefore, we find Vaadi-Samavi combinations typically like:

1. Sa- Pa
2. Re-Pa (Sa-ma)

3. Re-Dha (Sa-Pa)
4. Ga-Ni (Sa-Pa)
5. Ga-Dha (Sa-ma)
6. Pa-Sa (Sa-ma)
7. ma-Sa (Sa-Pa)
8. ma-ni (Sa-ma)

Therefore we can see that Raag Sangeet and its Grammar have a very strong influence of Harmonics in them.

Even Raga chalans or unique movement patterns to fundamental Ragas show a sense of harmonic proportion in their gait and structure.

In the Raga Yaman, we see that the movement patterns of the Poorvang and Uttarang are in a sense symmetrical and mirror reflections of each other. Acharya Brihaspati Ji thought of this symmetry as a dialogue between the Poorvang and Uttarang and has said that if the Poorvang is the “Sawaal”, the Uttarang will be its “Jawaab”.

In Yaman,

Ni Re Ga, has Ma Dha Ni as its reflection. One can observe that gaps between the notes of both the phrases is constant in the form of a Shadaj Pancham Gap.

Similar symmetry can be in Ragas like

Bilawal (Sa Ga Re Ga- Pa Ni Dha Ni)
 Bhairav (Ga ma re Sa- Ni Sa dha Pa)
 Bhairavi (ni Sa ga ma- ga ma dha ni)
 and Kaafi (Sa Re ga ma- Pa Dha ni Sa)

Even in Darbari, as the Komal Gandhar is andolit, we even find the Komal Dhaivat is rendered andolit, which is at a Shadaj Madhyam gap from the Gandhar.

Thus, symmetries based on harmonic distances are found throughout Raga Sangeet across a multitude of Ragas.

One might argue that, despite all this being said, that the music itself is still actually one dimensional and melodic so it doesn't matter if the melodic structuring is done keeping in mind harmonic intervals, since at any one given point of time, the number of audible layers is only 1, which is that single melody line. However, this is not entirely true. Whenever Hindustani classical music is rendered, it is done with the help of the Tanpura. This means that at any given point of time, the number of perceptible frequencies is more than 1, depending on the tuning of the Tanpura.

The Tanpura is tuned in the following manners :

Pa- Sa- Sa- Sa (standard for most Ragas)

ma- Sa-Sa- Sa (for Madhyamvadi Ragas like Malkauns and Bageshree)

Ni- Sa- Sa- Sa (typically for Ragas like Pooriya)

Dha/dha- Sa- Sa -Sa (for Ragas like Marwa and Gurjari Todi)

Therefore at any point in time, the minimum number of perceivable distinct notes other than the melody line of the artist, is actually 2, i.e, the Shadaj and Pancham/Dhaivat/Nishad, which are always creating a harmonic consonance with the main melody line.

In fact, the basis of ear training and voice training to sing in tune in classical music arises from an understanding of the feeling of consonance with the Tanpura which is gauged on the basis of harmonic

accuracy. In other words, a student knows that they're in tune when singing any note, say Madhyam, based on the harmonic accuracy of the note with the tonic, Shadaj of the Tanpura. A student can learn to sing an accurate Teevra Madhyam with the help of the first string of the Tanpura if it's tuned to Shuddh Nishad. Although, merely Shadaj is enough to create the harmonics needed to ascertain Swar position, the additional strings tuned on the Tanpura can help make the process easier and quicker to understand and actually experience the overtones and harmonics.

Thus, we can conclude that while Indian Classical Music may be melodic

in execution, its conception and musicality arises from a deep understanding of harmonic intervals.

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विगत पचास वर्षों में ग्वालियर घराने की गायकी में स्पष्ट होते परिवर्तन : एक विश्लेषणात्मक अध्ययन

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शोध सार :

परिवर्तन संसार का नियम है। परिवर्तन से ही विकास एवं विनाश दोनों ही सम्भाव्य होता है। सतत् परिवर्तन यदि सकारात्मक दिशा की ओर घटित हो रहा है तो यह संकेत शुभ तथा विकासात्मक हो सकता है जबकि नकारात्मक दिशा की ओर घटित हो रहा सतत् परिवर्तन अभीष्ट को विनाश की ओर बलात धकेल देने के लिए सज्ज हो जाता है। कुछ परिस्थितियों में परिवर्तन की दिशा तो दिखती है किन्तु उसके सकारात्मक अथवा नकारात्मक होने की कसौटी निर्धारित कर पाना दुराराध्य हो जाता है। कुछ ऐसी ही परिस्थितियों का निर्माण उत्तर भारतीय शास्त्रीय संगीत के विविध घरानों के सन्दर्भ में स्पष्ट हो रहा है। घरानों का निर्माण जिन मौलिकता के आधार पर सम्भाव्य हुआ, वर्तमान काल में उनमें से कुछ तत्वों में गंभीर परिवर्तन दिख रहा है। इन परिवर्तनों को देख कर यह निर्धारित करना कठिन है कि इस प्रकार के परिवर्तनों के सातत्य का प्रतिफल घराना पद्धति को हानि पहुंचाएगा अथवा सफलता के एक नूतन आयाम को स्थापित करेगा। प्रस्तुत शोध पत्र में ग्वालियर घराने की गायन शैली में आये हुए कुछ बड़े बदलावों के सन्दर्भ में विचार किया गया है।

सूचक शब्द :

घराना, गायकी, परिवर्तन, मौलिकता, राग का स्वरूप

शोध विषय :

भारतीय शास्त्रीय संगीत में घराना परम्परा का इतिहास अद्भुत रहा है। इस परम्परा के माध्यम से भारतीय संगीत ने एक नूतन आयाम को स्पर्श किया है। अनेको संगीत साधक एवं जिज्ञासु घराना पद्धति का आश्रय प्राप्त कर के निज ज्ञान पिपासा को शांत करते रहे हैं। इस पद्धति ने समाज को सूसंकृत संगीतज्ञ दिए तो साथ ही संगीत की एक विशिष्ट शैली का पोषण भी किया। भारतीय संगीत का अध्ययन अध्यापन तो वैदिक काल से ही अत्यंत व्यवस्थित

ढंग से चल रहा था किन्तु मध्यकाल में घराना पद्धति के उद्भव एवं विकास ने इस कार्य में एक नवोन्मेष उपस्थित किया। मध्य काल में कोई संगीत साधक अपनी साधना की पराकाष्ठा पर जब कुछ अद्भुत या अनोखा प्राप्त करता या अपने संगीत में कुछ नूतनता या सामान्य चलन से कुछ अलग हट के स्थापित कर पाता तब उन संगीतज्ञ द्वारा अपनी इस विशिष्ट शैली, विद्या अथवा कला को अपने शिष्यों को सिखाया जाता। शिष्यगण अपने साधना एवं बौद्धिक

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

UGC CARE - Listed Journal

कौशल से गुरु द्वारा प्राप्त विद्या का विकास करते तथा इस विधि से प्राप्त पद्धति को अपनी अगली पीढ़ी के शिष्यों में रोपित कर देते। डॉ. सुशील कुमार चौबे जी कहते हैं 'गुरु अपने कंठ की विशेषताओं को अपने शिष्य में उतारने का प्रयास करता है तथा शिष्य भी अपनी कठोर साधना से गुरु कि नकल करता है। इसी सतत प्रक्रिया से घराना उद्भूत होता है।' इस प्रकार सतत विकास से एक विशिष्ट शैली संजीवित हो उठती थी। यह शैली सामान्य चलन से एकदम भिन्न होती। यह शैली ही घराना पद्धति को जन्म देती है।

उत्तर भारतीय शास्त्रीय संगीत के गायन, वादन तथा नृत्य सभी अंगों के स्वतंत्र घराने स्थापित एवं फलीभूत हुए। यदि हम गायन के घरानों की ओर अभिमुख हों तो स्पष्ट रूप से कहा जा सकता है कि प्रत्येक घराने के एक दुसरे से भिन्न होने के विशिष्ट आधार होते हैं तथा प्रत्येक घराना को उनकी कुछ विशिष्ट अंगों से पहचाना जाता है। 'घरानों की पहचान के मुख्य बिंदु हैं - आवाज लगाने का ढंग, तान तथा बोल तान के प्रयोग का ढंग, राग का विस्तार करने का ढंग, आलाप का ढंग, लयकारी तथा रागों के चुनाव आदि।'² शास्त्रीय गायन हेतु अनेक घरानों में मुख्य रूप से ग्वालियर, आगरा, पटियाला, जयपुर का अतरौली, रामपुर का सहसवान आदि घराने प्रचलित हुए। इन घरानों में ग्वालियर घराने को गायन घरानों की गंगोत्री के रूप में जाना जाता है। क्योंकि अधिकतर घरानों का उद्गम ग्वालियर घराने से होने का प्रमाण मिलता है। विविध घरानों की गायकी में ग्वालियर की गायकी का कुछ अंश भी दिखता है।

ग्वालियर घराना अत्यंत समृद्ध घराना है। इस घराने की अष्टांग गायकी, स्वर लगाव, बंदिश को रखने का क्रम, स्वर का नुकीलापन आदि अनेक अंग प्रत्यंग इस घराने को वृहद एवं समृद्ध बनाते हैं। इस घराने में विविध प्रकार कि चीजों जैसे भजन,

टप्पा, अष्टपदी आदि का गायन अत्यन्त सरसता पूर्वक किया जाता रहा है।

भारतीय शास्त्रीय संगीत की विद्या परम्परा से प्राप्त की जाने वाली विद्याओं की श्रेणी में आता है। इस विद्या के गूढ़ तत्वों को समझने के लिए शिष्य को गुरु के समीप उपस्थित होना पड़ता है। केवल पुस्तक के माध्यम से ही तत्वों को नहीं प्राप्त किया जा सकता है। घराना परम्परा में तो गुरु और शिष्य के बिना घराना के अस्तित्व की कल्पना ही नहीं की जा सकती है। तकनीकी युग में घराना परम्परा की बहुत हानि हुई है। मूल परम्परा में राग के रखाव आदि विविध तकनीकियों में बहुत अधिक बदलाव दिखता है। इसका मुख्य कारण जो प्रथम दृश्या स्पष्ट होता है वह है तकनीकी युग में विविध माध्यमों से सभी कलाकारों का गायन, वादन सभी तक सहजता से पहुँच पाना। इससे एक घराने का कलाकार दुसरे घराने के कलाकार को सुनता है तो इसका प्रभाव उसके गायन में आना स्वाभाविक ही है। कभी कभी अन्य घराने के कुछ तत्व बहुत अच्छे लगने पर कलाकार उसे आत्मसात कर लेते हैं। इस क्रिया से कलाकार में किसी एक घराने के गायन पद्धति नहीं रह जाती है। इस शोध पत्र में ग्वालियर घराने की गायन शैली में आये हुए परिवर्तन के सन्दर्भ में विचार करेंगे।

राग विस्तार की दृष्टि से स्पष्ट होते बदलाव :

राग के विस्तार के लिए ग्वालियर घराने में परम्परा रही है कि आकार के माध्यम से ही स्वर विस्तार किया जाता है। किन्तु इसी घराने के कुछ युवा कलाकारों ने आकार के स्थान पर बोल आलाप का प्रयोग आरम्भ कर दिया है। इस सन्दर्भ में बाला साहेब पूंछ वाले का मत है कि जब हम गाते हैं तब सामने बैठा हुआ श्रोता संगीत का रसिक अवश्य होता है किन्तु जानकार नहीं होता है। और जब हम अपनी परम्परा के अनुसार केवल आलाप करेंगे तब श्रोता ऊब कर चला जाएगा। इस लिए हम बोल

आलाप गायेंगे क्योंकि हम समाज के लिए गाते हैं। हाँ यदि श्रोता समाज विद्वानों का है तो वहाँ हम अपनी परम्परा के अनुसार आलाप ही गायेंगे।

श्रीमती साधना गौर जी कहती हैं 'पहले राग के नियम के अनुसार कुछ विशिष्ट स्वरों पर रुक कर आलाप करते थे किन्तु वर्तमान में राग के सभी स्वरों पर रुक कर आलाप करने का चलन है। कभी-कभी इससे राग का सौन्दर्य नष्ट नहीं होता है। किन्तु मेरा विचार है कि राग के जो नियम जैसे वादी-सम्वादी आदि हैं उनका पालन तो होना ही चाहिये।'³ केवल आरोह अवरोह के अनुसार यदि राग का आलाप किया जाय अथवा राग का विस्तार किया जाय तो भले राग का सौन्दर्य नष्ट ना हो लेकिन अत्यंत निकट के सम्प्रकृति राग से कैसे बचा जाएगा। भूपाली तथा देशकार के स्वरूप को अलग कैसे किया जाएगा। इस के लिए आवश्यक है कि गायन के बदलते स्वरूप में भी राग गायन के मूल नियम को पकड़ के रखा जाय।

ग्वालियर घराने की गायन पद्धति में गायन से पूर्व राग का स्वरूप नहीं दिखाते हैं। इस तथ्य को ग्वालियर घराने के सुप्रसिद्ध गायक पंडित कृष्ण राव पंडित जी प्रमाणित करते हैं। ग्वालियर घराने की गायकी में सा लगा कर सीधे बंदिश को शुरू कर दिया जाता रहा है। किन्तु वर्तमान में ग्वालियर घराने के गायकों द्वारा गायन से पूर्व राग का थोड़ा स्वरूप स्पष्ट किया जाता है। ग्वालियर घराने के सुप्रसिद्ध गायक पंडित बलवंत राय भट्ट जी भी मानते थे कि गायन से पूर्व राग का स्वरूप आकार के माध्यम से स्पष्ट कर देने से श्रोताओं के मन पर इसका प्रभाव पड़ता है। तथा वह राग की गहराई में उतरने के लिए तैयार हो जाता है।

बंदिश की दृष्टि से आये हुए बदलाव :

ग्वालियर घराने की गायकी में बंदिश के रखने का ढंग अनोखा है। इस घराने की बंदिशें एकदम ही अलग स्पष्ट होती हैं। वर्तमान समय में ग्वालियर

घराने की बंदिशों को रखने के ढंग में भी बदलाव देखा जा सकता है। ग्वालियर घराने की परम्परा में 'सा' लगा कर सीधे बंदिश शुरू करते हैं तथा दो बार स्थायी एवं एक बार अंतरा गाते हैं इसके बाद राग विस्तार तथा अन्य काम किया जाता है। किन्तु वर्तमान समय में कुछ कलाकार जो ग्वालियर घराने के स्वयं को सम्बद्ध मानते हैं, स्थायी की एक पंक्ति को गाते हैं तथा इसे बार बार दुहरा कर आरम्भ में ही आलापचारी करते हैं। इस सन्दर्भ में पंडित बलवंत राय भट्ट जी का मत था कि बंदिशों के गढ़न के पीछे एक सोच होती है तथा बंदिश का भी अपना एक स्वरूप होता है। जब तक हम बंदिश का स्थायी और अंतरा एक साथ नहीं गायेंगे तब तक बंदिश क्या कह रही है ये हमें कैसे पता चलेगा।

ग्वालियर घराने में बंदिशों की विभिन्न लय तथा स्थायी तथा अंतरे की पंक्तियाँ एकाधिक आवर्तन में होती है किन्तु वर्तमान में कुछ कलाकार अड़तालीस मात्रा में तथा एक ही आवर्तन में पूरी बंदिश गाते हैं भले वह बंदिश दो, तीन अथवा चार आवर्तन की ही क्यों ना हो।

तानों की दृष्टि से आये हुए बदलाव :

ग्वालियर घराने में तानों का भी एक निर्धारित क्रम होता है। सामान्यतः ग्वालियर घराने के गायन में सपाट तानों का प्रयोग होता है। किन्तु वर्तमान में कुछ कलाकार तान के क्रम को बदल रहे हैं तथा अलंकारिक तान का गायन करने लगे हैं।

ताल तथा लय की दृष्टि से आये हुए बदलाव :

ग्वालियर घराने में ताल तथा लय की दृष्टि से भी विगत लगभग पचास वर्षों में बदलाव अनुभव किया जा सकता है। ग्वालियर घराने के पुराने कलाकारों द्वारा परम्परागत रूप से विलंबित लय में गायन किया जाता था। ग्वालियर घराने में कभी भी अति विलम्बित लय का प्रयोग नहीं हुआ है। किन्तु विगत वर्षों में ग्वालियर घराने के कलाकार भी अतिविलंबित लय का गायन प्रस्तुत करने लगे हैं। ग्वालियर घराने में

परम्परागत रूप से विलंबित लय के गायन हेतु एक ताल में चौबीस मात्राओं का ही चुनाव किया जाता रहा है किन्तु वर्तमान में आये परिवर्तनों में स्पष्ट होता है कि विलंबित के स्थान पर अति विलंबित लय स्पर्श किया जाता है तथा एक ताल में अड़तालीस मात्रा में गायन प्रस्तुत किया जा रहा है। ग्वालियर घराने के डा. गंगा धर राव तैलंग जी कहते हैं 'ग्वालियर घराने में अति विलंबित लय की गायकी नहीं होती थी और यह होना भी नहीं चाहिए क्योंकि अति विलंबित लय न्यायसांगत नहीं है। अति विलंबित लय की गायकी स्वर की गायकी होती है। अतः इसमें स्वर विस्तार पर विशेष ध्यान दिया जाता है। इस में बंदिश के सौन्दर्य को गौण कर दिया जाता है। किन्तु ग्वालियर घराने में ऐसा नहीं है। यहाँ बंदिशों के सौन्दर्य को भी रेखांकित किया जाता है।'⁴ अतः बंदिशों के अति विलंबित लय में गायन को न्याय संगत नहीं माना जा सकता है किन्तु फिर भी वर्तमान के अनेक कलाकार इसी पद्धति से बंदिशों को रखते हैं।

शोध निष्कर्ष :

भारतीय शास्त्रीय संगीत में घराना पद्धति का अत्यंत विशिष्ट स्थान है। घराना पद्धति के माध्यम से टकसाल गायकी को संचित कर पाना सम्भव है। इस पद्धति में किसी भी प्रकार की मिलावट उचित

नहीं जान पड़ती है। एक समय था ग्वालियर घराने का एक शिष्य ग्वालियर में किसी बंदिश को सीखता है तथा उसी बंदिश को ग्वालियर से कोसों दूर कोई शिष्य ग्वालियर घराने की परम्परा से सीखता है किन्तु जब दोनों इकट्ठा बैठ के उस बंदिश को गाते हैं तो बंदिश में सूत जितना भी अंतर नहीं आता है। यह घराना गायकी की सम्पत्ति है। यदि इसमें मिलावट की जाएगी तो घराना की मूल आत्मा के साथ अन्याय पूर्ण व्यवहार होगा।

संदर्भ ग्रन्थ सूची :

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Cross-Cultural Trajectories of the Ghazal : A Study from Arabia to Gujarat

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Abstract :

This research paper explores the evolution and cultural adaptations of the Ghazal, a poetic form that originated in 7th-century Arabia and spread to Persia and Gujarat. Initially emerging from the Nasib section of the Arabic Qasidah, the Ghazal developed as an independent genre during the Umayyad era, characterized by its thematic focus on longing and a strict verse structure. As the Ghazal crossed into Persia during the Islamic Golden Age, it underwent significant changes, including the introduction of the Matla, Maqta, Radif, and Takhallus, while also incorporating Sufi spiritual themes. The paper then traces the Ghazal's arrival in Gujarat, where it adapted to local linguistic and cultural contexts, eventually becoming a prominent form in Gujarati literature. The Gujarati Ghazal evolved from an initially loose structure to a more formalized form, especially during the Shayda Yug, when poets infused it with local sensibilities. The study highlights the Ghazal's enduring appeal and its ability to transcend cultural boundaries while maintaining its core essence, demonstrating its significance as a versatile and resonant poetic form.

Keywords :

Ghazal, Gujarati literature, Arabia, Persian, Literary Historiography

Introduction :

The Ghazal, a popular form of poetry originating in 7th-century Arabia, has evolved significantly as it spread through the Middle East and South Asia, especially in Persia and India. Traditionally, a Ghazal is a short poem consisting of more than four but fewer than fifteen lines. The first two lines share the same rhyme, which is then repeated at the end of subsequent even-numbered lines. Although often

focused on erotic themes, Ghazals also explore topics like wine, fate, and spring. In the Indian context, a Ghazal is a lyrical poem with a fixed structure and rhyme, often centered on love and typically set to music.

The structure of a Ghazal is crucial, as it distinguishes it from other poetic forms dealing with themes like love, loss, or spirituality. A Ghazal comprises five

key elements: *Matla*, *Maqta*, *Qaafiya*, *Radif*, and *Sher*. The *Matla* is the first couplet, setting the tone for the poem. The term *Matla* is derived from the Arabic word for “rising,” symbolizing the beginning of the Ghazal. Some poets create entire Ghazals composed solely of *Matla* shers, termed as ‘*Matla Ghazal*.’ The *Maqta* is the last couplet of the Ghazal, carrying the poet’s pen name, or *Takhallus*. The term *Maqta* is rooted in the Arabic verb meaning “to end” or “to stop,” indicating the conclusion of the Ghazal. The inclusion of the poet’s name in the *Maqta* serves a similar function to the “*Kavi-Chhap*” (poet’s impression or name) in medieval Gujarati poetry, asserting the poet’s claim over the work.

Radif refers to the repetition of the same words in the second line of each couplet, derived from the Arabic word meaning “to turn back.” These words are systematically repeated, creating a rhythmic pattern. *Qaafiya*, on the other hand, are the rhyming words that precede the *Radif*. Before the invention of *Radif* by Iranian poets, *Qaafiya* referred to the last word of a couplet. Now, it represents the words leading up to the *Radif*. While a Ghazal can exist without *Radif*, it must include *Qaafiya* according to traditional rules. The *Sher* is the foundational unit of a Ghazal, consisting of two lines that convey a complete idea or theme. Each couplet, or *Sher*, stands alone yet contributes to the overall composition of the Ghazal. The first line of a *Sher* is called *Ula Misra* and the second line is *Shani Misra*, which determines the *Radif* and *Qaafiya* for the entire Ghazal. Together, these elements create the distinct and intricate form of the Ghazal, celebrated for its beauty and depth.

अनहद-लोक
ISSN : 2349-137X

Cultural Adaptations of the Ghazal : A Study of Its Development from Arabia to Persia and Gujarat

The Ghazal evolved from the pre-Islamic Arabic *Qasidahs*, which were lengthy odes comprising about 60-100 lines and included various poetic genres such as moralizing poems, panegyrics, boasts, and lampoons. The *Qasidahs* were divided into three main sections: *Nasib*, *Rahil*, and other poetic genres. The Ghazal developed as an independent form from the *Nasib* section of the *Qasidah* during the Umayyad Era (661-750). This period saw the breakdown of the *Qasidah* into its component parts, leading to the emergence of the Ghazal as a separate genre with its own structure. The Ghazal retained the *Qasidah*’s formal verse structure but transformed it into a shorter, more concise poem. It typically consists of couplets, or ‘*sher*’ in Persian, each with a single meter and a consistent rhyme scheme, known as ‘*Qaafiya*’. The growing preference for shorter poems in religious and political contexts contributed to the Ghazal’s establishment as a unique and independent poetic form, distinct from its *Qasidah* origins. During the Umayyad era, the Ghazal emerged as a distinct poetic form characterized by its exploration of longing for a beloved while retaining the strict verse structure inherited from *Qasidah*. This combination of a defined structural form and the theme of longing became the Ghazal’s hallmark. As the Ghazal spread across cultures, this theme of longing was adapted to incorporate mystical, divine, erotic and romantic elements, reflecting diverse cultural interpretations.

Ghazal became very popular in Arabia because of its suitability for musical diver-

sions. At this point, the Ghazal became a briefer composition to adjust the demands of music. Hence, the long meters (*rajaz*, *kamil* and *basit*) that were highly favoured in Qasidah were removed, and lighter meters such as *khafif*, *ramal* and *muqtarab* were adopted. Instead of focusing on the loss of homeland and lamenting the separation of the beloved, the Ghazal now focused on romantic or erotic elements. Various schools of Ghazal writing also developed such as—‘*Udhari*’ (Courtly Love), ‘*Hissi*’ (Erotic), ‘*Mudhakkar*’ (Tamhidi), and ‘*Tamhidi*’ (Introductory). After establishing itself in Arabia, the Arabian Ghazal crossed its national and cultural boundaries and reached Persia, Africa, and Spain. It is very important to note that the Ghazal underwent huge transformations in its structure in Persia.

During the Islamic Golden Age (8th-13th centuries), the Ghazal poetic form entered Persia, initially imitating Arabic structures and meters. Persian poets soon introduced distinct variations, reducing enjambment and developing autonomous couplets. The formalization of the *Matla*, where the opening couplet sets the rhyme scheme, became standard, alongside adaptations of other Arabic forms like lampoons and boasts. Over time, innovations such as the *Takhallus*—the poet’s pen name included in the final couplet—and increased thematic depth expanded the Ghazal’s scope. The Mongol invasion further influenced its evolution with the incorporation of *Radif*, a repetitive phrase enhancing aesthetic appeal. Despite these additions, core elements like specific metrical composition, *Qaafiya* (rhyme), and themes of longing remained central. In the thirteenth century, Sufism infused

spiritual dimensions into the Ghazal, transforming expressions of romantic longing into divine yearning. The Persian Ghazal subsequently spread to regions like India, influencing poets such as Amir Khusro and Ghalib, and continues to be prominent in various Indian languages today.

The Gujarati Ghazal traces its origins back to the reign of Sikandar Lodi (1489-1517), the second ruler of the Lodi dynasty of the Delhi Sultanate. Sikandar Lodi was a significant patron of literature and poetry, particularly Persian literature. He supported scholars such as Sheikh Abdullah, Sheikh Azizullah, Rafi-ud-din Shirazi, and Sheikh Jamal-ud-din, who contributed to the enrichment of Persian literature. Sikandar Lodi himself also composed verses in Persian. Despite Persian being the state language from the time of Mahmud of Ghazni to Akbar, it was not widely adopted by the general population, with only a few speakers becoming proficient in it. The reign of Sikandar Lodi is significant in the context of the Gujarati Ghazal because it marked a significant linguistic shift in Gujarat. The *Nagars*, who were traditionally Brahmins, began learning Persian during this period. Before this, only the *Kayastha* community of Gujarat had learned Persian, as they were involved in administrative roles, keeping records, and managing public accounts. Their proficiency in Persian helped them secure high-ranking positions in government jobs. Impressed by the *Kayasthas*, the *Nagars* followed suit, leading to a broader exposure to Persian and Urdu literature in Gujarat.

Another key factor in the origin of the Gujarati Ghazal was the introduction of the ‘*Mushaira*’ tradition, which peaked

during the 18th century Mughal rule. Mushairas were poetic symposiums where poets would recite their work, and they played a crucial role in introducing the Ghazal as a literary genre in Gujarati literature. This form of poetry was pre-colonial and oral, which allowed it to permeate Gujarati culture. The first formal Gujarati Ghazal poet is recognized as Balashankar Kantharia (1858-1898), who belonged to a family of Nagar Brahmins and was well-versed in Persian and Urdu. He wrote under the pen-name 'Kalant Kavi – Bal' and his most notable Ghazal was 'Gujare Je Shire Tare.' However, the structure of the Gujarati Ghazal was not strict during his time, and evidence exists of Ghazals written in Gujarati before Balashankar's period. For instance, Behramji Merwanji Malabari (1853-1912), a social reformer and poet, published 'Nitivaad,' which contained Gujarati Ghazals in a loose structure and rhyme. Additionally, the poet Namseem mentions in the preface of his Ghazal collection 'Dhupdan' that he had seen a collection of Ghazals by Sheikh Muhamed Kashif, published in Mumbai between 1840 and 1845, indicating that Gujarati Ghazals existed earlier but were not well-documented.

The period of poets like Kalapi (1874-1900) and Balashankar saw Ghazals being composed without strict adherence to traditional rules due to a lack of understanding of the Ghazal's prosody. During the time of Kavi Kant (1867-1936), a stricter structure for the Ghazal began to be observed. Poets like Amrut Keshav Nayak and Sagar strongly grasped the Ghazal's prosody. By the later part of the 20th century, the structure of the Gujarati

Ghazal had become more rigid, with the formal elements of *Radif*, *Qaafiya*, and *Takhallus* becoming standardized. Additionally, Persian words were increasingly replaced by Gujarati words in the Ghazal. The Gujarati Ghazal gained significant prominence during the Shayda Yug (1892-1962), with Harji Lavji Damani, writing under the pen-name Shayda, emerging as a key figure. Known as the 'Ghazal Samrat' (king of Ghazals), Shayda established the 'Golden Age of Gujarati Ghazals.' During this period, Gujarati poets infused their Ghazals with local sensibilities, using simple Gujarati words to describe themes such as myths, seasons, and nature.

With the advent of Modernism in Gujarati literature in 1955, the Ghazal achieved greater formal strictness and incorporated Western literary influences, such as Formalism, Existentialism, and Phenomenology. These movements influenced poets like Suresh Joshi, Chinu Modi, and Rajendra Shukla, and their work often blended English and Gujarati words, reflecting the evolving nature of the Gujarati Ghazal. This period marked a significant transformation in the form and content of the Gujarati Ghazal, solidifying its place in the literary landscape.

Conclusion :

In conclusion, the Ghazal's journey from its origins in 7th-century Arabia to its adaptation in Persia and Gujarat showcases its remarkable ability to evolve while retaining its core essence. As it spread across cultures, the Ghazal not only adapted its structure and themes but also infused local sensibilities, making it a versatile and enduring poetic form. In Persia, the Ghazal incorporated spiritual and philosophical

dimensions, while in Gujarat, it underwent further transformation, reflecting the region's linguistic and cultural influences. The Gujarati Ghazal, in particular, evolved from its initial loose structure to a more formalized and strict form, enriched by modern literary movements. Despite these changes, the Ghazal's essence-its expression of longing, love and other universal themes-remains intact, allowing it to continue resonating with audiences across time and space. The Ghazal's ability to adapt while maintaining its identity highlights its significance as a poetic form that transcends cultural boundaries and continues to inspire poets and readers alike.

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An Overview of North Indian Classical Vocal Music and Western Classical Vocal Music

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Abstract :

The origin of music is not known as it occurred prior to the advent of recorded history. Some suggests that music originated from naturally occurring sounds and rhythms. The early humans must have observed the bird singing and monkeys creating sound by hollow logs and these actions might have been emitted by the humans to create music. The present Indian music has grown from ancient times. There is little information about the prevalence of music in Harappan culture. History of music can be traced to the chanting of melodic Vedic hymns as recitation of Vedic hymns was a musical exercise. Vedic music is nearly 5000 years old and Sama Veda as one of the four Vedas was particularly devoted to singing of the verses of the Rig Veda.

NatyaShastra of sage Bharata Muni is another landmark in the history of Indian Music. Hindustani classical music is primarily vocal centric and there are numerous techniques used to make a person learn the depth of music. There are so many Gharanas which are associated with North Indian Classical Vocal Music and each Gharana has its specific Training style and Technique. In the Western Classical Music culture the term classical refers to classical Greek and Roman architecture and literature the term also refers to one epoch of music that lasted between the 1730s and the 1810s. Music is music and Inherent of some worth. Western Classical Vocal Music is music that is no longer popular and with a few exceptions probably requires some training or literacy in order to perform. Examples of this can be found in music played in today's concert halls, opera houses in film scores and in many churches. This paper will focus on the traditions and changes that occurred over a period of time in comparison to Hindustani and Western classical music.

Keywords :

Evolution, Civilization, Juxtaposition, Harmony, Classical, Romanticism

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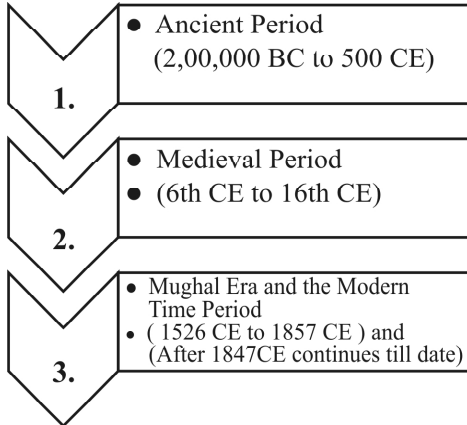
ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)
UGC CARE - Listed Journal

Introduction :

The history of Indian music can be studied under the three major periods like Ancient, Medieval and Modern. The era of Ancient music extends from the Vedic Age to period of *Sangita Ratnakara*, in which the medieval system of music evolved. Around 14th century it culminated in the bifurcation of the Indian music into two branches-Hindustani and Carnatic systems. This division of branches in music system of India was the result of Islamic and Persian Invasion to our country. Both these branches evolved and established themselves firmly and even today both have great impact and influence in the society. The third major period started from the 18th Century which is also known as the Golden age.



The origin of Indian Music :

It is a matter of common knowledge that Indian Classical music has its origin in the *Sama Veda*. The word *Sam* is from the Sanskrit root *sam*, which means 'to be on the level, in the unison'. The other meaning of word *sama* is simply a song. In the other important cultures of the world, we find that same terms are used. The term for liturgical music in Hebrew

is *Sama*. In Arabic also, the word *Sama* is used. In Hebrew and Greek the word *Sama* means 'to listen'. In Latin as well as in Greek, the same word *Sama* occurs with the same connotation. The English term for spiritual hymns is *psalm*. So, the word *Sama* has the same connotation in other ancient languages. The seven *swaras* or notes of Indian music sa, ri, ga, ma, pa, dha, ni, travelled through the Arab and Persian countries to European countries and influenced the development of their music where music as an art was still in the emerging state. The west adopted the "CDEFGAB" as the 7 *solfa syllables*, for their church music. Indian music continued to develop along the melody style whereas the western music evolved the harmony style.

Evolution of Indian Music :

Sama is the rendering of the hymns from the Riga Veda. *Chandogya Upanisad* (1-61) says, "*Rk adyudham Sama*" which means that *Sama* is based on the *Rik*. Therefore *Sama* has no text of its own, and *Sama* has borrowed the *matu* or words of the songs, from the *Riga Veda*, but the *dhatu*, or composition of its music, is its own contribution.

After Vedic period the Indian Classical music marked its entry in the medieval period the medieval period holds its own qualities and significance. In this era there were so many musical texts written *Matang's Brihaddeshi*, *Dattil's Dattilam*, *Abhinavgupt's Abhinavbharti*, *Parshvdev's Sangeetsamaysar*, and the most prominent text of this era was *Pt. Sharangdev's Sangeetratnakr*. It was the time when literal music words were getting its exact meaning and text were giving its explanation. It was the time when *Matang Muni*

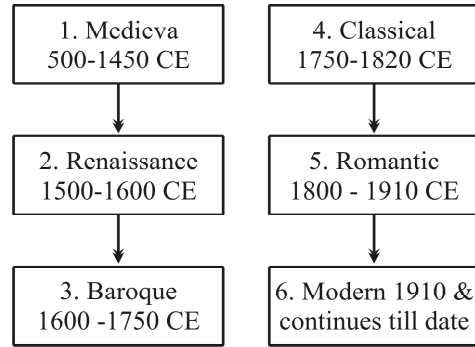
for the first time interpreted *Jati* as Raga. *Matang* also mentions for the first time the sarika or fret. This implies that *Matang* had thought of the possibility of a fixed tonic (*sthira shadaj*), but he does not elaborate on this.

The next very important text on music is the *Sangeetratnakar* it contains practically the entire gamut of Indian music right from the period of the *vedas* up to this time. It contains exhaustive information about all the four important aspects of Indian music, namely raga, tala, *prabandha*, and *vadya*. *Sangeetratnakar* is a four volume work and each volume is devoted mainly to one of the four topics mentioned above. *Margi* and *Deshi ragas* and *talas* are also mentioned and described in it.

The *Mughal era* greatly impacted and influenced India's music it was the time when music was having two branches before the advent of *Mughals* music was secular and united. Although, North Indian Classical music reached to its greatest heights during this time. There were different musical forms which were being flourished and appreciated in the king's court. A variety of composition forms like *Khayal*, *Thumri* and *Tarana* were composed. The famous *gharanas* of Agra, Gwalior, Jaipur, Kirana, Lucknow etc. came to be established. 18th -19th century was important for Hindustani music system. It was the time when *Pandit Vishnu Narayan Bhatkhande* systematized the Hindustani Ragas under the 'That' system. Famous and prominent musicians like *Ustad Alladia Khan*, *Pt. Omkarnath Thakur*, *Pt. Vishnu Digambar Paluskar*, *Ustad Bade Gulam Ali Khan* emerged as legends of the next century.

Evolution in Western Music :

During the same period, even western classical music enjoyed prosperity and development. Though the Western Classical music was originated in the ancient Greece and ancient Rome. Just like periods of Indian music Western music for the past 1500 years consists of six predominant periods.



The musical legends Bach, Hayden, Beethoven, popularly known as the trinity of western music emerged and took western classical music to new heights. Wagner was another composer to enrich the western music.

Music in Western Civilization :

Music in western civilization trace their roots directly back to ancient Greece. 2,500 years ago it exerted vast influence as the center of the civilized world in the West. Music set the rhythm of Greek life. There were drinking songs, work songs, love songs, wedding songs, bridal chamber songs, funeral dirges, ode for heroic warriors and hymns for the gods. Depending on the social context, Greek song might be performed by a chorus or by a solo singer, and it might be accompanied by a musical instrument such as the *Iyre*, *Kithara* (type of Iyre), or *aulos* (wind instrument) etc.

After medieval age the Greek music travelled to the Renaissance period. The renaissance theorists inquired into the meaning of music. Renaissance music theory is practical as well, it too was concerned with how the composers should write music and how the performer should sing and play it. Most rules for harmony and counterpoint originated with the composers and theorists of the Renaissance.

Later Renaissance period the western music entered in Baroque period music historians use the term “baroque” to describe the music, musical theater, and dance of the years 1600- 1750. The most important innovation of the Baroque era was the advent of opera and of dramatic style in general. The Baroque music first appeared in the early seventeenth century in northern Italy, in cities such as Florence, Mantua, and Venice. It was a new exuberant style of solo singing that musicians of that time called “the new music”. Later, this new music was given a new name: Baroque. In this era the main focus was on melody and a strong bass. Tonality increasingly came to be limited to just the major and minor modes. The emphasis on the solo voice quickly led to a more flamboyant style of singing. Soon the vocal virtuoso would emerge, the star of the court theater and the operatic stage. During this time to communicate raw human emotions, direct appeal by an individual soloist was now thought more effective. Solo madrigals, solo arias, and solo recitatives were all designated by a single word: **monody** (from Greek terms meaning “to sing alone”).

The term “Classical period” in Western music denotes the art music composed

during the late eighteenth and early nineteenth centuries. The epicenter for the Classical style was Vienna. Haydn, Mozart, Beethoven, and Schubert collectively have come to be called the Viennese School. Classical composers were remarkably consistent with regard to the musical genres they adopted and the musical forms they employed within these genres out of all the forms, the newest and most important is Sonata. It became the structural backbone. The orchestra increased in size and color during the Classical period, in large measure to fill with sound the new, larger public concert hall. The strings increased in number and so, the woodwinds, owing in part to the addition of the clarinet. The orchestral showpiece was the symphony, and from the Classical period onward it is possible to speak in terms of the “Symphony Orchestra”. Joseph Haydn was a great innovator in the genres of string quartet and symphony; Wolfgang Amadeus Mozart created works of extraordinary beauty in every genre, including opera; and Ludwig van Beethoven took the genres and forms created by his predecessors and gave the unheard of expressive powers.

The nineteenth century was indeed the era of the romanticism. A “romance” at this time was a work of fiction set in a remote time and place, shrouded in mystery and often turning more on characters’ emotions than on their powers of reason. Romantic music often embodies complex ideas and strong emotions. Music of this era was no longer only for pleasure, no longer simply an elevated pastime. The emotions that characterize romanticism are no mere abstractions, but more often

those experienced by the individual composer. The emphasis on individualized expression in music produced many innovations in musical style. The melodies and themes in romantic music often reveal asymmetrical shapes that better convey a temperamental content than the balanced and periodic melodies of the Classical period. Harmony becomes more suggestive, especially through an increased use of dissonant chords and modulations to remote keys. Composers of the Romantic era were inclined to greater diversity in the choice of keynotes, indicating that certain keys are inherently more evocative of certain emotional states than other keys. Pieces in the minor mode became much more prevalent as composers delved more deeply into the realm of the subjective. Above all, the music in the nineteenth century wears its heart on its sleeve.

The Modern era of Western music spans from 1890 to the present, encompassing various styles and genres. The late Romanticism (1890-1910) during this time emphasis of music was on emotion and individuality. 1960s and early 1970s were a transitional period in the history of music, during which composers continued to explore and search for new styles but dropped doctrinaire attitudes to look for ways that modern music could communicate and regain the interest of audiences. A multiplicity of styles is unique to this period, just as the century

itself is unique in its sharp juxtaposition of peace and war, poverty and wealth. The years from 1900 to 1950 witnessed two world wars, a worldwide economic depression, a Holocaust and unprecedented wealth and technological advance and the impact of these titanic events.

Conclusion :

What will music be in the future? Almost certainly it will be an outgrowth of its own evolution, expansion and ultimate exhaustion. With equal certainty it will be a product of the society around it and, as such, a reflection of our own experiences, brought back to those of us who listen and study with a greater clarity and meaning.

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Exploring the Legacy of Darbhanga Gharana

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Abstract :

The Darbhanga Gharana, a distinguished school of Indian classical music, is renowned for its rich heritage and profound influence on the Dhrupad tradition. This paper delves into the historical evolution, musical nuances, and cultural significance of the Darbhanga Gharana. It traces the gharana's roots, highlighting the journey and contributions of its pioneer members. The paper aims to offer a comprehensive understanding of the Darbhanga Gharana's lasting influence, honouring its past achievements while highlighting its ongoing role in preserving and promoting India's classical music heritage.

Keywords :

Narayangarh, Pt. Ramdas Pandey, Darbhanga Gharana, Indian classical music, musical legacy

Introduction :

Long back in the 14th Century, Ramdas Pandey, the court singer in Raja Kedar Singh's kingdom in Narayangarh, Bikaner, Rajasthan, was renowned for his contributions to the field of music. Being the king's favourite, he accompanied the ruler on all his voyages. Though surrounded by luxury, Ramdas Pandey led a simple saintly life. Once there were rumours of an approaching tsunami, all citizens were warned and motivated to migrate to other safe places. Ramdasji decided to migrate to Dhangai, a village in Jagdishpur block of Bhojpur district in Bihar, a place he had accompanied the king to in the past.

Shri Ramdas Pandey resided in Dhangai with his wife and sons: Manikchand, Anupchand and Gyanchand. Manikchand and Anupchand married two sisters who were spiritual singers. Their father was a holy man who dedicated his life to composing and singing bhajans in praise of the Almighty. The two sisters inherited their father's musical talents and were devout Vaishnavites and exceptional singers.

When the sisters joined their in-laws' household, they were frequently encouraged to perform. Their husbands, skilled in narrating the *Bhagwat Katha* but untrained in singing, felt overshadowed by the atten-

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tion their wives received. Feeling offended, the two newly married men decided to leave home and vowed to return only after completing their education in music.

Manikchand and Anupchand travelled to Vrindavan and later to the ashram of Saint Haridas who is credited with a large body of devotional compositions, especially in the Dhrupad style. The ashram then was managed by his disciple Vekatarao Matang, where they stayed for almost 30 years. The residents of the ashram worked, served the Guru, and practised singing. In that small ashram in the forest, the two brothers, out of touch with all their kin, began their new journey with devotion. They immersed themselves completely in the lessons imparted by their Guru. At times, they felt the need to practice even more, so they stepped out of the ashram premises to sing in the dense forest, which was home to many ferocious animals. Fully confident in the power of music, they closed their eyes and sang for hours. No harm ever came their way. Slowly, the animals sat down around the two singers, captivated by the music.

One day, Guru Venkatarao Matang realized that the two brothers were missing and set out to find them. He was completely taken aback by the sight that awaited him in the forest. His disciples were seated in the center, surrounded by wild beasts that sat in silence, listening to their riyaz. Guru Matangji sensed the potential of the two brothers, as he had lived in that area for ages and had never achieved such a feat. When the brothers returned to the ashram, they were asked not to work in the ashram, as they were gifted artists not meant for menial tasks. The brothers then decided to leave the ashram and return home.

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Memories of home and their parents came flooding back, and they realized they had never tried to seek news of their wives all these years. Seeking permission from their Guru, they set off for home. On their way, they halted in a kingdom ruled by Akbar and decided to perform for the ruler. Initially, Akbar was taken aback by their attire—they looked like ascetics, not artists. However, as soon as they began to sing, everyone was spellbound. In appreciation, Akbar gifted them two elephants, along with gold, silver, and precious stones. Riding on the elephants and laden with gifts, they journeyed back to their village, constantly wondering if their wives were alive or dead.

The two sisters married to Manikchand and Anupchand were strong women. When their husbands had deserted them, they stayed on in their in-laws' home, spending their days fasting, praying, and singing the praises of the Almighty. When their husbands finally returned, they welcomed them joyously. A few years later, the sisters each gave birth to a son: Hastiram and Bastiram. Thus began the lineage of the Darbhanga Gharana from Dhangai.

Darbhanga Gharana :

The Darbhanga Gharana also known as Mallick Gharana flourished under the patronage of the Darbhanga Raj. The kings of Darbhanga were great patrons of music, art, and culture and many famous musicians were associated with their court. Pt. Radhakrishna and Pt. Kartaram, who learned Dhrupad from Bhupat Khan, the grandson of Tansen, established this tradition of Hindustani classical music. They began their careers as musicians in the court of the Nawab of Darbhanga. Their

versatile style set them apart from other schools of Dhrupad. When kingdoms were dissolved after independence, the singers were forced to move beyond the royal courts and put up public performances for livelihood.

Legend has it that during a period of delayed rains in Darbhanga, Pt. Kartaram was summoned to the court of the Darbhanga Maharaj. The king held a firm belief in the mystical powers of Pt Kartaram's music, convinced that it could summon clouds and bring much-needed rainfall to the region. True to this belief, when Pt Kartaram and his brother sang the enchanting Raga Megh, known as the raga of rain, the skies opened up, and heavy rains poured down. In gratitude for this miraculous intervention, Maharaja Madhao Singh awarded them several villages, including Amta, where the Mallick family continues to reside to this day.

In an article titled "The Great Indian Gharana: A Journey Through Music Lineages," published in Medium, Shambhavi shared:

Originating in the 14th century, the Darbhanga *Gharana*, founded by Radhakrishna and Kartaram in the court of the Maharaja of Darbhanga, draws its foundation from the *Gauhar Vani* of *dhrupad*. Notable exponents include Ram Chatur Mallick and Prem Kumar Mallik. Distinguishing itself, this *gharana* maintains equal emphasis on both the *alap* and the *bandish*, a departure from the typical focus on *alap* in other *dhrupad gharanas*. However, these represent just a fraction of the diverse and intricate musical traditions, with Kirana, Delhi, and Indore *gharanas* standing as additional examples among the myriad glorious musical traditions that have flourished within this captivating realm.

Darbhangha gharana specialises in 14 angas of Dhrupad including Dhrupad Dhamar, Mani Dhrupad, Pati, Pal, Chhand, Dakshinayati, Sarthak, Tirvat, Chaturang, Raagmala etc. Sudhendra Pratap Singh shared in Navbharat Times:

Dhrupad is the oldest and most powerful style of Hindustani classical music, connected with the spiritual era (Adhyatma Kal). Dhrupad music is a divine pursuit, which can be felt not only through its presentation but also in the practice of music itself. Dhrupad singers strive for sound perfection and musical knowledge, rooted in Vedic traditions since ancient times. (Singh 1)

The Guru-Shishya Parampara of the Darbhanga Gharana is a highly esteemed practice that focuses on passing down knowledge, artistic techniques and cultural legacies from one generation to another. Most often a father is a Guru too, but he imparts skills to all equally. This tradition is not merely about imparting education but also nurtures a deep spiritual and personal bond between the guru (teacher) and the shishya (student). The parampara signifies an uninterrupted lineage of transmission. Nikhil K Bhagat shared in a research paper titled "Guru Shishya Parampara":

Guru-Shishya parampara strongly represents the oral tradition of Music learning. Today there are many new methods of learning Music, still Guru-shishya parampara plays a significant role. As compared to the institutional learning method, the Guru-shishya parampara has its distinguished style and its specialities are "seena -baseena taleem" which is one-to-one teaching, formation of a unique mental bond between Guru & Shishya, long & continuous training to the shishya, due to which the shishya come up

with a skill of spontaneity & improvisations which is not at all possible with classroom type of teaching. The Guru-shishya parampara has been the most preferred method of learning Music for ages and will be the preferred method in the future too, as there is no alternative to this method. (Bhagat 3)

Conclusion :

The Darbhanga gharana boasts a rich lineage of illustrious musicians. Among the legends of the past were Pt. Dharmalal Mallick, the Pakhawaj virtuoso Pt. Bhim Mallick, Pt. Kchitpal Mallick, the Veena maestro Pt. Nehal Mallick, Pt. Rajitram Mallick, Pt. Vishnudev Pathak, Pt. Sukhdev Mallick, Padmashree Pt. Ramchatur Mallick and Dhrupad maestro Pt. Vidur Mallick. Also prominent were Pt. Mahavir and Yaduvir Mallick, Padmashree Pt. Siyaram Tiwari and Pt. Prem Kumar Mallick.

Today, the tradition is upheld and enhanced by esteemed artists such as Late Pt. Abhay Narayan Mallick, and Late Pt. Ram Kumar Mallick, who enchanted audiences with their vocal prowess. In Pakhawaj, notable names include Pt. Ramashish Pathak, Sri Ramesh Mallick, and Sri Anand Kumar Mallick.

The future of this storied tradition looks bright, with the 13th generation already

making waves in the classical music scene. Rising stars include Sri Prashant Kumar Mallick, Sri Samit Kumar Mallick, Ms. Priyanka Mallick (Hindustani Classical Music), Sri Nishant Kumar Mallick, Shri Vibhu Shankar Mishra (Hindustani Classical Music) and Sri Kaushik Mallick (Pakhawaj). These young talents are poised to carry forward the legacy of the Darbhanga gharana, ensuring its continued vibrancy and influence in the world of classical music

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आतोद्य



Unsung Strings : The Journey of Obscure Sitar Gharana

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Abstract :

The realm of Indian classical music is richly adorned with various gharanas, each contributing its distinct style and depth to the tradition. While certain gharanas, like those from Etawah and Maihar, have achieved widespread recognition, there exist numerous lesser-known sitar gharanas whose contributions remain largely unsung. This paper, titled "Unsung Strings: The Journey of Obscure Sitar Gharanas," seeks to illuminate the musical heritage of these underappreciated schools, including the Darbhanga Gharana, Dhaka Gharana, Kharadabad Gharana, and Banda Gharana. Each of these gharanas, despite not enjoying mainstream popularity, has preserved unique stylistic nuances and pedagogical approaches that have significantly enriched the Indian classical music landscape. Through an exploration of their histories, musical styles, and the contributions of their exponents, this study emphasizes the importance of acknowledging and preserving these traditions. The paper argues that the recognition of these lesser-known gharanas is crucial not only for a more comprehensive understanding of the sitar's evolution but also for the sustenance of the broader cultural heritage of Indian classical music. By bringing to light the legacy of these obscure sitar gharanas, this work contributes to a more nuanced appreciation of the diversity within Indian classical music.

Keywords :

Historical evolution, Cultural Preservations, Sitar Gharanas, Musical Heritage, Obscure Traditions.

Methodology :

This study employs qualitative research using secondary sources.

Introduction :

Indian classical music is a vast and diverse tradition, with the sitar holding a

significant place due to its melodic depth and rhythmic intricacy. Throughout centuries, the sitar has evolved through various schools

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or gharanas, each contributing unique styles, techniques and philosophies to the tradition. While major gharanas like Maihar and Imdadkhani have garnered widespread acclaim, lesser-known gharanas have played an equally crucial role in maintaining the diversity of sitar music. Often overshadowed by their more prominent counterparts, these gharanas act as custodians of a rich heritage, preserving unique styles that might otherwise be forgotten.

This article delves into the evolution of some lesser-known sitar gharanas, their contributions to the tradition, and the challenges they face in the contemporary world.

The Role of Lesser-Known Gharanas in the Sitar Tradition :

In Indian classical music, the concept of gharanas is deeply embedded in the guru-shishya (teacher-student) tradition, where knowledge is passed down through generations. Each gharana represents a distinct approach to raga interpretation, ornamentation and rhythmic patterns. While some gharanas have gained widespread recognition, others remain less known, often due to geographical isolation, fewer practitioners or the dominance of more prominent gharanas.

Despite their relative obscurity, these lesser-known gharanas are vital to the sitar tradition. They preserve distinctive playing techniques, ragas and compositions that enrich the overall tapestry of the music. These gharanas often focus on different aspects of sitar playing, such as intricate rhythmic patterns, devotional expression, or the integration of vocal styles, offering a broader array of approaches to the instrument.

Key Lesser-Known Sitar Gharanas :

1. Lucknow-Shahjahanpur Gharana:

The Lucknow-Shahjahanpur Gharana is among the most notable of the lesser-known sitar gharanas. Tracing its origins to the Bangash tribe from Afghanistan, this gharana was brought to India by three members of the tribe about 200 years ago. Niyamatullah Khan, the great-great-grandfather of Irfan Khan, played the sarod in the court of Nawab Wajid Ali Shah. After the 1857 uprising and the Nawab's exile to Kolkata, Niyamatullah Khan also relocated.

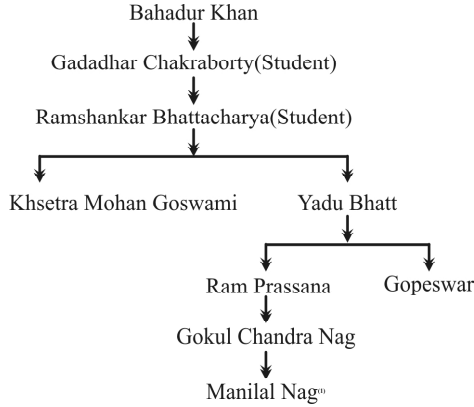
Years later, Sakhawat Hussain Khan, the grandfather of Irfan Khan, was invited by Vishnu Narayan Bhatkhande to teach at Marris College (now Bhatkhande Sanskriti Vishwavidyalaya) in Lucknow. It was during this period that the Lucknow-Shahjahanpur Gharana began to solidify its musical identity. Sakhawat Hussain Khan's teachings further enriched the gharana's repertoire and techniques.

Born in 1954 in Lucknow, Irfan Khan represents the modern legacy of this gharana. After his schooling in Calcutta, he returned to Lucknow, where he refined his sarod skills under the guidance of his uncle, Ustad Ilayas Khan, a legendary sitar player. The influence of his uncle was pivotal in shaping Irfan Khan's approach to music, blending the complex rhythmic patterns and melodic depth that are hallmarks of the Lucknow-Shahjahanpur Gharana.

This gharana is characterized by its intricate rhythmic patterns and strong emphasis on layakari (rhythmic play). It also incorporates elements from both the sarod and sitar traditions, creating a distinctive sound. The use of the surbahar, a bass

version of the sitar, is another defining feature of this gharana.

2. Bishnupur Gharana :



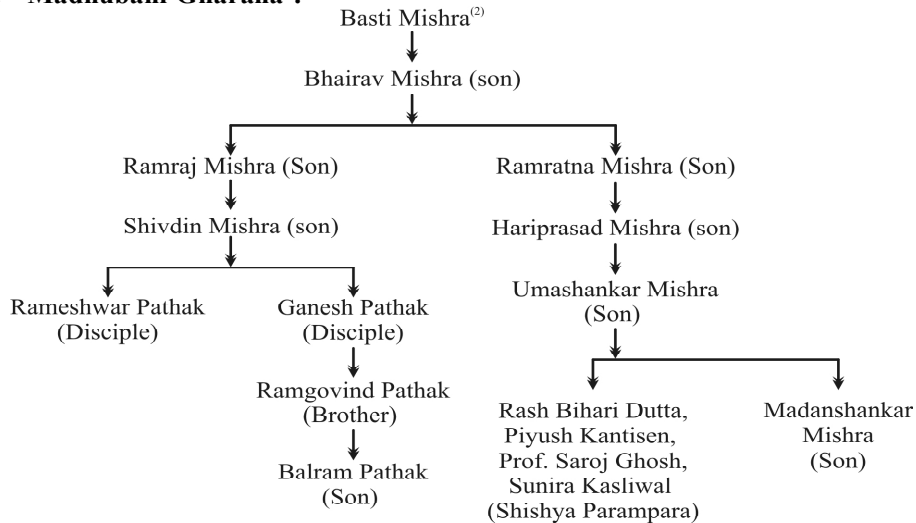
The Bishnupur Gharana, based in West Bengal, is a prominent school of Hindustani classical music, deeply rooted in the Dhrupad tradition. This gharana is particularly known for its unique playing style in instrumental music, emphasizing long meends (glides) and intricate rhythmic variations.

The Bishnupur Gharana traces its lineage to the musical traditions introduced by Bahadur Sen, a descendant of the legendary Tansen. His disciple, Gadadhar Chakravorty, is often credited with establishing the gharana, blending the classical rigor of Dhrupad with the local musical sensibilities of Bengal.

Over time, the gharana has produced several eminent musicians who have significantly contributed to its development. Ram Prasanna Banerjee, one of the most notable exponents, mastered various instruments, including the sitar, veena, and surbahar. His teachings laid the foundation for future artists, including his son Manilal Nag, who became a renowned sitar player.

The Bishnupur Gharana's sitar style is celebrated for its intricate techniques and expressive depth. The right-hand plucking patterns (bols) and left-hand techniques, such as meend and gamak, are central to its style, particularly in the performance of alap and jod jhala. This gharana's emphasis on rhythmic innovation and melodic exploration has established it as a distinctive tradition within Indian classical music.

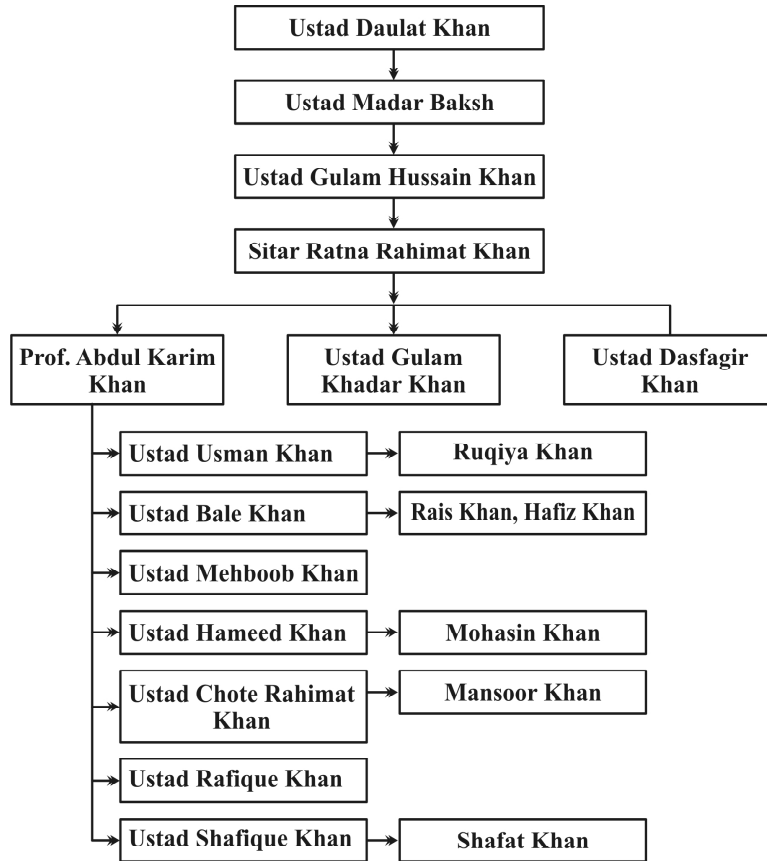
3. Madhubani Gharana :



Madhubani, a village in the Mithila region of Bihar, India, is renowned worldwide not only for its unique painting tradition but also for its distinguished Madhubani Gharana of sitar and surbahar. This Gharana has a rich legacy spanning six generations, with its origins traced back to around 1800 AD. The foundation of this Gharana is attributed to Pandit Basati Mishra, whose son, Bhairav Mishra, embraced his father's musical heritage. Bhairav's sons, Ramratna Mishra and Ramraj Mishra, were both eminent sitar players and vocalists, known for their mastery of techniques such as Meend, Gamak, Kan, Murki and Zamzama, with their Aalap often reflecting the Dhrupad style.

Ramraj's son, Shivdin Mishra, continued the lineage, integrating complex rhythmic patterns (laykaris) into his performances. Pandit Hariprasad Mishra, son of Ramratna, further enhanced the tradition, known for the sweetness and depth in his Surbahar and Sitar playing. His son, Pandit Umashankar Mishra, became a central figure in the Gharana, blending emotive Aalapachari with precise technique. His disciples, including Madanshankar Mishra, Ras Bihari Dutta, and Professor Saroj Ghosh, have upheld and advanced the Madhubani Gharana, ensuring its continued prominence in Indian classical music.

4. Dharwad Gharana :⁽³⁾

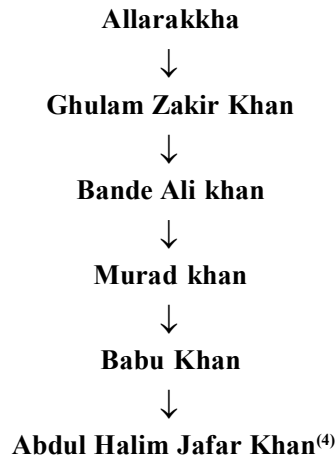


The Dharwad Gharana, with roots in Ratlam, Indore and Bhavnagar, is renowned for its rich musical heritage in both vocal and sitar traditions. Its sitar legacy began with Sitar-Ratna Rahimat Khan, while the vocal lineage traces back to Bade Mohammad Khan of the Gwalior Gharana, a court musician during Nasiruddin Mohammed Shah's reign.

Rahimat Khan, the second son of Ustad Ghulam Hussain Khan, was initially trained in vocal music but was drawn to the sitar, inspired by his maternal uncle, Ustad Nabib Khan. Recognizing his passion, Ghulam Hussain Khan encouraged Rahimat Khan to specialize in sitar, leading to formal training under Ustad Habib Khan and later Ustad Bande Ali Khan, both masters of the Been tradition.

The Been influence, particularly from Ustad Takki Khansaheb's lineage, deeply shaped Rahimat Khan's sitar style, blending Been techniques with sitar playing. This fusion became a defining characteristic of the Dharwad Gharana, connecting it to the esteemed musical traditions dating back to Miya Tansen's era.

5. Indore Gharana :



The Indore Gharana of sitar playing is believed to have originated in the latter half of the 18th century. Musicians of Indore Gharana include Ustad Waheed Khan, Ustad Bande Ali Khan, Muravt Khan, Murad Khan (Binkar), Abdul Latif Khan (Binkar), Muhammad Khan, Desai Faridi, Ustad Rajab Ali Khan (singer), Babu Khan (Binkar), Musharraf Khan (Sitar), Rehmat Khan (Sitar), Mohammad Khan (Beenkar, Sitar), Amanat Khan, Krishna Rao, Raghunath Apte Wale, Krishna Rao Kolhapure, Zafar Khan, Sajjad Hussain Khan, Ustad Amir Khan and Ustad Abdul Haleem Zafar Khan. Are included. Ustad Abdul Haleem Jafar Khan's father, Ustad Jafar Khan Sahib was a good sitar player. Abdul Haleem Jafar Khan's musical education was given by his grandfather. It started with Ustad Muravvat Khan of Indore Gharana and his father Ustad Jafar Khan.

His father started his education from singing since childhood, but seeing his lack of interest in singing, his father inculcated musical values in him by giving him a small toy-like sitar. Gradually times changed and as a result of deep penance, Ustad Abdul Haleem Jafar Khan one day became a well-known Sitar Nawaz. In modern times, the name of Ustad Abdul Halim Jafar Khan is taken among the great and famous sitar players of Indore Gharana. His specialty is to attract the audience with his miraculous performance through his sitar playing. By incorporating some other elements in the style developed by his ancestors, he created a different style, which is also known as Jafarkhani Baj.

Challenges Faced by Lesser-Known Gharanas :

Despite their significant contributions, lesser-known sitar gharanas face numerous challenges in the modern era:

- 1. Recognition Challenges:** Lesser-known gharanas often struggle to gain visibility beyond their local or cultural contexts. The prominence of well-established gharanas tends to overshadow these styles, making it harder for them to attract both students and audiences.
- 2. Limited Practitioners:** The number of musicians dedicated to these gharanas is relatively small, which puts the survival of these unique styles at risk. With fewer disciples, passing down these traditions to future generations becomes increasingly difficult.
- 3. Commercial Constraints:** The commercial music industry typically prioritizes more popular and mainstream genres, leaving limited opportunities for promoting lesser-known gharanas. This can create challenges for musicians from these traditions to sustain their careers.
- 4. Cultural Evolution:** Shifts in cultural preferences and the impact of global music trends have drawn attention away from traditional classical forms. Lesser-known gharanas, with their focus on subtlety and tradition, may struggle to connect with contemporary audiences.

Conclusion :

There are numerous other lesser-known

sitar gharanas, such as the Darbhanga Gharana, Dhaka Gharana, Kharadabad Gharana, Ranaghat Gharana, Banda Gharana, Piyeri Gharana of Banaras, etc. Their contributions, though often overshadowed by more prominent gharanas, are invaluable in maintaining the depth and diversity of this cultural heritage. They serve as guardians of unique traditions, techniques, and interpretations that contribute to the diversity and depth of the sitar repertoire. While they face significant challenges in the modern era, numerous opportunities exist for their revival and preservation. By recognizing and supporting these gharanas, we can ensure that the full spectrum of sitar music continues to thrive, preserving the rich heritage for future generations.

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Meend : The Soul of Sitar Playing

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Abstract :

Meend, the art of sliding between notes, is one of the most defining and challenging techniques in sitar playing, serving as a vital link between the instrument and the vocal traditions of Indian classical music. This article explores the significance of meend, examining its role across different gharanas (schools) and baaj (styles) of sitar performance. It delves into the physical and technical aspects that influence the quality of meend. The discussion extends to the customization of the instrument by artists to meet their specific aesthetic and musical needs, highlighting how these modifications enhance the sitar's capability to produce the desired fluidity and expressiveness. The article emphasizes that while the application of meend may vary depending on the stylistic choices, it remains an indispensable element of sitar music. Mastering meend requires not only a deep understanding of the instrument's physical attributes but also relentless practice, as it is key to achieving the seamless, vocal-like quality that defines the sitar's unique sound.

Keywords:

*Meend , Sitar Playing techniques , Indian Classical Music, Ornamentation,
Sitar baaj*

Introduction :

Meend is a technique used in Indian classical music to create a smooth transition between two notes (Pandey, 2005). This technique is essential for bringing out the full potential of a raga or melody, and it requires a great deal of skill and practice to master (Caudhuri, 2000). *Meend* involves gliding from one note to another, while maintaining a continuous and uninterrupted sound. This technique is primarily used in vocal music, but can also be applied to instrumental music, such as

the sitar or sarod. The *meend* technique involves gradually sliding the voice or the instrument's string from the initial note to the target note. The speed of the glide, the distance covered, and the duration of the *meend* are all essential factors that contribute to the technique's effectiveness. One of the main aesthetic values of *meend* is that it adds depth and emotion to the music. By allowing the musician to smoothly glide from one note to another, *meend* creates a sense of flow and continuity in the melody. This, in turn,

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helps to create a sense of emotional expression that is unique to Indian classical music (Vedabala, 2024). *Meend* allows the musician to convey a wide range of emotions through the music. It also creates a sense of tension and release in the melody. By gradually gliding from one note to another, *meend* creates a sense of anticipation in the listener, as they wait for the release of the second note. This tension and release pattern is an essential part of music, and *meend* is an effective way to create this pattern in a beautiful and seamless manner. *Meend* also allows the musician to create complex and intricate patterns in the melody, which add to the aesthetic value of the music (Parikh, 1970). By using *meend* to connect the notes in these patterns, the musician creates a sense of beauty and complexity that is unique to Indian classical music.

In vocal music, *meend* is achieved by using the breath to control the glide. The *meend* can be executed in a straight or curved path, depending on the raga or melody. In instrumental music, *meend* is achieved by sliding the finger along the string of the instrument. This technique requires a great deal of finger dexterity and control (Lata, 2013). The *meend* can be executed using the left hand or the right hand, depending on the instrument. *Meend* is used in Indian classical music to create a variety of musical expressions, such as *gamakas*¹, *bhava*², and *alankars*³. *Meend* can be combined with other techniques to create complex and intricate musical patterns. Hence *meend* is an essential and beautiful technique that is a hallmark of Indian classical music. It requires a great deal of skill and practice to master, but the results are well worth the effort. *Meend*

allows musicians to bring out the full potential of a raga or melody, and creates a sense of beauty and emotional expression that is unique to Indian classical music.

The earliest reference to *meend* can be found in the *Natyashastra*, an ancient Indian text on the performing arts that is believed to have been written between 200 BCE and 200 CE. The *Natyashastra* mentions *meend* as one of the important techniques used in the playing of the *veena*, an ancient Indian stringed instrument (Bandopadhyay, 2012). The concept of *meend* can also be found in the *Sangeet Ratnakara*, a text on Indian classical music written by Sarangadeva in the 13th century CE. The *Sangeet Ratnakara* describes *meend* as a technique that involves gliding from one note to another, and it mentions that *meend* is used in both vocal and instrumental music (Roychoudhury, 2013). *Meend* has a long and rich history in Indian classical music, and it has been mentioned in several ancient texts on music, including the *Natyashastra* and the *Sangeet Ratnakara*. These texts demonstrate that *meend* has been an important technique in Indian classical music for centuries, and it continues to be used today by musicians around the world.

Meend in Sitar :

Sitar is a fretted instrument. All the notes available on the frets. However, Indian music is beyond the structured notes. The melodies in Indian music emphasize each microtone (*shrutis*), which lies somewhere between the structured note. Hence, one of the unique things about the sitar is that it not only plays the straight notes of the *stecarto*, it actually bends them. It can play

chromatically and the thing makes the sitar what it is. It is basically vocalizing on the sitar (Vedabala, 2016). These are the ornaments that are completely vocal, glisandi or glide. *Meend* is an essential technique in playing the sitar. It is used to create a smooth and graceful transition between two notes and to bring out the full potential of a raga or melody. The sitar is a complex and versatile instrument, with a wide range of notes and an intricate playing technique. *Meend* is one of the fundamental techniques used in sitar playing. *Meend* on the sitar involves sliding the left-hand finger along the fretboard of the instrument, while main-

taining a continuous sound. The speed of the glide, the distance covered, and the duration of the *meend* are all essential factors that contribute to the technique's effectiveness. *Meend* is also used to create complex and intricate patterns in the melody, which add to the beauty and richness of the music. In addition to creating musical expression, *meend* also helps to develop finger dexterity and control in sitar playing. It requires a great deal of practice and concentration to execute *meend* effectively and this helps to strengthen the musician's playing technique overall.

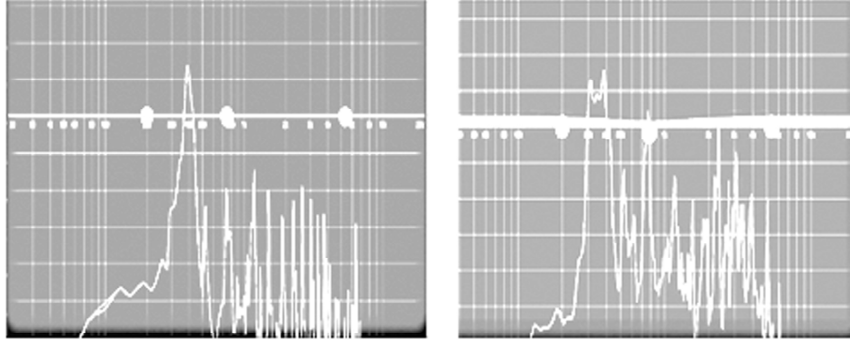


Figure-1 : Musical phase played on Fret and Meend

Meend exhibits a multifaceted nature defined by several key attributes. Firstly, its directionality allows for transitions either upwards from lower notes to higher ones or downwards from higher notes to lower ones, facilitating a dynamic range of melodic expression. Figure-1 is the visual representation of a phrase played in the fret and similar phrase played in *meend*. When played on *meend* the melody passes through the microtones.

In sitar playing, regardless of the *gharana* (school) or *baaj* (style), the

significance of *meend* cannot be overstated. While different *baaj* (styles) of sitar playing may vary in the level of intricacy they bring to *meend*, every tradition fundamentally relies on this technique (Purwins, 2010). The application of *meend* may differ depending on the stylistic choices and the desired level of detail, but it remains an essential element across all *gharanas*. In fact, no sitar performance can truly take place without the use of *meend*. This technique is central because it embodies the essence of vocalism, which is the

foundational element of sitar music. Indian classical music, unlike some other forms, does not rely on staccato, where notes are played in short, detached bursts. Instead, it seeks to replicate the fluidity and expressiveness of the human voice. When playing the sitar, the goal is to bring out what the mind sings, translating the subtleties of vocal music into the language of the instrument. *Meend* allows for the seamless glide between notes, capturing the nuanced transitions and microtones (shrutis) that are intrinsic to Indian music. These continuous and intricate movements are essential in conveying the emotional depth and melodic complexity that define the tradition. Thus, the mastery of *meend* is crucial in sitar music, as it enables the musician to stay true to the vocal roots of Indian classical music, ensuring that the instrument resonates with the same expressive power as the human voice.

The range of a *meend* can vary significantly, from traversing minute intervals as small as half a note to spanning entire octaves, offering artists vast creative possibilities in shaping their musical narratives. Moreover, the duration of a *meend* plays a crucial role, with performers capable of executing it at varying speeds, ranging from swift and fleeting gestures to languid and drawn-out phrases, thus influencing the emotional resonance and rhythmic texture of the music. One of the most intricate aspects of *meend* lies in its adept manipulation of microtones, where skilled musicians deftly navigate subtle tonal nuances, strategically accentuating certain microtones to evoke specific moods or convey intricate melodic nuances within the framework of the raga (Miryala, 2013). Furthermore, the terminology

surrounding *meend*, such as *soot*⁴ and *ghaseet*⁵, reflects the rich diversity of its application across different musical traditions and instruments, each term carrying its own connotations and stylistic nuances. Overall, *meend* embodies a complex interplay of musical elements, serving as a cornerstone of artistic expression and innovation in Hindustani classical music (Joshi, 2024)

Hand Positioning :

Meend is one of the most challenging techniques on the sitar, perhaps the most difficult of all. Mastering the *meend* on the sitar is one of relentless discipline and meticulous practice (Chakraborty, 2021). While gliding from one pitch to the next, the player not just playing notes, the player plays what is in the brain. That trains the mind intuitively know the exact pull needed to achieve the perfect pitch. This process is not immediate; it requires to stay with each note until it is dead on, holding it there before moving on. Over time, with endless practice, the brain begin to identify the place and gradually wit practice the precision will start to come naturally. Practicing *meend*, however, should not be done in isolation. It's in the context of a raag, such as through *alap*⁶ phrases, where the real magic happens. There's something about practicing within real music that enhances accuracy perhaps it's the motivation that comes from engaging with the music. *Alap* phrases, with their recurring note combinations, help the brain to recognize patterns as a whole, rather than just individual notes. The performer begins to hear the phrase in his/her mind, that is guided by your internalized understanding of the music. It requires meticulous attention to detail, beginning with a compre-

hensive understanding of the notes involved and their precise placement on the instrument. Also mastering the intricacies of *meend* entails not only a thorough knowledge of musical theory but also a keen awareness of the instrument's capabilities and the nuanced techniques required to navigate its limitations effectively.

Additionally, mastering the dynamics of the stroke emerges as the third crucial step in *meend* technique. At times, maintaining the sound continuity necessitates utilizing the pressure of the second finger or the glide itself. Complex sequences comprising four to five notes can be seamlessly executed with just one stroke, with emphasis placed on the pressure exerted by the second finger. Aesthetic considerations play a pivotal role in determining the strength and type of *meend* utilized, with the mood and accent of the music guiding the choice of embellishments. Thus, a comprehensive understanding of where to initiate *meends*, coupled with mastery of stroke dynamics, ensures the nuanced and expressive delivery of Hindustani classical music, enriching the musical experience for both performers and listeners alike (Chatterjee, 2020).

Style Identity and Meend :

The style identity of a musician in Hindustani classical music is intricately tied to their mastery of various techniques, among which *meend* holds a significant place. *Meend* transcends mere ornamentation; it becomes a necessity dictated by the unique characteristics of the instrument being played. Fret limitations and the exploration of *shrutis* (microtones) are key elements that drive the incorporation of *meend* into musical performances. Instruments like the sitar or sarod have

inherent limitations in terms of the number of frets available for producing different pitches. *Meend* allows musicians to navigate these limitations by smoothly gliding between notes, effectively expanding the tonal range and achieving pitches that may lie outside the instrument's fixed frets. Additionally, *meend* offers a means to explore the subtle nuances of *shrutis*, allowing for the expression of microtonal variations that are integral to Hindustani music. Furthermore, the incorporation of *meend* is not merely a technical exercise but involves a subjective judgment on the part of the individual musician (Banerjee, 2021). Each artist develops their own style and approach to *meend*, considering factors such as tonal quality, musical context and expressive intent. Thus, *meend* becomes a crucial tool for musicians to shape their unique musical identities and convey their artistic vision effectively to the audience.

The style identity of renowned maestros like Ustad Vilayat Khan, Ustad Rais Khan Sahab, Ustad Shahid Pervez Khan in sitar is deeply intertwined with their mastery of various techniques, with *meend* occupying a central position in their musical expression. For these virtuosos, *meend* becomes an essential element dictated by the characteristics of their instruments and their individual *gayaki* (vocal style). The stalwarts being sitar virtuosos, encountered fret limitations inherent to their instruments. However, through their adept use of *meend*, they were able to navigate these limitations with finesse. For instance, Their mastery over of *meend* was not just a technical feat but a deeply personal expression of their musical identities. Each artist developed a distinctive style

and approach to *meend*, reflecting their tonal preferences, musical lineage and artistic sensibilities such as Pandit Nikhil Banerjee. Thus, through their exemplary use of *meend*, enriched the classical tradition, leaving behind a profound legacy that continues to inspire generations of musicians.

The physical construction of the sitar significantly influences the quality and possibilities of *meend*. This is why many artists customize their instruments to meet their specific aesthetic and musical needs. The overall construction technicalities includes the

- a. **Tumba (Resonating Chamber) :** The size, shape, and material of the *tumba*, or resonating chamber, affect the overall tonal quality and sustain of the sitar. A well-crafted *tumba* amplifies the sound, allowing the *meend* to resonate fully, enhancing the expressiveness of the music.
- b. **Neck Curvature (Dandi) :** The curvature of the sitar's neck, known as the *dandi*, plays a vital role in *meend*. A well-crafted *dandi* with a gentle curve provides the necessary support and angle for executing *meend* with precision, enabling the player to pull the string without excessive resistance.
- c. **String quality and Tension :** The type and tension of the strings are crucial for achieving a smooth and accurate *meend*. High-quality strings that can handle varying tensions without breaking are essential. The tension must be adjusted to allow for long, fluid pulls without losing pitch accuracy.

- d. **Fret design and thickness :** The frets, typically made of metal, need to be precisely positioned and slightly curved to accommodate the gliding motion of *meend*. They should be smooth and well-finished to reduce friction, allowing the strings to move effortlessly across them.
- e. **Bridge (Jawari) Quality :** The bridge, or *jawari*, must be meticulously carved and shaped to ensure the strings produce a resonant and sustained sound. A well-maintained bridge contributes to the clarity and richness of the notes, which is especially important when performing intricate *meends*.
- f. **Peg (Tuning Key) Mechanism :** The pegs, used for tuning the sitar, must function smoothly and hold the tension of the strings reliably. High-quality pegs ensure that the instrument stays in tune, even when performing extensive *meend*, which involves significant string manipulation.

A good sitar must be carefully constructed and often customized to ensure that it can produce the smooth, fluid *meends*. Every aspect of the sitar, from its strings to its resonance chamber, contributes to the instrument's ability to perform this essential technique with precision and expressiveness.

Conclusion :

Although *meend* is just one of the many elements in sitar playing, it holds an exceptional significance in the world of sitar music. The mastery of *meend* not only shapes the identity of a *gharana* (school) but also distinguishes the uniqueness of individual performers. The way an artist executes *meend* reflects their under-

standing of the sitar's expressive potential, as well as their dedication to preserving the vocal tradition that is so deeply embedded in Indian classical music.

In conclusion, *meend* serves as a bridge between the sitar and the human voice, capturing the nuances, emotions, and subtleties that define the art form. While many aspects contribute to a sitarist's skill, the precision and fluidity of their *meend* often stand as a testament to their expertise and artistic vision. The ability to perform *meend* with grace and accuracy not only enhances the beauty of the music but also solidifies the artist's place within their gharana and in the broader tradition of sitar playing. Ultimately, *meend* is more than a technique; it is a profound expression of the sitarist's identity, their connection to tradition, and their creative individuality.

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उत्तराखण्ड का परंपरागत अवनद्ध लोक वाद्य- 'हुड़का'

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शोध-सार :

उत्तराखण्ड हमेशा से ही अपनी सांस्कृतिक धरोहर के लिए विख्यात है। यह एक पर्वतीय राज्य है जिसका अधिकांश जन-जीवन कृषि पर आधारित है। लोक वाद्यों के साथ यहाँ वर्ष भर तीज, त्यौहार, मेले, धार्मिक-अनुष्ठान, पूजा-पाठ आदि मांगलिक कार्यों का आयोजन होता रहता है। इन सभी मांगलिक कार्यों में हमारी पारंपरिक लोक कलाओं व लोक वाद्यों का अद्भुत सामंजस्य देखने को मिलता है। यहाँ की लोक गाथाओं, लोक आख्यानों, लोकगीतों व लोकवाद्यों में विविध सांस्कृतिक आयाम के दर्शन होते हैं। ग्रामीण परिवेश के दैनिक क्रिया-कलापों ने हमारी लोक परंपराओं को जीवित ही नहीं अपितु समृद्ध भी किया है। 'हुड़के' का प्रयोग कृषि के अंतर्गत होने वाले क्रिया-कलापों जैसे- रोपाई, गोड़ाई आदि में 'हुड़कियाबौल' के साथ बहुतायत से किया जाता है। प्रस्तुत शोध पत्र में उत्तराखण्ड के पारंपरिक लोकवाद्य 'हुड़के' की निर्माण शैली के विषय में विस्तार से बताया गया है। शोध पत्र के अंत में हुड़के की निर्माण शैली को चित्रों के माध्यम से भी दर्शाया गया है।

प्रस्तुत शोध-पत्र में वर्णित सभी तालें 'श्री शम्भू प्रसाद जी' (हुड़का वादक) द्वारा बजायी गयी हैं। 'हुड़के' पर बजायी गयी सभी तालों को आसानी से समझने हेतु इन्हें 'लोक प्रचलित स्वरूप' के अंतर्गत ही निबद्ध करने का प्रयास किया गया है। चूँकि अनेक बुद्धिजीवियों का एक मत ऐसा भी रहा है कि लोक संगीत को विशुद्ध शास्त्रीय संगीत के ढाँचे में ढालने का प्रयास करना इसके मौलिक स्वरूप से छेड़-छाड़ करने जैसा है। अतः 'हुड़के' की तालों को विभाग व ताली-खाली के अंतर्गत न रखकर अर्थात् शास्त्रीय तालों की परिधि से बाहर रखते हुए केवल मात्राओं के आधार पर ही विभाजित करने का प्रयास किया गया है। इसमें वर्णित सभी तालों को 'बार कोड' के माध्यम से भी सुना जा सकता है। इससे संगीत जगत के सभी लोग लाभान्वित होंगे और उन्हें 'हुड़के' की 'तालों' के मूल स्वरूप को समझने में सहायता मिलेगी। इस शोध पत्र के आखिर में 'हुड़का निर्माण शैली' की चित्रदीर्घा को भी शामिल किया गया है।

मुख्य शब्द :

हुड़का, कुन्याव, उज्जर, कृषि, ताल, लिपिबद्ध।

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ISSN : 2349-137X

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UGC CARE - Listed Journal

‘हुड़का’ उत्तराखण्ड राज्य का बहुत ही प्राचीन एवं पारंपरिक ‘लोक वाद्य’ है। इसका प्रयोग यहाँ के लोक संगीत में प्रचुरता से किया जाता है। यह वाद्य मुख्यतः इष्ट देवताओं की जागरों, मांगलिक कार्यों, कृषि कार्यों और उत्सवों आदि में प्रयोग होता है। इसे बजाने की शैली व इसके साथ किए जाने वाले कार्य यौगिक मुद्राओं को भी जन्म देते हैं अर्थात् हुड़का वादन के साथ किए जाने वाले कार्यों से मनुष्य स्वस्थ रहता है और कार्य भी बिना थकान के सम्पन्न हो जाता है। आकार में यह ‘डमरू’ के समान ही दिखता है। अतः कई लोक कलाकार इसे भगवान शंकर जी के डमरू से भी जोड़ते हैं। स्थानीय बोली में इसे ‘हुड़क’ कहा जाता है। हुड़के के निर्माण हेतु ‘नाली’ (खोल) का प्रयोग किया जाता है। खोल हेतु खिन, बरौँ, खिमर, सानण व गेठी आदि हल्की लकड़ी उपयुक्त मानी जाती है। इन लकड़ियों से बने हुये हुड़के अधिक मजबूत व लंबे समय तक टिके रहते हैं।

इसमें लगने वाले ‘पूड़े’ बकरी, काकड़ व घुरड़ जैसे जानवरों की खाल से मढ़े हुये होते हैं। इन सभी जानवरों के मृत चर्म का प्रयोग प्राचीन काल में अथवा पुराने समय तक देखा जा सकता है। वर्तमान समय में जानवरों के शिकार पर प्रतिबंध लग जाने के कारण किसी भी जानवर को मारना या उसके शरीर के किसी भी अंग का प्रयोग करना कानूनी अपराध के दायरे में आता है। चूँकि प्रत्येक अवनद्ध वाद्य के मुख की मढ़ाई हेतु चर्म की ही आवश्यकता होती है अतः वर्तमान समय में केवल बकरी की खाल का ही प्रयोग किया जाता है। हमारे लोक कलाकार ‘खिन’ से बने हुये खोल के बारे में कहते हैं-

**‘खिनौक हो हुड़क, देण पुड हो बानरौक, बाँ
पुड़ हो लंगरौक,**

**जभत के तौ हुड़क बाजौल, उ इलाकाकू
डंगरी बिन न्यूतिये नाचण लागाल।’**

हुड़के की निर्माण प्रक्रिया : अच्छे हुड़के को बनाने में कई बातें ध्यान देने योग्य हैं। सबसे पहले

अनहद-लोक
ISSN : 2349-137X

लकड़ी का चुनाव व खोल की बनावट मुख्य होती है। हुड़के के खोल हेतु हल्की व सूखी लकड़ी प्रयोग में लायी जाती है। इसका मुख अत्यधिक बड़ा या छोटा नहीं होना चाहिए। हमारे बुजुर्ग बताते हैं कि ‘यदि हुड़का पहले से नीचे गिरी हुई अथवा नमीयुक्त लकड़ी का बना होगा तो इससे अच्छी आवाज नहीं आयेगी। मिटटी के संपर्क में आने से इसकी नाली अथवा खोल में शीघ्र ही कीड़ा लग जायेगा। अतः अच्छे हुड़के के निर्माण हेतु पेड़ से काटी गयी लकड़ी का ही प्रयोग करना चाहिए।’ यदि लकड़ी कच्ची है तो उसे लगभग एक दो महीने तक धूप में सुखा लेना चाहिए।

इसका खोल बनाने के लिए लकड़ी को अंदर से खोखला कर इसके दोनों सिरों पर पूड़ी लगाई जाती है। यह झिल्लीनुमा पूड़ी बहुत पतली होती है जो बकरी के अंदर पाई जाने वाली भोजन की थैली से बनायी जाती है जिसे स्थानीय लोग ‘उज्जर’ के नाम से पुकारते हैं। इस पर बहुत हल्की थाप देने से ही यह बहुत मधुर बजता है। लेकिन आज जो हुड़के बाजार में बिक रहे हैं वह अधिकतर बकरी की बाहरी खाल से ही बने होते हैं इसीलिए वे अच्छे नहीं बजते। कई लोगों को इसकी जानकारी भी नहीं होती और आज कोई इतनी मेहनत भी नहीं करना चाहता।

इस पूड़ी के चारों ओर एक विशेष प्रकार की सीकनुमा लकड़ी गोले के आकार में लगाई जाती है जिसे ‘कुन्याव’ कहा जाता है। इसी कुन्याव पर कील आदि से छः या सात छिद्र किये जाते हैं और प्रत्येक छिद्र पर ‘कुण्डलनुमा धागा’ बाँधा जाता है। दाएं व बाएं सिरों के कुण्डलनुमा धागों को परस्पर एक-दूसरे से बांधने के बाद पुनः किसी बड़ी डोरी से इन्हें आपस में मिला दिया जाता है। इसे कंधे पर टिकाये रखने व सुरक्षित रखने के उद्देश्य से इस पर बैल्टनुमा कपड़े की पट्टी अथवा डोरी लगा दी जाती है। इसी डोरी के संचालन से ‘हुड़के’ में गमक निकाली जाती है और यह इसकी ध्वनि परिवर्तन में भी यह सहायक

वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)
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है। कुछ लोग इस पर घुंघरू भी बाँधते हैं। इस प्रकार एक हुड़के के निर्माण में दस से पंद्रह दिन का समय लग जाता है।

हुड़के की नाली के निर्माणकर्ता 'चुनेड़ा' (चुन्याण) कहलाते हैं। चुनेड़ा समुदाय के लोग अस्कोट, पिथौरागढ़ के 'चुनेड़ा गाँव' में निवास करते हैं। इसके अतिरिक्त यह लकड़ी से बनने वाले कई प्रकार के बर्तन भी बनाते हैं, जैसे- पाली, चाड़ी, हड़पिय, डोकली, ठेकी आदि। वर्तमान में इस तरह के काष्ठ निर्मित भाण्डों का प्रयोग न के बराबर होता है। आधुनिक मशीनी व यांत्रिकी युग में इस प्रकार की हस्त कला बहुत कम दिखाई देती है। इसके चलते काष्ठ कलाकारों व शिल्पकारों की आजीविका पर भी विराम लग गया है। आम तौर पर मशीन से बनी हुई वस्तुओं के मुकाबले हाथ से बनी वस्तुओं की गुणवत्ता ज्यादा अच्छी मानी जाती है।

इसे बजाने के लिए बाँये हाथ से हुड़का पकड़ा जाता है और दायें हाथ से इस पर थाप दी जाती है। कंधे पर लगी डोरी के संचालन से हुड़के में गमक उत्पन्न होती है व इसकी ध्वनि में भी परिवर्तन होता है। हुड़के से निकलने वाली ध्वनि बहुत ही मधुर व हृदयस्पर्शी होती है। इसके साथ 'कांसे की थाली' संगत वाद्य के रूप में प्रयोग की जाती है। लोक कलाकार द्वारा हुड़के पर बजाई जाने वाली तालों में कई कारणों से भिन्नता पाई जाती है। यह भिन्नता स्थान विशेष में गायी जाने वाली विशेष गायन शैलियों की विविधता के कारण भी होती है। लोक कलाकार हुड़के पर बजाई जाने वाली तालों के संदर्भ में निश्चित बोल व उनके सांकेतिक वर्णों को जिस प्रकार महसूस करते हैं वह उसे उसी तरह से समझाते हैं। उदाहरण स्वरूप 'तबले के बोल'- धा धी S । ता तिं S को यदि 'हुड़के के बोल' के रूप में समझना हो तो कहेंगे- भ भं S । प पं S

बिरत्वाई/विरुदावली/विरुद ताल : संगीत रत्नाकर में 'विरुद' प्रबंध के छः अंगों में से एक

अनहद-लोक
ISSN : 2349-137X

महत्वपूर्ण अंग है अर्थात् 'गुण वर्णन युक्त साहित्यिक रचना'। ऐसी रचना जिसमें लोक देवताओं के गुणों का वर्णन हो उसे 'विरुदावली' कहा जाता है। इसके साथ बजाई जाने वाली ताल को 'विरुद ताल' कहा गया है। इस ताल को देवता अवतरण से पहले अथवा प्रारंभ में बजाया जाता है। कार्य सिद्ध हेतु इस ताल का प्रयोग स्थानीय लोक देवताओं के स्मरण व आह्वान हेतु किया जाता है।

'श्री शम्भू प्रसाद जी' द्वारा 'हुड़के' पर बजायी जाने वाली 'तालों' व उनका 'लिपिबद्धीकरण'

देघाट, अल्मोड़ा के रहने वाले 'श्री शम्भू प्रसाद जी' द्वारा हुड़के पर बजाई गई लगभग उन्नीस प्रकार की तालों को 3, 4, 5, 7, 8 तथा 12 मात्रा में लिपिबद्ध करने का प्रयास किया गया है। हुड़के वाद्य में दाहिने हाथ से बजने वाले बोलों को तो लिखा जा सकता है लेकिन बाँये हाथ से हुड़के को खींचने पर पूड़ी के खिंचाव से जो गमक पैदा होती है उन्हें लिखना जितना मुश्किल है उतना ही लिखे हुए को समझना। लगभग सभी तालों का एक आवर्तन एक सेकेंड या डेढ़ सेकेंड का है अर्थात् लय अतिद्रुत है। एक-एक शब्द को धीमे से पढ़ने पर चाल समझने में मुश्किल हो सकती है। अतः लिपिबद्ध तालों को समझने या महसूस करने के लिए सर्वप्रथम इन तालों के एक ही आवर्तन को कुछ देर तक मात्रा गिनकर पढ़ना होगा और याद होने के बाद उसे तेजी से बोलना होगा। ऐसा करने से ताल का छन्द समझ आ जाएगा।

हुड़क वादक 'श्री शम्भू प्रसाद जी' कहते हैं कि हम गढ़वाल तथा कुमाऊँ में पूजित तैंतीस कोटी देवी-देवताओं को नचाते हैं। देवताओं के आह्वान तथा अवतरण के लिए यह तालें बजाई जाती हैं। ताल लिपिबद्धीकरण के लिए प्रयोग किए गए 'हुड़के के बोलों' की व्याख्या इस प्रकार है-

धं/दं : हुड़के में बजने वाला सामान्य बोल जिसमें हुड़के को ना तो खींचा जाता है और ना ही ढीला छोड़ा जाता है।

- भं : हुड़के को ढीला छोड़ने पर निकलने वाला मंद्र स्वर। तो उसे 'क्र' शब्द से संबोधित किया गया है।
- पं : खींचे हुए हुड़के में आघात की ध्वनि। गड़ : यह बोल 'क्ड़' के समान ही है लेकिन 'क्' की जगह 'ग' शब्द हुड़के की गूँज को दर्शाता है।
- म्ह : हुड़के को खींचने पर उत्पन्न गमक।
- भी/ध : हुड़के को खींचते हुए आघात देते स्वर की ध्वनि। ति/तिट/त : ये बोल तबले के 'ति' बोल के समान ही है। इसे हुड़के पर तीन अंगुलियों से थपकी देकर बजाया जाता है। इस बोल में हुड़के की गूँज को रोक दिया जाता है।
- म् : आघात के बाद आने वाली हुड़के की आँस।
- ह : हुड़का खींचने पर आने वाली मींड़ की ध्वनि।
- क्ड़ : हुड़के में थाप की ध्वनि जो गुंजित नहीं होती। यह लगभग सुनने में तबले के 'क्ड़' बोल के समान ही है।
- क्र : 'क्ड़' बोल जब और तेज लय में बजता है

ताल (1) : यह ताल किसी भी जागर में बजाई जाने वाली हुड़के की प्रथम ताल है। इस ताल को केवल जागर ही नहीं बल्कि लोकगीतों जैसे-झोड़ा, चाँचरी आदि में भी प्रयोग किया जाता है। इस ताल को चार या आठ मात्रा में लिखा व गिना जा सकता है जिसका स्वरूप निम्नलिखित है :

1	2	3	4	5	6	7	8
भंस	sभं	ss	भंस	भंस	हधि	sक्ड़	भंस
भंस	sभी	sक	भंस	भंस	हधि	sक्ड़	भंस
धितत्	sधी	sह	भंस	भंस	हधि	sक्ड़	भंस
भंस	sभं	ss	भंस	भंस	sधि	sक्ड़	भंस

ताल (2) : श्री शम्भू प्रसाद जी बताते हैं कि इस ताल का प्रयोग देवी-देवताओं को नचाते समय होता है। बाद में जगरिया माहौल देखकर डडरिया को किसी अन्य ताल में भी नचा सकता है। यहाँ पर शम्भू प्रसाद जी ने नरसिंह और नरंकार देवताओं का नाम लिया है। इस ताल को अल्मोड़ा जनपद में 'हुड़के' पर तथा पिथौरागढ़ जनपद में 'दम्वा' पर बजाकर देवताओं को नचाया जाता है। पिथौरागढ़ में इसे 'देवतारी बाजा' भी कहा जाता है। यह ताल पूर्ण रूप से 'वीर रस' प्रधान है। इसे सुनकर मन में जोश उत्पन्न होने लगता है। छः मात्रा में निबद्ध यह ताल निम्न रूप से बजती है :

1	2	3	4	5	6
ss	ss	sभ	भंस	sभं	ss
भंस	ss	sभ	भंस	sभं	ss
भंस	sग	ड़ध	भभं	sभं	ss
भंस	sप	ss	भंस	sभं	ss
भंस	sप	sप	भभं	sभं	ss
भंस	भंस	sभ	भभं	sभं	ss
भंस	हग	ड़ध	भभं	sभं	ss

ताल-3 :

1	2	3	4	5	6
धींs	कड़धीं	sध	तिs	कड़धीं	sध
धींs	कड़धीं	sध	तिs	कड़धीं	sध
धींs	गड़धीं	sध	तिs	गड़धीं	sध
धींs	कड़धीं	sध	ss	कड़धीं	sध
ss	कड़धीं	sध	तिs	कड़धीं	sध
धींs	कड़धीं	sध	तिs	कड़धीं	sध

ताल-4 :

1	2	3
भंम्ह	भंभम्ह	तिsत
भंम्ह	भंभम्ह	तिsत
भंम्ह	भंभं	भम्ह
भंम्ह	भंभम्ह	तिsत
भंम्ह	भंभंभं	भम्ह
भंम्ह	भंभं	तिsत

ताल-5 :

1	2	3	4	5	6
भंस	भम्ह	भंस	भंस	sधे	ss
भंस	भम्ह	भंस	दिस	क्रदि	sक्र
भंस	भम्ह	भंस	भभं	sधे	ss
भंस	भम्ह	भंस	दिस	क्रदि	sक्र
दिस	क्रभ	भंस	भभं	sधे	ss
भंस	भभ	भंस	दिस	क्रदि	sक्र
भंस	भम्ह	भंस	भभं	sधे	ss
भंस	भम्ह	भंस	दिस	क्रदि	sक्र

ताल (6) : सात मात्र में निबद्ध यह ताल 'कत्यूरी राजाओं' की 'जागर' में बजाई जाती है।

1	2	3	4	5	6	7
भ	s	भं	s	भं	s	s
भं	s	भं	s	भ	म्	ह
भं	s	भं	s	भं	s	s

तित्	s	तित्	s	ती	s	त
तित्	s	तित्	s	ति	क्	ड
भं	s	भं	s	भं	म्	ह
भं	s	भं	s	भं	म्	ह

ताल (7) : जब डंगरिया का शरीर ज्यादा कंपन करने लगता है तो पहले से बज रही ताल को बदलकर यह ताल बजायी जाती है। इस धुन में देवता पूर्ण रूप से अवतरित हो जाते हैं और खड़े होकर नाचने लगते हैं। इसमें यह ध्यान रखना है कि हुड़के को खींचने पर हुड़के का स्वर चढ़ जाता है जिसे 'पं' शब्द से दर्शाया गया है। ढीले अर्थात् मंद्र स्वर को 'भं' शब्द से दर्शाया गया है।

1	2	3	4	5	6	7
दंस	तदं	sदं	sदं	sत	दंस	तित
दंस	तदं	sदं	sतित्	sत	दंस	दंस
दंस	तदं	sदं	sतित्	sत	दंस	तित
पंस	पपं	sपं	sपं	sप	पंस	पिट
भंस	भभं	sभं	sभं	sभ	भंस	भित

ताल-8 :

1	2	3	4	5	6
तित्थं	sतित्	धंस	तित्थं	sतित्	धंस
तित्थं	sतित्	धंस	तित्थं	sधं	धन्ह
तित्थं	sधं	धन्ह	तित्थं	sधं	धन्ह
धंध	धधं	धन्त	धंध	धधं	धन्त
धंध	धधं	धन्ह	धंध	धधं	धन्ह
sध	धधं	धन्ह	धंध	धधं	धन्ह
तंत	ततं	तन्ह	तंत	ततं	तन्ह
धंध	धधं	धन्ह	धंध	धधं	धन्ह

ताल-9 :

1	2	3	4	5	6
धं	धं	धं	धन्ह	क्र	ति
धं	धं	धं	धन्ह	गड़	धं
धं	धं	धं	धन्ह	क्र	ति
धं	गड़	धं	धं	ध	न्ह
धं	गड़	धं	धन्ह	क्र	ति
धं	क्ड़	तत्	तत्	तत्	तत्

तत्	तत्	तत्	तत्	तत्	तत्
धं	रड	धं	धं	ध	धं
धं	रड	धं	धं	ध	न्ह

ताल- 10 :

1	2	3	4	5	6
धंs	धंs	तत्s	तत्s	तत	धंs
धंs	धन्ह	तत्s	तत्s	तत	धंs
धंड़	धन्ह	तत्s	तत्s	तध	धंs
धध	धन्ह	तत्s	तत्s	तध	धंs
धंs	धन्ह	धंs	धंs	तध	धंs
धध	धन्ह	धंs	धंs	तध	धंs
तध	धंs	तत्s	तत्s	तत	धंs
धध	धंs	तत्s	तत्s	तध	धंs

ताल- 11 :

1	2	3	4	5	6	7
धग	ड़धं	sति	टधं	ss	तित्स	ss
धग	ड़धं	sति	टधं	ss	तित्स	ss
धग	ड़धं	sधं	sध	गड़	धंs	धंs
धग	ड़धं	sधं	sध	ss	तित्स	ss
धग	ड़धं	sधं	ss	धंs	धंs	धंs
धग	ड़धं	sधं	sधं	ss	तित्स	ss

ताल- 12 :

1	2	3	4	5	6
भं	म्ह	भं	भं	भ	म्हभ
भं	म्ह	भं	भं	भ	म्हभ
भं	म्ह	भं	भं	भ	म्हभ
भं	s	s	तत्	तत्	त
तत्	s	तत्	तत्	तत्	त्त
तत्	s	तत्	तत्	त्त	त
तत्	s	भं	भं	भ	म्हभ
s	भं	s	s	तत्	s

ताल- 1 3 :

1	2	3	4	5	6
धंधं	धंक्ङ	धंधं	धंस	ss	ss
धंग	धंग्ङ	धंधं	धंस	ss	ss
धंग	धंग्ङ	धंग	धंग	धंग्ङ	धग
धंग	धंग्ङ	धंग	धंस	ss	ss

ताल- 1 4 :

1	2	3	4	5	6
भंस	पप	भंस	पस	पप	भंम्ह
पस	पप	भंस	पस	पप	भंस
भंम्ह	पप	भंस	ss	पप	भंम्ह
तत्स	तत	धंस	तत्स	तत	धंस
भंस	पप	भंस	पस	पप	भंम्ह

ताल- 1 5 :

1	2	3	4	5	6
भंस	भप	भंस	भम्	हधि	सग्ङ
ss	भप	भंस	भम	हधि	सग्ङ
पंस	पप	पंस	पंस	सति	सक्ङ
भंस	भप	भंस	भम्	हधि	सग्ङ
भंस	भप	भंस	भभं	सभं	सप
भंस	भप	भंस	भम्	हधि	सग्ङ

ताल- 1 6 :

1	2	3	4	5	6
भंस	भप	भंस	दिक्ङ	ददां	सद
भंस	भप	भंस	दिक्ङ	ददां	क्ङद
भंस	भप	भंस	पप्स	पप	भंस
भंस	भप	भंस	दिक्ङ	ददां	क्ङद
दिक्ङ	ददां	क्ङद	दिक्ङ	ददां	क्ङद
भंस	भप	भंस	भभं	सभ	भम्ह

ताल- 17 :

1	2	3	4
पंस	भतिक	sभ	भम्ह
पंस	भतिक	sभ	भम्ह
भंभं	भंभं	भंभं	भंभं
पंभं	पंभं	पंभं	पंभं
भभं	sभं	sभ	भंस
भभं	sभं	sभ	भंस
पंस	भतिक	sभ	भम्ह

ताल- 18 :

1	2	3	4	5	6
भं	s	भ	म	भ	म
धि	म	धि	प	भ	म
भं	s	भ	म	भ	म
प	प्	धि	प	भ	म
प	प्	भ	म	भ	म
धि	म	धि	प	भ	म

ताल (19) : यह ताल भी देवताओं से संबंधित ताल है जिसे 'हीत घन्याल' कहते हैं। हीत देवता को लोक में 'कृष्ण' कहा जाता है और यह लोक देवता नरंकार के साथी हैं। लोक जनमानस का यह विश्वास है कि जो काम कहीं सिद्ध नहीं होता उसे यह देवता पूर्ण करते हैं। इनका मंदिर घर के सबसे ऊपरी मंजिल में बनाया जाता है। छः मात्रा में निबद्ध इस ताल का रूप इस प्रकार है-

1	2	3	4	5	6
भंस	भति	टभ	भंस	भति	टभ
भंस	भति	टभ	भंस	भति	टभ
भंस	भति	टभ	भंस	भभ	तभ
भंस	भति	टभ	भंस	भभ	तभ

निष्कर्ष :

ग्रामीण परिवेश में आज भी प्रत्येक शुभ कार्यों में सर्वप्रथम 'भूमियाँ' (भूमि के देवता) तथा अपने इष्ट देव का पूजन 'हुड़का' वादन के साथ किया जाता है। हमारी संस्कृति में हुड़के के साथ किए जाने वाले ऐसे अनेक कार्य हैं जिनमें केवल संगीत ही नहीं अपितु शारीरिक योग की मुद्रायें भी पाई जाती हैं जो स्वास्थ्य

लाभ हेतु अत्यधिक अनुकूल हैं। योग तथा लोकसंगीत का अद्भुत संगम हमारी संस्कृति को और भी अधिक सुदृढ़ बनाता है। कार्यों के साथ-साथ लय व गीत का प्रयोग थकान को तो मिटाता ही है साथ ही हमारे लोक संगीत को भी जन्म देता है।

लोक वाद्यों को संरक्षित रखने में लोक कलाओं का बहुत बड़ा योगदान है। सम्पूर्ण संगीत का आधार लोक परंपरायें ही हैं। अगर यह इसी तरह खत्म होती रही तो वह समय दूर नहीं जब हमारे पास अपना कहने के लिए पश्चाताप के अतिरिक्त कुछ भी शेष नहीं रहेगा। अतः विलुप्त होती हमारी संस्कृति के संरक्षण के लिए लोक वाद्यों व इनको बजाने वाले लोक कलाकारों का संरक्षण करना अत्यावश्यक है। अपनी लोक कलाओं को बचाने के लिए सभी अभिभावकों से यह विनम्र निवेदन है कि वे अपने बच्चों को संस्कृति से जोड़ने के लिए अपनी क्षेत्रीय बोली में बात-चीत करें और लोक संबंधी कार्यक्रमों, कार्यशालाओं, मेलों व पर्वों में जरूर ले जायें क्योंकि

प्रत्यक्ष रूप से देखी गयी चीजों का प्रभाव अधिक होता है और वह जीवन भर याद रहती हैं।

जिस प्रकार शास्त्रीय संगीत में 'भातखण्डे संगीत समिति' व 'प्रयाग संगीत समिति' नामक संस्थाओं द्वारा व्यवसायिक पाठ्यक्रम चलाया जाता है उसी प्रकार लोक संगीत में भी अल्पसमायावधि वाले पाठ्यक्रमों की शुरुआत करनी होगी जिससे हमारे पारंपरिक लोक वाद्यों और लोक गीतों को सीखने की परंपरा आगे बढ़ पाएगी। संस्थाओं के खुलने से लोक कलाकारों को भी इसमें रोजगार मिलेगा जिससे आने वाली पीढ़ियाँ भी इसमें अपना भविष्य तलाशेंगी। आकाशवाणी, दूरदर्शन तथा अन्य कार्यक्रमों के माध्यम से हमारे लोक कलाकारों को पहचान मिलनी चाहिए। इनकी विधाओं का ऑडियो-विडियो रिकॉर्ड संग्रहित कर इन्हें संरक्षित करने की आवश्यकता है। यह हम सभी का दायित्व भी बनता है कि हम सभी अपने-अपने स्तर से अपनी कलाओं को सीखें व अपनी संस्कृति के संरक्षण व संवर्धन हेतु इसे अधिक से अधिक प्रचारित-प्रसारित करें।



शोध-पत्र में वर्णित तालों को सुनने हेतु 'क्यू आर कोड'

'संगीत नाटक अकादमी' के सौजन्य से

'भाव राग ताल नाट्य अकादमी पिथौरागढ़' द्वारा आयोजित

'लोक वाद्य निर्माण कार्यशाला'



अनहद-लोक

ISSN : 2349-137X

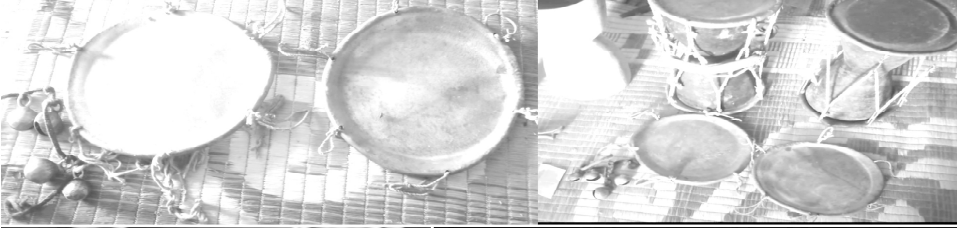
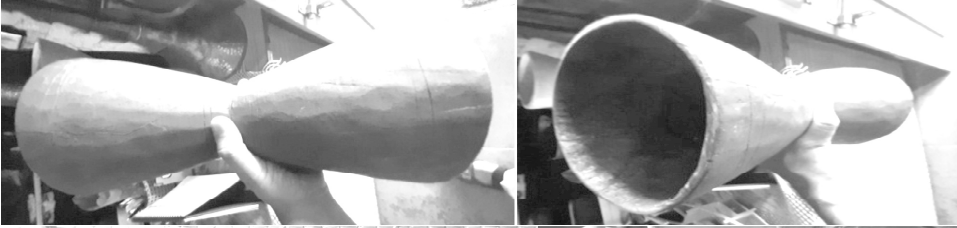
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‘थलकेदार’ पिथौरागढ़ की तलहटी में बसे ग्राम ‘स्यूनी’ के ‘श्री महेश राम जी’ ‘हुड़का’ बनाते हुए



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भारतीय तंत्री वाद्यों की श्रेणी में सारंगी की उत्कृष्टता एवं उपयोगिता : एक विवेचन

मनदीप कौर

सहायक प्रोफेसर, संगीत वाद्य विभाग
बीबीके डीएवी कॉलेज फॉर विमेन, अमृतसर (पंजाब)

सारंश :

भारतीय संगीत के अध्ययन, विवेचन एवं विश्लेषण में वाद्यों की भूमिका तथा महत्व अनिर्वचनीय है। वैदिक काल से लेकर वर्तमान तक वाद्यों की विभिन्न श्रेणियां संगीत में एकल तथा संगत रूप में अपना अवदान दे रही हैं। श्रेणियों की इस परम्परा में तंत्री वाद्यों के अन्तीनहित सारंगी की उत्कृष्टता एवं उपादेयता प्रस्तुत वाद्य की समृद्धि की गाथा को व्याख्यायित करती है। भारतीय वादन प्रथा में सारंगी का उद्भव गायन की संगत में अन्य वाद्यों के साथ अपेक्षाकृत कठिनाई आने के कारण हुआ। इसकी श्रेष्ठता मानव कंठ के समान उत्पन्न होने वाली स्वरावली है। सारंगी संगत के क्षेत्र में तो ख्यात हुई ही, इसके वादकों ने कठिनतम संघर्ष से एकल रूप में भी इस वाद्य को प्रतिष्ठित स्थान का अधिकारी बनाया। इसकी परिधि में संगीत का लोक एवं शास्त्रीय दोनों पक्ष आते हैं। सारंगी के भेदों का वैविध्य, इसके विभिन्न घरानों की उत्कर्ष पूर्ण रीति, जहां इसकी कीर्ति अथवा सांस्कृतिक गौरव का सूचक है, वहीं इसके कलाकारों की वैश्विक स्तर पर प्रतिष्ठा व पहचान सारंगी के उन्नत प्रसार को प्रदर्शित करती है।

मुख्य शब्द :

तंत्री वाद्य, सारंगी, संरचना, आविर्भाव, महत्व, उपादेयता, प्रसार, निष्कर्ष।

वाद्य-संगीत ने संगीत के आस्वादन में अन्य विधाओं के समकक्ष अपनी महती सहभागिता प्रकट की है। इसके अन्तर्गत तत्, अवनद्ध, घन एवं सुषिर वाद्यों की कोटि आती है, जिसमें तत् अथवा तंत्री वाद्य प्राचीन वाद्यों का प्रतिनिधित्व करते हुए विशिष्ट स्थान रखते हैं। इसके व्युत्पत्तिपरक अर्थ को देखें तो ज्ञात होता है कि 'तत्' शब्द 'तनु' धातु से निष्पन्न हुआ है, जिसका अर्थ 'विस्तार करना' है। "उणादि सूत्र 'तनिमृड्भ्यांकच्च' से 'तनु' धातु में 'त' प्रत्यय लगकर 'ततम्' शब्द बनता है, जिसका अर्थ होता है-

जो व्याप्त और विस्तृत हो, जिसमें स्वर व्याप्त हो और उसका विस्तार किया जाए। इस व्याख्या से 'ततम्' शब्द 'वीणा' 'रावणहस्त', 'सेरेधी', 'किन्नर' आदि आकार में विस्तृत और अपने तारों या तंतुओं में व्याप्त स्वर का विस्तार करने वाले वाद्यों के लिए यथार्थ ही प्रयुक्त होता है।" तंत्री साज़ के विस्तृत आयाम में सारंगी की ध्वनि ने अपनी विशेष पहचान बनाई। संगीत में इसके आविर्भाव की चर्चा से पूर्व इसकी संरचना पर दृष्टिपात आवश्यक है। सारंगी की लम्बाई लगभग दो फुट की होती है। तुम्बे की

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)
UGC CARE - Listed Journal

जगह इसका लकड़ी से पेटनुमा आकार बना होता है, जो शीर्ष से डमरू के आकार का तथा नीचे से चपटा होता है, इसे खोदकर ऊपर से चमड़ा मढ़ दिया जाता है। इसके पेट के बीच में घुड़च लगी होती है, जिसके नीचे से चार तांत घुड़च पर से होते हुए खुंटियों के ऊपर जाते हैं। वादन हेतु कमान और बाएं हाथ की उंगलियों के नाखूनों का प्रयोग होता है। नखों द्वारा तांतों को पीछे से छूकर स्वर उत्पन्न किया जाता है। “सारंगी में तरब की ग्यारह खुंटियां सामने मस्तक पर रहती हैं तथा दक्षिण पार्श्व में तरब की चौबीस खुंटियां होती हैं। इनमें से कुछ में पीतल के तथा कुछ में लोहे के तार चढ़े रहते हैं। मस्तक पर तरब के तारों की जो खुंटियां होती हैं उनके लिए मेरू के पास ही छोटी-छोटी दो घुड़च रहती हैं, जिन पर होकर उक्त ग्यारह तार नीचे आते हैं।”² सारंगी वादन खड़े होकर तथा बैठकर दोनों मुद्राओं में किया जाता है। शास्त्रीय संगीत में बैठक की मुद्रा एवं लोक संगीत में खड़े होने की मुद्रा की परम्परा रही है। सारंगी के पूर्व रूपों में सारिन्दा, चिकारा, कमांयचा, बनाम आदि वाद्यों के नाम आते हैं। इसके विविध रूप भारत की अलग-अलग संस्कृतियों में प्रचलित हैं, यथा- गुजरातन सारंगी राजस्थान की लंगाओं की गेय जाति में प्रसिद्ध है। धानी सारंगी का निहालदे के जोगियों द्वारा वादन होता है। सिन्धी सारंगी लंगा जाति द्वारा प्रयुक्त होती है। अलांबु, जैसलमेर में पाई जाने वाली मंजीनिया जाति का वाद्य है। सारिन्दा का सम्बन्ध पंजाब, राजस्थान, असम से है। भारत से इतर नेपाली सारंगी गन्दर्भ समुदाय से सम्बन्धित है। इस वाद्य के नाम एवं निर्माणकर्ता के सन्दर्भ में विद्वानों की धारणाएं एकमत नहीं हैं। पण्डित रामनारायण किसी समय इसका प्रचलित नाम ‘सौरंगी’ बताते हैं, जो बाद में बिगड़कर ‘सारंगी’ हो गया। उन्हीं के अन्य मतानुसार इस वाद्य का आविष्कार रावण ने किया और इसका मूल नाम रावणहत्या था। अरविन्द पारिख, अमीर खुसरो के समय इसका नाम ‘सजरंग’

बताते हैं। वाद्य के रूप में इसकी उत्पत्ति के बारे में मान्यता है कि सारंग खान नाम के वादक, जो वाज़िद अली शाह के दरबार में थे, ने इस वाद्य का निर्माण किया, उन्हीं के नाम से इसे सारंगी कहा जाने लगा। इनके अतिरिक्त मियां कल्लू खाँ, हाकिम बकरत गौ को भी इसका निर्माणकर्ता माना जाता है। इसके आविर्भाव के परिप्रेक्ष्य में यदि प्राचीन ग्रन्थों को देखें तो ‘संगीत मकरंद’ में ‘सैरन्धी’ नामक वीणा का वर्णन किया गया है, किन्तु उल्लेखित ग्रन्थ में इसका स्वरूप अप्राप्य है। ‘संगीत सुधाकर’ में ‘सारंग वीणा’ का उल्लेख मिलता है, किन्तु उसकी वादन विधि में प्रहार, का प्रयोग बताया गया है। ‘पंडिताराध्यायचरित्र’, ‘बसव पुराण’ तथा ‘संगीत रत्नाकर’ में सारंग वीणा को वर्णित किया गया है। ‘वाद्य प्रकाश’ ग्रन्थ भी तत् वाद्यों में प्रस्तुत वीणा का चित्रण करता है। ‘वाद्याध्याय’ में रावणहस्त वीणा का वर्णन करते हुए अन्त में बताया गया है कि लौकिक में इसे सारंगी नाम से जाना जाता है। ‘संगीतराज’ के अन्तर्गत सारंगी का विस्तार से अंकन हुआ है। उपर्युक्त प्रमाण इस बात के परिचायक हैं कि ‘संगीत रत्नाकर’ अर्थात् 1235 ई. के समय तक सारंगी का प्रचार हो चुका था, चाहे न्यूनम रूप में ही हुआ हो। महाराणा कुम्भा के समय अर्थात् 1450 ई. तक इस वाद्य ने स्वीकार्यता प्राप्त कर ली थी, तभी आइन-ए-अकबरी और राग दर्पण के रचयिताओं क्रमशः अबुल फज़ल और फ़कीरुल्ला ने अपने ग्रन्थों में इसका उल्लेख किया है। राग दर्पण में फ़कीरुल्ला ने सारंगी के साथ-साथ इसके वादकों के बारे में भी बताया है। उनके अनुसार “सारंगी भी हिन्दुस्तान का वाद्य यंत्र है, जो बहुत बजाया जाता है। यह रबाब से छोटी होती है और ईरानी वाद्य ‘अजबक’ से मिलती जुलती है। इन्होंने सारंगी वादक अल्लाह दाद दाड़ी के सम्बन्ध में कहा है कि यह जालन्धर के आस-पास रहने वाला सारंगी वादक था। उसके समान सारंगी सुनने में नहीं आई। हिजरी सन् 67 में उसका देहान्त हुआ।”³ कतिपय

विद्वान् सारंगी को विदेशी साज़ मानने के पक्षधर हैं, जैसे पी.टी. फ्रेंच इसे पर्शियन वाद्य कहते हैं परन्तु Joep Bor ने अपनी पुस्तक 'The voice of the Sarangi' में इसे भारतीय साज़ ही माना है, जहाँ उन्होंने अन्य फारसी विद्वानों के मत को रेखांकित करते हुए कहा है कि "They made a clear distinction between foreign instruments such as the kamancha or nay and indigenous instruments such as the Sarangi or Bansuri"⁴ सारंगी के आविर्भाव ने गायन के शास्त्रीय एवं लोक पक्ष में संगत रूप में अपनी उपादेयता को तो आलोकित किया ही, साथ ही एकल रूप में भी अपने स्थान को सुदृढ़ किया। भारतीय संगीत के इतिहास का अवलोकन करें तो स्पष्ट होता है कि मध्यकाल की गायन विधा में ध्रुपद, धमार शैलियों का प्रचलन था, जिसकी संगत में बिन वाद्य का प्रयोग किया जाता था। इसका प्रचलन इतना था कि ध्रुपद गायकी में जो गाया जाता था, बिन वादक स्वतन्त्र रूप से भी उसका वादन किया करते थे। शनैः शनैः गायन में इन दोनों का स्थान ख्याल और तुमरी शैली ने ले लिया। अब इन दोनों गायन शैलियों के साथ बिन की संगत में कठिनाई होने लगी, क्योंकि ख्याल में तानों का एक खास स्थान था और तुमरी में विविध प्रकार की मुर्कियां और खटके प्रयुक्त होते थे। इनके लिए ऐसे वाद्य की जरूरत थी, जो दोनों के साथ बगैर किसी दोष के संगत कर सके। सारंगी इसी दोष मुक्त संगत साज़ के रूप में प्रकट हुई क्योंकि यह वाद्य गले की स्वरावली का अनुकरण करने में सामर्थ्य है और इसमें मींड, खटका, गमक, मुर्की, तानें आदि को श्रेष्ठ विधि से निकाला जा सकता है। इसलिए इसका प्रचार तत्कालीन समय में अद्भुत रूप से हुआ। डॉ. प्रकाश महाडिक गायन में इसके महत्व को आलोकित करते लिखते हैं कि "सारंगी वादक, गायन की संगत करते हुए राग स्वरूप को व्यक्त करने में सहायता करता है। कुछ गायक कलाकार बीच-बीच में सारंगी

वादकों को बजाने का मौका देते हैं, जिससे कार्यक्रम की एकरसता नष्ट होकर रोचकता बनी रहती है। इस प्रकार सम्पूर्ण कार्यक्रम को सफल बनाने में सारंगी का महत्त्वपूर्ण योगदान है।"⁵ किसी साधु गायक के साथ सारंगी की संगत संगीत को अत्यन्त मधुर और प्रभावी बना देती है। इस साज़ में संगत के योग्य निर्वाह की पूर्ण क्षमता है। यह स्वयं में एक ही ऐसा वाद्य है, जहाँ तरबों का पहला सप्तक अचल थाट में, दूसरा राग में उपयुक्त स्वरानुसार तथा तीसरा संवाद स्वरों के आश्रय पर मिलाया जाता है। अस्तु यह भारतीय संगीत के स्थायी, आरोह-अवरोह, संचारी, वर्ण, संवाद आदि के नियमों का निर्वहन एवं प्रदर्शन करने वाला साज़ है। अन्य तंत्री वाद्य, जिनमें स्वर उत्पत्ति के लिए प्रहार किया जाता है, में स्वर अधिक देर तक ठहर नहीं पाता परन्तु गज से बजाने वाले यन्त्रों के साथ ऐसा नहीं होता। सारंगी में स्वर की निरन्तर स्थिति को गले के समान अधिक देर के लिए रखा जा सकता है, यह इसका वैशिष्ट्य है।

वाद्य संगीत में सारंगी ऐसा वाद्य है, जो शास्त्रीय तथा लोक संगीत में समान रूप से प्रचलित हुआ। वस्तुतः यह लोक संगीत का ही वाद्य है। लोक संगीत कृत्रिमता से रहित मनुष्य के अन्तर्मन की अभिव्यक्ति का अत्यन्त सरल माध्यम है। शास्त्रीय संगीत के कड़े नियमों के स्थान पर सीधी, सहज रीति से हृदय के भावों का अंकन करना इसका गुण है, जिसमें किसी क्षेत्र या गांव की मिट्टी की पहली वर्षा में भीगने के बाद की सी खुशबू समाई होती है। सारंगी का लोक संगीत के साथ सम्बन्ध पूर्व में वर्णित इसके भेदों से दृष्टिगोचर होता है। सारंगी ने संगत रूप में अपनी स्थापना हेतु जितनी कठिन यात्रा की, उतना ही कठोर मार्ग एकल रूप में अभीष्ट प्रतिष्ठा हेतु भी तय किया। राजदरबारों से आश्रय की समाप्ति के बाद गायकी के क्षेत्र में अवतरण, उपरान्त यह एकल वादन के पथ पर चली, जिस मार्ग के अनुगामी वर्तमान के कई श्रेष्ठ वादक हैं। इसका सर्वप्रथम श्रेय

उस्ताद बुन्दू खां जी को जाता है। ध्यातव्य है कि इसमें गायकी और गतकारी दोनों का स्वतन्त्र वादन होता है। सारंगी का स्वतन्त्र वादन श्रोताओं के मन को बाँध लेता है। उस्ताद सुल्तान खां द्वारा “Michael J. Fox Theatre, Canada”⁶ में हुए कान्सर्ट में सारंगी पर बजाई ‘हीर’ कुछ क्षणों के लिए समय को रोक कर श्रोताओं को केवल अनुभूति के रस में सराबोर कर देती है।

डॉ. सुरेश राय व्रत सारंगी की गुणवत्ता को डॉ. बर्टन द्वारा प्रस्तुत कसौटी पर उतारते हुए लिखते हैं कि “The seven fold tests of an excellent musical instrument suggested by Dr. Barton are successfully applicable to sarangi. These tests are range and pitch of the instrument, internal relation of possible notes, the power and delicacy of tones producible, charge of intensity of the sound while they last, quality of sound and capability of simultaneously producing more than one note. By any yardstick or test Sarangi appears outstanding.”⁷ इतना ही नहीं सुरेश राय व्रत नाट्यशास्त्र में उल्लेखित उत्कृष्ट संगीत अभिव्यक्ति की प्रवृत्तियों का वर्णन सारंगी के सन्दर्भ में करते हैं, जैसे अभिव्यक्ति का माधुर्य, श्रोताओं को मंत्रमुग्ध करने की क्षमता व कला, भावनाओं की सौन्दर्यपूर्ण अभिव्यंजना, स्वरों की विस्तृत शृंखला के अतिरिक्त स्वरों का सामंजस्य, जो कि इसमें प्राप्य है।

सारंगी वाद्य ने विविध रूपों में प्रतिष्ठित होकर, जो ख्याति प्राप्त की, उसके प्रसार का श्रेय इसकी विलक्षण योग्यता के साथ-साथ सम्बन्धित कलाकारों तथा उनके घरानों को भी जाता है। संगीत के घरानों का मूल लक्ष्य किसी विधा विशेष की विशिष्ट पद्धति को संरक्षित कर उसे पीढ़ी-दर-पीढ़ी योग्य हाथों में हस्तांतरित करना होता है। इसके लिए घराने के संस्थापकों, उनके वंशजों तथा शिष्यों का प्रस्तुत क्षेत्र विशेष में दिया योगदान संगीत के अनुगामियों के

अनहद-लोक

ISSN : 2349-137X

लिए सदैव सराहनीय तथा लाभप्रद रहता है। सारंगी वाद्य भी इस दृष्टि से अपवाद नहीं हैं। सोनीपत-पानीपत, दिल्ली, सीकर, मुरादाबाद, बनारस, झज्जर आदि घरानों के सारंगी वादकों के नाम विशेष रूप से मुखरित होते हैं।

सोनीपत-पानीपत घराने के उस्ताद हैदर बख्श को सारंगी-वादन तकनीक के परिष्कार तथा आधुनिक वादन का प्रेरणा स्रोत माना जाता है। अपनी वादन क्षमता अथवा रियाज़ पर अटूट विश्वास के कारण उन्होंने सारंगी वादकों के साथ होने वाले भेदभाव के प्रतिरोध में स्वयं को पानीपत घराने का प्रधान बताकर दो विख्यात गायकों के मध्य बैठकर संगत करने की मांग की। कहा जाता है कि केवल उनको सुनने हेतु गायकों ने अपना गान रोक दिया था। उनकी प्रथा को आगे बढ़ाने वाले वादकों में उस्ताद मिर्च खान, उस्ताद अल्लादिया खान का नाम आता है। इस घराने के अन्य कलाकारों के नाम हैं- अब्दुल अज़ीज़ खान, हबीब खान, खादम हुसैन खान, आमिर बख्श, फैयाज खान आदि।

उस्ताद अब्दुल गनी खान को दिल्ली घराने के संस्थापक माना जाता है। इनके चारों पुत्रों-मम्मन खान, सम्मन खान, सुगड़ा खान और कालू खान ने अपने पिता से सारंगी की शिक्षा ली। मम्मन खान ने अपने पिता की विरासत के अनुरूप सारंगी को एकल वादन में ख्याति प्रदान की, जिनकी परम्परा को उनके भतीजे उस्ताद बुन्दू खान ने अग्रसारित किया। उस्ताद अज़ीम खान जयपुर, सीकर के राजदरबार में सारंगी वादक थे, जिनके कारण सीकर घराना अस्तित्व में आया। इन्होंने अपने पुत्रों, उस्ताद मज़ीद खान, गुलाब खान, रहमान खान, इमामुद्दीन को शिक्षा दी। गुलाब खान के पुत्र पद्मभूषण उस्ताद सुल्तान खान ने सारंगी को नया फलक प्रदान किया। तबला वादक उस्ताद जाकिर हुसैन के शब्दों में “भारत के संगीतकारों के बीच यह माना जाता है कि उनकी सारंगी सचमुच गाती थी।”⁸

वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

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मुरादाबाद घराने के सारंगी वादक उस्ताद साबरी खान का नाम अत्यन्त सम्माननीय कलाकारों में आता है। इनके अतिरिक्त इस घराने को उस्ताद घसीट खान, उस्ताद अमान खान, हैदर खान, उस्ताद फकीर मुहम्मद खान, उस्ताद नन्हें सूफी, उस्ताद हाजी गुलाब साबर कादरी, उस्ताद सिद्दीकी अहमद खान, उस्ताद गुलाम साबिर खान, उस्ताद गुलाम मुहम्मद, उस्ताद कमाल साबरी आदि ने विलक्षण पहचान दी। बनारस घराने के वादकों में सियाजी महाराज, शंभूनाथ मिश्रा, गोपाल मिश्रा जैसे महारथियों के नाम आते हैं। इनमें गोपाल मिश्रा अनूठी प्रतिभा के पण्डित थे। राम नारायण जी के शब्दों में “He did not have any preconceived ideas about the Sarangi and would do whatever suited him, playing any note with any finger. He was a very successful performer and played everywhere with everyone. He had a remarkable sense of rhythm and was known for playing fast and complex rhythmical patterns with his bow.”⁹ सारंगी के घरानों के सन्दर्भ में ‘झज्जर’ का वर्णन अनिवार्य है। यहां के अज़ीम बख्श अपने समय के बेहतरीन वादकों में से एक थे। इन्होंने अपने सुपुत्र खादिर बख्श और छोटे भाई काले खान को अपना शिष्य बनाया। अन्य में रमज़ान खान, मसीत खान, मुहम्मद हुसैन खान ने अपनी विरासत का प्रचार प्रसार किया।

निष्कर्षतः उपर्युक्त सम्पूर्ण विवेचन सारंगी के विविध पक्षों को प्रकाशित करता हुआ संगीत में इसकी उदात्ता, उपयोगिता, महत्त्व एवं विशेषता को प्रतिपादित करता है। संगत के शास्त्रीय पक्ष में तो

इसका स्थान है ही, परन्तु लोक पक्ष तो इसके बिना अपूर्ण है, वहीं स्वतंत्र वादन में इसकी योग्यता बेजोड़ कही जा सकती है, जिसका श्रेय निर्विवाद रूप से सारंगी के वरिष्ठ एवं नवीन कलाकारों को जाता है।

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Atodya and Gender : The Role of Instrumental Music in Shaping Gender Identities

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Abstract :

The relationship between instrumental music and gender identities, particularly as embodied in the concept of Atodya, illustrates how music simultaneously reflects and reinforces deep-seated societal norms. This interplay underscores the dual role of music as both a mirror and an architect of gendered social constructs, shaping and perpetuating the identities it portrays. This paper explores the intricate relationship between instrumental music, particularly focusing on Atodya, and its impact on gender identity formation. Atodya, a distinctive form of instrumental music central to Kumaoni cultural rituals, epitomizes the convergence of sonic tradition and sacred ceremony, playing a crucial role in marking sacred events and delineating cultural boundaries. By undertaking a comprehensive analysis of both historical and contemporary perspectives on gender and music, the study reveals how Atodya, alongside similar instrumental traditions, both reflects and reinforces entrenched gender norms. The examination includes case studies of temple practices in South India and integrates scholarly perspectives on the gendered dimensions of music. By elucidating the link between specific musical instruments and gendered attributes, this paper underscores the necessity of re-evaluating conventional norms to foster more inclusive and progressive musical practices.

Keywords:

Atodya, Gender Identity, Instrumental Music, Cultural Boundaries, Musicology

Introduction :

In their native Kumaoni, the word “Atodya” describes a wooden instrument played slowly to mark the unexpected and unexplainable as sacred. Drum and shehnai bands play Atodya at Kumaoni weddings,

striking the downbeat for the groom’s beer-carrying party, joining the procession to the mandap, ushering in the formal rituals. But only the slow, bottom-descended playing, often called “nad too,” is considered true Atodya music. The rest they call

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)
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Atodya too, a conflation of two different properties. All has a utilitarian function, by use of sound locating the boundaries between domestic and wild. Only one part of the larger euphonic sequence, by sound, bringing to Kumaonis' attention the importance and sacredness of kedara melodic properties such as where the tonic and dominant tones are located; the interval between them and the direction of the principal melodic movement. Their relations are experienced as reinforcing, marking, and expressing social boundaries, a singing and sounding narrative about being high caste, Hindu hill people.

This connection between music, power and identity extends beyond Kumaon. Each Indian region organizes these properties in a uniquely configured melodic space, regionalizing gods and goddesses and men's and women's sensibilities in relation to them. The art of interpretation charts relations between language and loka, and hatha and karma, exploring music/sports connections at ather's tombs in cities small and large and exploring performance locations, hunting/fishing practices, beliefs in Himalayan Kingship and music supporting eco-friendly practices protecting climate and multiple species. Retelling stories of goddess Parvati-Shiva's marriage that took place in Uttarakhand shaped interactions between plains and hills and questions about what wealth/comforts can mean for any human.

Atodya, instrumental music, is considered genderless in South India. It is a virtual certainty that at some time most men have had a connection of some sort with this music. Girls almost never do, and the drums used to accompany this music are viewed by many as powerful and frigh-

tening. A few case studies of two different temple traditions provide some insights into the multiple factors that reinforce these gender identities. Finally, the clear straight line between a powerful, personal god and a preferred relationship with male drummers is illustrated in the examination of a seventh-century text which argues forcefully for the complete exclusion of women from Atodya. The main argument is that Atodya cannot lose its association with 'unbound energy', not just because it is a kind of music which is associated with and uses intense sound, but also because it is a music where this unbound energy is 'allowed' to exist without any controls, something which is not allowed in women (Ray, 2021; Blanchard, 2020; Raghu, 2022).

The case studies are of a Melattur festival in the Thanjavur district and a Mannargudi temple in the same district. In the first case, both instrumental musicians and dancers are reduced to an unintended and somewhat degrading secondary place in the service through men, but Atodya does receive a surprising amount of textual attention despite clearly expressing the danger inherent in drum sounds directly interceding between the deity and the devotees. In the second case, not only are the only class of men who have contact with the deity the hereditary male instrumental musicians, but the temple texts prescribe quite precisely which male members should make any necessary contact.

Historical Perspectives on Gender and Music :

When examining the historical perspectives on gender and music, it is

important to consider the various ways in which gender has influenced music over time. From the early role of women as musicians and composers in medieval and Renaissance Europe to the rise of feminist movements and the impact of gender on different musical genres, such as rock and hip-hop, the relationship between gender and music has been complex and multifaceted. Studies by scholars such as McClary (1991) and Citron (1993) have shed light on how gender has shaped musical expression and performance, while others, like Davies (1999) and Solie (1985), have examined the social and cultural implications of gender in music. Overall, a comprehensive understanding of the historical perspectives on gender and music requires a nuanced analysis of the intersection of gender, music, and society.

Analyzing Gender Representations in Instrumental Music :

The intricate role of instrumental music in the construction and perpetuation of gender identities demands a nuanced exploration, particularly through the lens of *Atodya*, a concept encapsulating the sonic and cultural implications of musical instruments. Unlike vocal music, which directly conveys gendered meanings through lyrics, instrumental music operates through subtler mechanisms, such as the selection of instruments, the texture of timbre, and the sociocultural contexts within which performances occur—all of which are deeply entwined with entrenched societal norms (Cook, 2013). The *Atodya*, or musical instrument, thus emerges as a critical medium through which gender identities are both crafted and reinforced.

Historically, instruments like the violin or harp have been imbued with feminine associations, their delicate tonal qualities resonating with societal ideals of women as embodiments of modesty and refinement, confined largely to the private sphere (Citron, 2000). Conversely, instruments such as the trumpet and drums have been traditionally linked to masculinity, their robust and forceful sounds reflecting characteristics culturally ascribed to men, such as strength, authority and public assertiveness (Herndon & McLeod, 1981). This gendered dichotomy is not merely a byproduct of cultural biases but is systematically reinforced through the educational practices and performance traditions that delineate which instruments are deemed appropriate for which genders (Green, 1997).

The perpetuation of these norms through instrumental music serves to entrench and perpetuate gender identities, creating a cyclical reinforcement of these roles. For instance, orchestras, long male-dominated spaces, especially within the brass and percussion sections, reflect and perpetuate these gendered associations—sections that are considered to epitomize “masculine” attributes due to their loud, commanding presence (Bourne & Halperin, 2016). The paucity of women in these sections not only mirrors societal gender disparities but also reinforces them, as these instruments and the roles associated with them continue to be perceived as the domain of men. As Green (1997) elucidates, the intersection of gender and musical education frequently directs individuals towards or away from particular instruments based on entrenched gender stereotypes.

While modern efforts toward gender inclusivity within the musical domain have begun to challenge these deep-seated norms, the enduring legacy of gendered instrumental associations within the framework of Atodya remains formidable. The subtle yet pervasive manner in which instrumental music both shapes and is shaped by gendered expectations highlights the enduring power of Atodya as both a cultural artifact and a social instrument in the ongoing construction of gender identities. Thus, the analysis of gender within the context of instrumental music not only sheds light on the historical and cultural dimensions of music but also necessitates a critical reassessment of how gender identities are maintained and potentially redefined through musical practices (Cook, 2013; Herndon & McLeod, 1981).

Impact of Instrumental Music on Gender Identity Formation :

The influence of instrumental music on gender identity formation is intricately connected to the concept of Atodya, which encompasses the cultural and sonic significance of musical instruments. Instrumental music serves as a conduit for articulating and reinforcing gender identities, with specific instruments historically linked to gendered traits—flutes and harps to femininity and trumpets and drums to masculinity (Citron, 2000; Herndon & McLeod, 1981). This association is not merely reflective but actively shaped by educational and performance practices that steer individuals towards instruments aligned with societal gender norms (Green, 1997).

For instance, the male dominance in brass and percussion sections reinforces

the perception of these instruments as masculine, thereby marginalising women and entrenching gender disparities (Bourne & Halperin, 2016). The Atodya's role extends beyond performance, influencing the broader cultural context in which music is situated, thus shaping gender identities through the social meanings attached to instruments and their performance (Cook, 2013). Although recent efforts aim to challenge these entrenched norms, the deep-rooted associations between instruments and gender persist, underscoring the need for critical reassessment of these practices.

Conclusion :


The concept of Atodya elucidates the intricate manner in which instrumental music is inextricably woven into the fabric of gendered societal constructs, perpetuating conventional identities through the cultural attribution of certain instruments to masculinity or femininity. These entrenched associations contribute to the perpetuation of gender disparities, particularly within male-dominated domains such as orchestral brass and percussion. To cultivate a more equitable musical milieu, it is imperative to deconstruct these stereotypes and foster educational environments that enable individuals to engage with a diverse array of instruments. By addressing these entrenched dynamics, instrumental music can evolve into a more inclusive and transformative force in shaping and redefining gender identities.

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नर्तन



कथक नृत्य के रायगढ़ घराने की बंदिशों में प्राकृतिक सौंदर्य

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शोध सार :

प्रकृति सदैव ही मानव जीवन की प्रेरक रही है। वह हमेशा ही मानव के द्वारा अपने प्रति किए गए अनैतिक कार्यों पर विकराल रूप धारण कर उसे भयभीत और सचेत करती है तो कभी किसी क्षण ममतामयी आँचल फैलाकर उसका पालन पोषण और विकास भी करती है। प्रकृति मानव जीवन का पर्याय है। प्रकृति हमेशा ही मानव को जीवन जीने की कला सिखाती है- जैसे नदियों से हम आगे बढ़ना सीखते हैं, पर्वतों से अपने इरादों पर अटल होना, पक्षियों से हम गाना सीखते हैं और वृक्षों से नृत्य। हमारे भारतीय शास्त्रीय संगीत नृत्य एवं लोकगीतों तथा नृत्यों में पग-पग पर हमें प्रकृति के दर्शन होते हैं। आनंद और उत्साह ही प्रकृति के साथ मनुष्य के सामंजस्य का पर्याय है।

शोध सार :

कथक, रायगढ़ बैहराना, प्रकृति, सौंदर्य, नृत्य।

भारत में प्रकृति को ईश्वर के रूप में देखा जाता है और विभिन्न तीज त्योहारों में उसे अलग-अलग रूपों में पूजा जाता है। हमारी कलाओं का मुख्य आधार भी प्रकृति रही है। हर कलाकार ने अपनी कला-विधा में प्रकृति को किसी-न-किसी रूप में समाहित किया है। चाहे वह लेखन कला हो, मूर्ति कला हो, शिल्प कला हो, चित्रकला हो, नृत्य कला हो या फिर संगीत कला हो। सभी में हमें पूर्ण रूप से प्रकृति के दर्शन अवश्य होते हैं।

प्रकृति मानव जीवन का आधार है।

इसी बात को अंगीकार करते हुए छत्तीसगढ़ राज्य (वर्तमान में) के रायगढ़ रियासत के राजा चक्रधर सिंह जिनका जन्म सावन ऋतु की समाप्ति और भाद्र मास कृष्ण पक्ष चतुर्थी के दिन रायगढ़ नरेश राजा भूपदेव सिंह के घर पर हुआ। प्रकृति प्रिय

राजा चक्रधर सिंह जिनका जन्म ही उस समय हुआ जब प्रकृति अपने पूर्ण यौवन पर होती हैं उनका प्रकृति के प्रति आकर्षित होना स्वाभाविक ही था। रोशन दाते जी ने भी अपनी पुस्तक 'कथक-आदिकथक' में लिखा है कि नृत्य की प्रेरणा मनुष्य ने संभवतः प्रकृति में पाए जाने वाले पशु- पक्षी, वृक्ष-लता सागर, नदी, झरनों की प्राकृतिक हलचल से ली होगी।

इसी तरह राजा चक्रधर सिंह के जन्म के पूर्व से ही रायगढ़ रियासत में अनेकों बड़े संगीतकारों नृत्यकारों का आना-जाना लगा रहता था। राजा भूपदेव सिंह कला अनुरागी नरेश थे और उन्होंने अपने राज दरबार में अनेकों महान् कलाकारों को आश्रय प्रदान किया था। जब राजा चक्रधर सिंह का जन्म हुआ तो उनके जन्म की खुशी में राजा भूपदेव सिंह ने रायगढ़

में गणेश मेले का आयोजन किया जो कि अभी तक अनवरत रूप से चला आ रहा है। वर्तमान में यह चक्रधर समारोह के नाम से आयोजित हो रहा है

राजा भूपदेव सिंह की मृत्यु के पश्चात् राजा चक्रधर सिंह का पालन पोषण उनके बड़े भाई नटवर सिंह ने किया और नटवर सिंह की मृत्यु के पश्चात् 15 फरवरी 1924 को चक्रधर सिंह रायगढ़ रियासत के राजा बने। राजा चक्रधर सिंह संगीत की तीनों विधाओं गायन, वादन व नृत्य में समान रूप से अधिकार रखते थे, लेकिन कथक नृत्य उनका प्रिय विषय था। हांलाकि वे स्वयं पखावज बजाते थे। लेकिन बड़े-बड़े गुरुओं से ज्ञानार्जन उन्होंने तीनों विषयों का ही किया था। यही कारण था कि उन्होंने कथक नृत्य की एक नवीन शैली विकसित व संरक्षित करने के लिए अपनी रियासत में भारत के बड़े से बड़े नृत्य गुरुओं जिनमें विशेष रूप से पं. जगन्नाथ प्रसाद, पं. मोहनलाल, पं. जयलाल, अच्छन महाराज, गुरु नारायण प्रसाद, लच्छू महाराज तथा शंभू महाराज आदि को आमंत्रित करके अपनी रायगढ़ रियासत के चुनिंदा एवं प्रतिभाशाली लोक नर्तकों को- जिसमें विशेष रूप से कार्तिक राम जी, कल्याण दास महंत जी, फिरतु महाराज जी, अनुजराम माल्यकार जी, बर्मन लाल जी आदि थे- को कथक नृत्य के लखनऊ एवं जयपुर शैली की शिक्षा दिलवाकर कथक नृत्य के एक नये घराने, नये गढ़-रायगढ़ को स्थापित कर विश्व भर में रायगढ़ घराने के कथक नृत्य की विशिष्ट शैली का प्रचार-प्रसार किया-जिसमें राजा चक्रधर सिंह रचित प्रकृति आधारित नवीन बोलों का बाहुल्य भी था और जयपुर तथा लखनऊ शैली के बोलों का मणि-कांचन संयोग भी।

रायगढ़ घराने के कथक नृत्य की विशेषता है- राजा चक्रधर सिंह द्वारा प्रणीत बोल बंदिशों का नर्तन। डॉ. भगवान दास माणिक ने अपनी पुस्तक “कथक घराना रायगढ़” में लिखा है कि- कला के विकास और स्थापित होने तक की यात्रा में प्रयोगधर्मिता और

नवाचार का महत्वपूर्ण योगदान होता है। इसका साक्षात् उदाहरण है रायगढ़ नरेश राजा चक्रधर सिंह द्वारा रचित बंदिशों, जिनमें उन्होंने अनेक नई वर्णमालाओं से बोल बंदिशों की रचनाएं की हैं जिसमें नवीनता का समावेश है- जैसे झकझक, किरण, मालिका, परिमल, झमझम, विद्युत, दमकत, धलधल, चिनकिट, फफर आदि। राजा साहब की रचनाओं का मूल आधार चित्रात्मक, ध्वन्यात्मक, काव्यात्मक एवं भावात्मक रहा है।

राजा साहब ने प्रकृति और उसमें विचरण करने वाले अनेक जीव जंतुओं को भी अपनी रचनाओं का आधार बनाया है। जैसे किलकिला परण- जो किलकिला नामक पक्षी की गतिविधियों को चित्रित करती है। उनकी रचनाओं में प्रकृति मुख्य विषय हुआ करती थी। उनके द्वारा रचित ग्रंथ नर्तन सर्वस्वम, ताल तोय निधि, राग रत्न मंजूषा, मुरजपर्ण पुष्पकर मे ऐसी कई रचनायें दी गई हैं। जैसे-

दल बादल परण : दल बादल का अर्थ है बादलों का समूह। वर्षा ऋतु में जैसे बादलों का समूह विचरण करते हुए अपनी गर्जना से और बिजलियों के तड़कने से एक विशेष ध्वनि उत्पन्न कर कुछ लोगों को भयभीत करते हैं और कुछ को आनंद और उत्साह से भर देते हैं। इसी प्रकार के भाव को प्रकट करने वाले बोलों से इस परण की रचना हुई है। अतः इस बंदिश को दल बादल कहा गया है। डॉ. भगवानदास माणिक जी अपनी पुस्तक कथक घराना रायगढ़ में इस बंदिश के विषय में लिखते हैं कि- इसका प्रथम बोल ‘नगन’ है जिसका अर्थ संभवताः गगन हो सकता है। ‘धेत तधेत तड़न एवं धाधा’ जैसे वर्ण बदलों की गरज के प्रतीक हैं।

गीतांगी सावनी में किस तरह से सावन के महीने में बादलों का गर्जन होता है और वर्षा की फुहारे जब धरती को चूमती है तो धरती खिल उठती है। घुमड़बादल - इसमें वर्षा ऋतु के आगमन का जब संकेत मिलता है तब किस तरह से आसमान में

काले बादलों के छोटे-छोटे समूह विचरण करते हुए से सुंदर प्रतीत होते हैं, यह दल बादल की तरह रौद्र नहीं बल्कि श्रृंगार पूर्ण रचना है और सावन के आगमन के साथ पिया मिलन की याद दिलाता है।

चमक बिजली एवं कड़क बिजली : ये दो प्रकृति प्रधान रचनाएं हैं। नाम से ही स्पष्ट होता है कि चमक बिजली परण में बिजली के चमकने और रिमझिम बारिश का चित्रण हुआ है। इसमें बिजली के लिए गिड़गिड़ घड़ान गिड़गिड़ घड़ान जैसे वर्णों के मध्यम से बिजली की छवि और ध्वनि को रंगमंच पर मंचित करने की कोशिश की गई है। कड़क बिजली के नाम में ही इसके स्वरूप के दर्शन होते हैं। कड़क बिजली जैसे कि अतिवृष्टि में बिजलियों का जोरदार ढंग से चमकना और उसकी आवाज से लोगों को भयभीत कर देना इस परण का मूल उद्देश्य है। दावानल-इस बंदिश में राजा साहब ने प्रकृति के सौंदर्य का नहीं बल्कि उसके विकराल एवं विध्वंशक रूप का चित्रण किया है। जंगल में भीषण आग लग जाने से किस तरह चारों ओर हाहाकार मच जाता है। उसी दृश्य को इस बंदिश में देखा जा सकता है।

ऐसी अनेक प्राकृतिक सौंदर्य से परिपूर्ण बंदिशों की रचना राजा चक्रधर सिंह ने की थी। उन्होंने प्रकृति में भ्रमण करने वाले अनेक पशु-पक्षी एवं जीव जंतुओं पर भी रचनायें करके प्रकृति और उसमें

भ्रमण करने वाले जीव जंतुओं के साथ मनुष्य के बीच एक अद्भुत सामंजस स्थापित करते हुए जीवन को सुखद व सरल बनाने का भी संदेश दिया है। उन्होंने निरर्थक बोलो की ध्वनि व उनकी बनावट में प्रकृति और उसमें भ्रमण करने वाले जीव जंतु एवं पशु पक्षी की गतिविधियों का चित्रण करते हुए उन्हें सार्थकता प्रदान की है- जिनमें मत्स्यरंगावली, गजविलास, नागराग, कलरव, मत्तमयूर और अत्यधिक प्रचलित और लोकप्रिय हैं। इन बंदिशों ने भी अपने-अपने नाम की सार्थकता सिद्ध की हैं।

राजा चक्रधर सिंह जी ने प्रकृति और मनुष्य के बीच एक संबंध स्थापित करते हुए सृजनशीलता के साथ अनेकों नई रचनाओं का सृजन कर कथक नृत्य को समृद्ध किया है। उनके इस योगदान को कथक जगत सदैव ही स्मरण करता रहेगा।

संदर्भ सूची :

1. रायगढ़ में कथक - पं. कार्तिकराम।
2. कथक घराना रायगढ़ - डॉ. भगवान दास माणिक महंत।
3. राजा चक्रधर सिंह का कथक को सृजनात्मक योगदान (शोध पत्र) डॉ. ज्योति बक्शी।
4. पं. रामलाल जी से लिया गया साक्षात्कार।
5. कथक आदिकथक - विदुषी रोशन दाते।



भाषा-संचार में हस्त-मुद्राओं की उपयोगिता

प्रियंका तिग्गा

शोध छात्रा, नृत्य विभाग
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सारांश

मनुष्य के जीवन में भाषा का महत्वपूर्ण स्थान है। भाषा न सिर्फ मनुष्यों द्वारा आपसी संबंध स्थापित करने के लिए प्रयोग किए जाते हैं, बल्कि जीव-जंतुओं की भी अपनी एक विशेष भाषा है। भाषा के द्वारा व्यक्ति एक दूसरे से संपर्क स्थापित करता है, और अपने विचारों को प्रकट करता है। मनोभावों तथा विचारों को प्रस्तुत करने के लिए भाषा के विभिन्न रूप हो सकते हैं, जैसे : वाचिक/मौखिक, लिखित तथा सांकेतिक इत्यादि। भाषा के द्वारा उस विशिष्ट संस्कृति की पृष्ठभूमि के बारे में पता चलता है, जिस संस्कृति में विभिन्न कला तत्व निहित है। मनुष्य के विचार हो, संस्कृति हो या अन्य कोई भी विषय, सभी तथ्यों को केवल बोलचाल की भाषा द्वारा ही नहीं, बल्कि विभिन्न कलाओं द्वारा भी सुंदरता एवं सुगठित रूप से प्रस्तुत किया जाता है। जो किसी भी संस्कृति का कलात्मक रूप होता है। इसमें किसी तथ्य, घटना या विचारों को हस्त-मुद्राओं द्वारा प्रतीकात्मक एवं सुसज्जित ढंग से नृत्य, गीत व वाद्य आदि अन्य कला द्वारा प्रस्तुत किया जाता है। वहीं दूसरी ओर सामान्य/दैनिक जीवन में प्रयुक्त भाषा-संचार में आंशिक संकेत का प्रयोग किया जाता है, जैसे : हाँ, क्या हुआ, आइए, हटो, कहाँ आदि अन्य। इस प्रकार भाषा और नृत्यकला में हस्त-संकेतों के मध्य अंतरसंबंध स्पष्ट दिखाई देता है। विभिन्न कार्यों में हस्तों की अहम भूमिका होती है, फिर चाहे वह कार्य कला का हो, भाषा-व्यवहार का हो या दैनिक कार्य का हो। इस प्रकार हस्त-संकेत मनुष्य के जीवन को सुगमता प्रदान करती है। प्रस्तुत लेख में विशेष रूप से भारतीय शास्त्रीय नृत्य तथा दैनिक जीवन में उपयुक्त भाषा-संचार में हस्त-संकेतों की उपयोगिता और महत्त्वता के विषय में चर्चा की गयी है।

बीज शब्द :

शास्त्रीय नृत्य, भाषा, हस्त-मुद्रा, संकेत, भाषा-संचार, नृत्यकला।

प्रस्तावना :

भारतीय संस्कृति के विभिन्न कला तत्वों में हस्त-प्रयोग की विविध शैलियों और परम्पराओं का परिदृश्य देखने को मिलता है। हस्त के विभिन्न प्रयोगों का उल्लेख साहित्य, भाषा-विज्ञान, प्रतीक-विज्ञान के साथ-साथ विभिन्न धार्मिक ग्रंथों में भी प्राप्त होता है। जिस

प्रकार हस्त-संकेत द्वारा भाषा-व्यवहार को अधिक आकर्षक ढंग से प्रस्तुत किया जाता है, उसी प्रकार नृत्य में हस्त-मुद्राओं का प्रयोग उस कला में प्राण डालने का कार्य करती है। जैसे:- प्राणवायु मनुष्य के शरीर में ऊर्जा और सजीवता प्रदान करता है, उसी प्रकार हस्त-व्यवहार, भाषा तथा नृत्य के स्वरूप को

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)
UGC CARE - Listed Journal

अर्थ तथा उद्देश्य के साथ उसके लक्ष्य तक पहुँचाने में मदद करता है। हस्त-संकेत ना सिर्फ विचारों को व्यक्त करने में सहायक है, बल्कि यह संस्कृति के विभिन्न पहलुओं को दृश्य-रूप में प्रस्तुत करने में विशेष भूमिका निभाती है। भारतीय संस्कृति में विविध कलाओं जैसे- योग, नृत्य, नाट्य, तांत्रिक-विधि, यज्ञ-अनुष्ठान, पूजा, युद्धकला आदि विभिन्न कलाओं में हस्त-मुद्राओं के विभिन्न प्रतीकों का प्रयोग किया जाता है। इसके अलावा भाषा-संचार में हस्त-संकेत का प्रयोग किया जाता है, जिसमें मुद्राओं का प्रयोग संस्कृति के प्रभावों के अनुरूप किया जाता है। जैसे:- अलग-अलग क्षेत्रों में अलग-अलग भाषा, खान-पान, वेशभूषा आदि विभिन्न तरह के लोग निवास करते हैं, उसी प्रकार भाषा एवं नृत्य में भी हस्त की विविधताएं देखने को मिलती है। विभिन्न क्षेत्रों की सांस्कृतिक विविधता नृत्य तथा भाषा को पूर्ण रूप से प्रभावित करती है।

भारतीय प्राचीन ग्रंथों एवं साहित्य, चित्र तथा मूर्ति आदि में हस्त के विषय में विशेष उल्लेख प्राप्त होते हैं। वेदों में भी विभिन्न अनुष्ठानिक हस्त-आकृतियों का वर्णन किया गया है। आचार्य भरतमुनिकृत 'नाट्यशास्त्र' में नृत्यकला संबंधी सम्पूर्ण दिशा-निर्देशों का विस्तृत विवरण दिया गया है। यह ऋग्वेद से पाठ्य, यजुर्वेद से अभिनय, सामवेद से गीत तथा अथर्ववेद से रस आदि का सम्मिलित रूप 'नाट्यशास्त्र' है। इसके अतिरिक्त पुराणों में भी हस्त-प्रयोगों के विषय में विवरण प्राप्त होते हैं। पुराणों में हस्त-प्रयोग के विषय को विभिन्न क्षेत्र जैसे -प्राकृतिक, अनुष्ठानिक, तांत्रिक तथा नृत्य के साथ भाषाई रूप के अंतर्गत विस्तार से वर्णन किया गया है। जिसमें नृत्य से लेकर रहस्यमुद्रा तथा भाषा के रूप में हिन्दी वर्णमाला के लिए उपयुक्त हस्त के विषय में विवरण प्राप्त होते हैं। 'विष्णुधर्मोत्तर पुराण में 'नृत्तसूत्रम' के अंतर्गत 32वें अध्याय में हिन्दी वर्णमाला के लिए प्रयुक्त हस्त-संकेतों का उल्लेख किया गया है।' इसके अतिरिक्त देवी-देवताओं की प्रतिमाओं/चित्रों में भी विभिन्न हस्तों

को धारण किए हुए प्रदर्शित होते हैं। नृत्य हो या नाट्य, दोनों में ही किसी तथ्य को अभिनीत करने लिए हस्त का प्रयोग निश्चित ही किया जाता है, यह अभिनय के आवश्यक तत्व है। इस संदर्भ में आचार्य भरतमुनि कहते हैं-

“नास्तिकश्चिदहस्तस्तु नाट्येभिनय प्रति॥”²

अर्थात् अभिनय की दृष्टि से ऐसा कोई नाट्यार्थ नहीं है, जिसको स्वरूप, निश्चितता एवं संपूर्णता प्रदान करने हेतु हस्ताभिनय का प्रयोग ना हुआ हो। अतः किसी कथा या तथ्य को अर्थपूर्ण ढंग से प्रस्तुत करने और उस अर्थ को कलात्मकता से प्रस्तुत करने में हस्त की अहम भूमिका है। हस्त के कलात्मक प्रयोग के बिना कला में अभिनय-मंचन करना संभव नहीं है। हस्त-प्रयोग अभिनय को सजीवता के साथ जीवंत स्वरूप प्रदान करने में मदद करती है। भारत में संस्कृति तथा भाषा की विविधताओं के होते हुए भी वे आपस में एक दूसरे से जुड़े हुए हैं, और आपस में एक दूसरे को भली-भांति समझते हैं। भाषा की बात करें, तो बोलचाल की भाषा का प्रयोग करने वाले लोग आंशिक रूप से संकेतों का प्रयोग करते हैं।

सामान्य जीवन में भी दैनिक कार्यों को करते हुए हम विभिन्न हस्त-क्रिया का प्रयोग करते हैं। जैसे: बाल सवॉरना, भोजन बनाना, कोई वस्तु पकड़ना या रखना, कुएं से पानी भरना, शरीर में खुजली करना, बीमारी में शरीर निष्क्रिय होना, मुख-सज्जा करना, स्नान करना, वस्त्र धुलना आदि विभिन्न कार्य किए जाते हैं, जिसमें कुछ-ना-कुछ हस्त का प्रयोग तो होता ही है, इनका प्रभाव नृत्य में भी देखने को मिलता है। अतः हम यह कह सकते हैं कि भाषा में भारतीय संस्कृति, दैनिक जीवन के कार्यों तथा शास्त्रीय ग्रंथों का मिला-जुला प्रभाव देखने को मिलता है।

शोध-प्रविधि एवं उद्देश्य :

इस लेख में मुख्य रूप से प्रयोगात्मक तथा तुलनात्मक विधि का प्रयोग किया गया है। शास्त्रीय नृत्य में उपयुक्त हस्त-मुद्राओं हेतु आचार्य भरतमुनिकृत

‘नाट्यशास्त्र’ को आधार ग्रंथ के रूप में लिया गया है, इसके अलावा अन्य पुस्तकों को सहायक रूप से शामिल किया गया है।

जिस प्रकार नृत्य में किसी कथा की सजीवता एवं स्वभाविकता को ध्यान में रखते हुए हस्ताभिनय किया जाता है। उसी प्रकार भाषा-संचार में भी किसी बात को अधिक प्रभावी ढंग से प्रकट करने हेतु आंशिक हस्त-संकेत का प्रयोग किया जाता है। अतः नृत्य और भाषा दोनों ही रूप में हस्त-संकेत अपनी महत्वपूर्ण भूमिका निभाता है। इस प्रकार इस लेख का उद्देश्य है कि नृत्य तथा भाषा-संचार में प्रयुक्त हस्त-मुद्राओं के मध्य समानता खोजने का प्रयास तथा हस्त-संकेत के महत्व को समझने व समझाने का प्रयास करना।

भारतीय शास्त्रीय नृत्य :

भारतीय संस्कृति विविध कलाओं से परिपूर्ण है। यहाँ हर एक क्षेत्र की अपनी एक परंपरा, संस्कृति तथा कला का रूप देखने को मिलता है। यह कला ही है, जिससे हमारी भारतीय संस्कृति की पहचान होती है और यह सबसे अलग विशेष तथा अनूठी है। भारतीय कला के अंतर्गत विविध रूप/प्रकार शामिल हैं, जैसे : संगीतकला, नृत्यकला, चित्रकला, मूर्तिकला आदि अन्य। इन सभी कलाओं में से नृत्यकला एक विशिष्ट कला है, जो गीत एवं वाद्य के सहयोग द्वारा किसी तथ्य/घटना को जीवंत रूप में प्रदर्शित करती है। सभी नृत्यकलाओं में जीवंत अभिनय करने के लिए हस्त-अभिनय का विशेष प्रयोग किया जाता है। नृत्य में मुद्राओं द्वारा किसी भी विचारों को एक दृश्य-स्वरूप दिया जाता है, जिससे यह अधिक रोचक तथा आकर्षक लगती है। हस्त-प्रयोग द्वारा नृत्य में विभिन्न अर्थों को सहजता से दिखाया जाता है। शास्त्रीय नृत्य में धार्मिक और ऐतिहासिक पृष्ठभूमि से संबंधित कथाओं का मंचन किया जाता है।

भारतीय शास्त्रीय नृत्य की उत्पत्ति विशेष रूप से धार्मिक पृष्ठभूमि से जुड़ी हुई है, जिसका प्रमाण

अनहद-लोक

ISSN : 2349-137X

हमें धार्मिक ग्रंथों में प्राप्त होता है। ‘विष्णुधर्मोत्तर पुराण के अंतर्गत 34वें अध्याय में नृत्योत्पत्ति कथा के विषय में विस्तार से बताया गया है, जिसमें भगवान विष्णु द्वारा मधु-कैटभ के वध की पौराणिक कथा को नृत्योत्पत्ति कथा के रूप में वर्णित किया गया है।’³ भारतीय शास्त्रीय नृत्य प्राचीन मंदिरों में अनुष्ठान-पूजन आदि के लिए देवताओं के समक्ष प्रस्तुत किया जाता था। ‘धार्मिक मान्यताओं के अनुसार ऐसा माना जाता है कि नृत्यकला की उत्पत्ति भगवान शंकर द्वारा हुई है, क्योंकि भगवान शंकर स्वयं ‘नटराज’ अर्थात् नृत्य-देव के रूप में माने जाते हैं।’⁴ आज यह नृत्य विधा विश्वभर में प्रसिद्ध है, शास्त्रीय नृत्य के शिक्षण हेतु विभिन्न नृत्य संस्थान की स्थापना भी की गयी। शास्त्रीय नृत्य विधा को एक विषय के रूप में विद्यालयों तथा विश्वविद्यालयों के पाठ्यक्रमों में शामिल किया गया है।

भारतीय शास्त्रीय नृत्य के मंचन हेतु विशेष रूप से आचार्य भरतमुनिकृत ‘नाट्यशास्त्र’ के अंतर्गत निहित विभिन्न नृत्य तत्वों का अध्ययन/अनुसरण किया जाता है। नाट्यशास्त्र के अंतर्गत नृत्य में उपयुक्त विभिन्न हस्त के प्रकारों को विस्तार से वर्णित किया गया है। सभी भारतीय शास्त्रीय नृत्य विधाएं, नाट्यशास्त्र में वर्णित इन्हीं हस्त मुद्राओं द्वारा अभिनय को दृश्य रूप में प्रस्तुत करती है। इसके साथ ही कुछ अन्य ग्रंथों को भी मूल रूप से नृत्य प्रशिक्षण/अध्ययन के लिए प्रयोग किया जाता है। जैसे:- अभिनयदर्पण, हस्तलक्षणदीपिका, अभिनयचंद्रिका, हस्तमुक्तावली आदि ग्रंथों को भी शामिल किया जाता है। भारतीय शास्त्रीय नृत्य में हस्त को सुंदर तथा आकर्षक ढंग से आकृति बनाकर प्रस्तुत किया है, जो भारतीय संस्कृति के पृष्ठभूमि को निखारने में सहयोग प्रदान करती है।

दैनिक जीवन में उपयुक्त भाषा-संचार :

मनुष्य अपने विचारों को प्रकट करने हेतु भाषा-संचार करता है। जिसमें वह वाचिक/मौखिक, लिखित तथा संकेत आदि भाषा-रूपों का प्रयोग करता है।

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इस लेख में विशेष रूप से वाचिक में हस्त-संकेत के प्रयोग के विषय में चर्चा की गई है। भाषा-संचार के इन विविध रूपों में से वाचिक/मौखिक भाषा रूप के साथ आंशिक रूप से संकेतों का प्रयोग किया जाता है। 'आचार्य किशोरीदास वाजपेयी यह कहते हैं, कि विभिन्न अर्थों में सांकेतिक शब्द समूह ही भाषा है, जिसके द्वारा हम अपने विचार या मनोभाव दूसरों के प्रति बहुत सरलता से प्रकट करते हैं।'⁵ संकेतों के प्रयोग हेतु किसी विशेष भाषा रूप की आवश्यकता नहीं होती, बल्कि यह किसी भी भाषा रूप के साथ हस्त-संकेत का प्रयोग किया जाता है।

भारतीय परिदृश्य में हम देख सकते हैं कि वाचिक भाषा के अनेकों रूप हैं, जिसमें विभिन्न हस्त-संकेतों का प्रयोग होता ही है। उदाहरण के लिए, क्या हुआ?, कहाँ?, हाँ, नहीं आदि विभिन्न वाचिक रूपों के साथ संकेतों का प्रयोग अनायास ही हो जाता है। भाषा-संचार करते समय हस्त-संकेतों का प्रयोग कब और कैसे हो जाता है, यह बोलने वाले (वक्ता) को भी पता नहीं चलता। क्योंकि शायद यह मानव-जीवन में स्वाभाविक रूप से उपस्थित रहता है। हम यह उदाहरण देख सकते हैं, कि 'मानव जीवनचक्र में जब वह एक शिशु रूप में होता है, तब उसमें भाषा संबंधी अक्षरों या शब्दों का ज्ञान नहीं होता। उस समय वह अपनी आवश्यकताओं को विभिन्न संकेतों द्वारा व्यक्त करता है, जिसे उसकी माँ या अन्य संबंधी-जन समझकर उसकी आवश्यकता की पूर्ति करते हैं। इस संदर्भ में भाषा विशेषज्ञ लेटिफ (Letif) कहते हैं कि बच्चों के हाव-भाव की क्रिया को सम्पूर्ण शरीर की भाषा के रूप में माना जाता है।'⁶ इस प्रकार हम कह सकते हैं कि मानव जीवन में शुरुआत से ही आंगिक भाव उपस्थित रहता है, वाचिक तथा लिखित भाषा का विकास धीरे-धीरे होता है। इसके बाद जब वाचिक का संपूर्णता से प्रयोग करता है, तब भी कभी-कभी हस्त-संकेत का प्रयोग करता है। वाचिक के साथ संकेत का प्रयोग किसी

बात को स्वाभाविक ढंग से प्रस्तुत करने में सहयोग प्रदान करता है।

'प्रो० दिलीप सिंह अपनी पुस्तक 'भाषा का संसार' में भाषा के विषय में यह कहते हैं कि सम्प्रेषण केवल भाषा का ही मूल लक्ष्य नहीं है, बल्कि अन्य कई भाषेतर उपादान (Non-linguistic element) भी मानव की सम्प्रेषण क्रिया में सहयोग करते हैं। जैसे : उंगली दिखाना, हाथ हिलाना, भवें चढ़ाना, गला खँखारना, घूरना आदि भाषिक व्यवहार का हिस्सा तो नहीं है, पर कुछ संप्रेषित/भाषा-संचार तो अवश्य ही करते हैं। भाषा-व्यवहार के समय हमारे अंग-संचालन और हाव-भाव से भी कुछ अतिरिक्त संप्रेषित होता है। यही वजह है कि आज भाषा-सम्प्रेषण के दायरे में वाक् आधारित (Vocal) और वाकेतर (Non Vocal) सम्प्रेषण पर भी काफी काम किया जा रहा है।'⁷

नृत्य और भाषा में हस्त-संकेत के प्रायोगिक अर्थ तथा सिद्धांत :

नृत्य हो या भाषा, हस्त-संकेतों को दर्शाने के लिए कुछ सिद्धांत होते हैं, जिसके दायरे में रहकर ही हस्त को प्रकट किया जाता है। भाषा संचार में संकेत का प्रयोग आंशिक होता है। केवल आवश्यकतानुसार कभी-कभी संकेत का प्रयोग किया जाता है। भाषा-संचार में संकेत हेतु कोई नियम या सीमा निर्धारित नहीं होती है। वहीं दूसरी ओर नृत्य में हस्त-प्रयोग का दायरा निर्धारित तो नहीं है, परंतु यहाँ वाचिक का प्रयोग निषेध है। कथा का मंचन पूर्ण रूप से हस्ताभिनय द्वारा किया जाता है, अर्थात् अभिनय-मंचन में अभिनेता के इर्द-गिर्द, ऊपर-नीचे, दायें-बाएं में स्वतंत्र रूप से हस्त-मुद्राओं का प्रयोग किया जाता है। अतः इसमें सम्पूर्ण रूप से एक पूर्वकथित चरित्र का मंचन किया जाता है।

नृत्य में प्रयुक्त हस्त-मुद्राओं के लिए केवल एक निश्चित नियम होता है, कि किसी हस्त को किस प्रकार बनाना है? कितना मोड़ना है? या कितना

खोलना है? परंतु भाषा-संचार में हस्त-आकृति बनाने हेतु नियम निर्धारित नहीं है, किसी भी शब्द के साथ कभी भी कोई भी उपयुक्त संकेत का प्रयोग किया जा सकता है। नृत्य हो या भाषा, दोनों में ही किसी तथ्य को दर्शाने के लिए हस्त-मुद्राओं का प्रयोग लगभग समान ही होता है, केवल इनके आकृतियों या बनावट में आंशिक अंतर होता है। भाषा में स्वभाविक तथा प्राकृतिक हस्त-संकेत का प्रयोग किया जाता है, इसके विपरीत नृत्य में इन्हीं हस्तों की बनावट में सौंदर्यता को ध्यान में रखते हुए कलात्मक हस्त-प्रयोग किया जाता है।

नृत्य तथा भाषा में सभी हस्त का कुछ ना कुछ अर्थ तो रहता ही है। किसी वस्तु विशेष के आधार पर ही हस्त-आकृति को बनाया जाता है। जैसे : वर्षा के लिए वर्षा होते हुए दिखाने का संकेत, सूर्य के लिए अधिक गर्मी तथा पसीना आने का संकेत, घर के लिए घर की आकृति दिखाने का संकेत, पुष्प को दर्शाने के लिए पुष्प खिलने का संकेत आदि अन्य।

हस्त-संकेतों के विभिन्न रूप :

1) नृत्य में हस्त के विभिन्न रूप :

भारतीय शास्त्रीय नृत्य विशेष रूप से आचार्य भरतमुनिकृत 'नाट्यशास्त्र' का अनुसरण करते हैं। जिसमें नृत्य संबंधी सभी तत्वों का विस्तार से वर्णन किया गया है। इसमें असंयुत हस्त चौबीस (24) तथा संयुत हस्त तेरह (13) बताया गया है। इन्हीं हस्तों का प्रयोग नृत्य में किसी अर्थ को समझाने के लिए प्रयोग किया जाता है। इन असंयुत तथा संयुत हस्त के विभिन्न विनियोग/प्रकार है, जो विभिन्न अर्थों के आधार पर प्रयुक्त किए जाते हैं। भारतीय शास्त्रीय नृत्य में मुख्य रूप से दो प्रकार के हस्त का प्रयोग किया जाता है -

i. असंयुत हस्त (Single Hand Gesture):

यह हस्त एक हाथ के द्वारा दिखाए जाने वाले संकेतों के लिए प्रयुक्त किए जाते हैं, अर्थात् एक हाथ के

द्वारा दिखाए जाने वाले हस्त-संकेतों को असंयुत हस्त कहते हैं। असंयुत हस्त का श्लोक कुछ इस प्रकार है-

'पताकस्त्रिपताकश्च तथा वै कर्तरीमुखः।

अर्धचन्द्रो ह्यरालश्च शुकतुण्डस्तथैव च ॥4॥

मुष्टिश्च शिखराख्यश्च कपित्थः खटकामुखः।

सूच्यास्यः पद्मकोशश्च तथा वै सर्पशीर्षकः॥5॥

मृगशीर्षः परोज्ञेयोहस्ताभिनययोक्तृभिः।

काङ्कलकोऽल्पपद्मश्च चतुरो भ्रमरस्तथा॥6॥

हंसास्यो हंसपक्षश्च सन्दंशो मुकुलस्तथा।

ऊर्णनाभस्ताम्रचूडश्चतुर्विंशतिरीरिताः॥7॥⁸

ii. संयुत हस्त (Double Hand Gesture) :

दोनों हाथों द्वारा दिखाए जाने वाले हस्त-संकेत को संयुत हस्त कहा जाता है। संयुत हस्त का श्लोक कुछ इस प्रकार है -

'अंजलिश्च कपोतश्च कर्कट स्वस्तिकस्तथा ॥8॥

खटकावर्धमानश्च ह्यत्संगो निषधस्तथा।

दोलः पुष्पपुटश्चैव तथा मकर एव च ॥9॥

गजदन्तोऽवहित्थश्चः वर्धमानस्तथैव च।

एते तु संयुता हस्ता मया प्रोक्तास्त्रयोदश ॥10॥⁹

इन हस्तों के प्रकारों को कलात्मक ढंग से नृत्य में उपयोग किया जाता है, जो कला के सौन्दर्य को कई गुना बढ़ा देती है। नृत्य में हस्त-प्रयोग कथाओं के अभिनय-मंचन को आकर्षक बना देती है।

2) भाषा-संचार में हस्त के विभिन्न रूप :

शारीरिक रूप से विभिन्न हस्त-संकेतों द्वारा विचारों को व्यक्त करना, भाषा कहा जाता है। इसमें हस्त की विभिन्न प्रकार से आकार-प्रकार तथा आकृति बनाकर दर्शाया जाता है। प्रकृति में उपस्थित सभी तत्वों को इंगित करने के लिए विभिन्न हस्तों का प्रयोग किया जाता है, जैसे : पेड़-पौधे, जीव-जन्तु, फूल-पत्ती, नदी, सूर्य, चंद्रमा, आकाश, धरती, वायु, वर्षा और

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

UGC CARE - Listed Journal

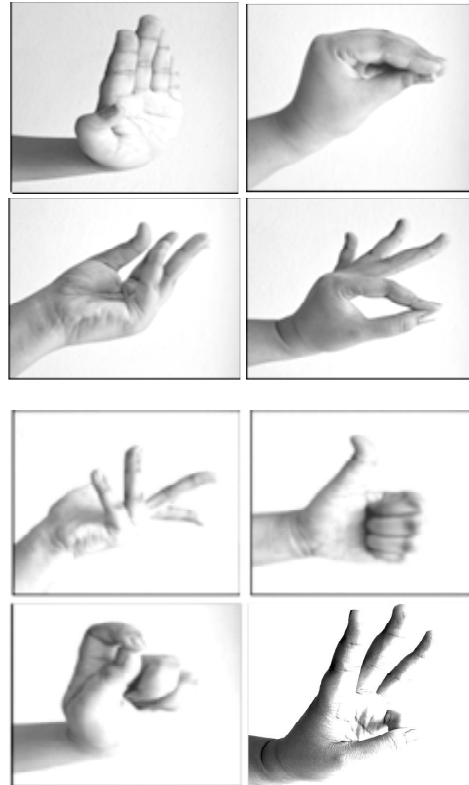
दैनिक जीवन के विभिन्न कार्यों आदि अन्य सभी तत्व। वाचिक के साथ संकेत का प्रयोग अनायस ही हो जाता है। व्यक्ति किसी वाक्य के कुछ शब्दों से संबंधित हस्त-संकेतों का प्रयोग तो करता है। जिसमें सामान्य रूप से प्रयुक्त संकेतों का प्रभाव नृत्यकला तथा भाषा-संचार पर तो पड़ता ही है। जैसा कि ऊपर बताया गया है, नृत्यकला में अभिनय मंचन में हस्त-मुद्रा का प्रयोग अनिवार्य है। इन्हीं सब के अनुसार वाचिक के साथ भी कभी-कभी अनजाने में ही हस्त का प्रयोग किया जाता है। जैसे: क्या हुआ? कहाँ है? यहाँ आओ, रुको, आइए, चुप हो जाओ, वहाँ देखो, बस करो, ये देखो, हट जाओ आदि विभिन्न शब्दों से संबंधित हस्त का प्रयोग किया जाता है। भाषा में प्रयुक्त हस्त-संकेत को कई वर्गों में बाँटा जा सकता है, जैसे -

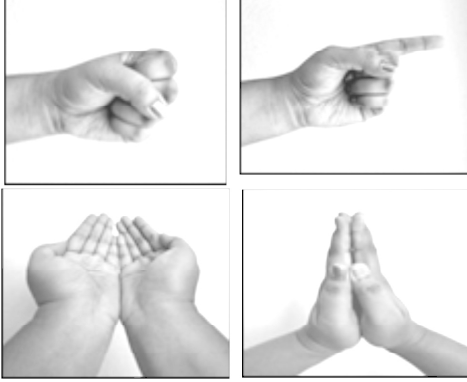
- 1) क्या हुआ ?
- 2) कहाँ है ?
- 3) रुको या रुकिए।
- 4) वहाँ देखो।
- 5) बस करो।
- 6) अभिवादन/प्रणाम हेतु।
- 7) खाने का संकेत।
- 8) बुलाने का संकेत।
- 9) प्रश्न पूछने के लिए।
- 10) सुंदरता के लिए।
- 11) सब ठीक है।
- 12) शर्माना।
- 13) ये देखो या इधर देखो।
- 14) क्रोधित होना।
- 15) समर्पण।
- 16) आशीर्वाद देने की मुद्रा।

- 17) चिंता दर्शाना।
- 18) पराजय का संकेत
- 19) करुणा या रोना।
- 20) किसी वस्तु की ओर इंगित करना।
- 21) थप्पड़ मारना।
- 22) मैं/तुम दर्शाने के लिए।
- 23) शीत/ठंड या गर्मी को दर्शाना।
- 24) इत्यादि अन्य।

इन सभी हस्त-संकेतों का प्रभाव भाषा-संचार तथा नृत्य में देखने को मिलता है। अतः कला और भाषा दोनों ही रूपों में प्रयुक्त हस्त-संकेत का प्रभाव स्पष्ट रूप से परिलक्षित होता है।

शास्त्रीय नृत्य तथा दैनिक भाषा-संचार में प्रयुक्त होने वाले कुछ हस्त संबंधी चित्र :





हस्त-संकेतों का महत्त्व तथा उपयोगिता :

मानव जीवन में एक भाषा ही तो है, जिसके द्वारा वह अपने मनोभावों को दूसरों के समक्ष व्यक्त कर सकता है। मनुष्य अपनी हर जरूरत को पूरा करने तथा सुख और दुःख, सभी प्रकार की बातों तथा व्यथाओं को भाषा के द्वारा ही प्रकट करता है। यदि भाषा ही ना हो तो कोई भी व्यक्ति किसी के मनोभावों एवं आवश्यकताओं को नहीं समझ पाएगा और ना ही उनमें किसी भी प्रकार का स्नेह, प्रेम और पारिवारिक संबंध हो पाएगा। यह भाषा ही है, जो सभी को आपस में जोड़े रखती है। हम अपनी संस्कृति तथा परंपरा को भी भाषा के माध्यम से ही दूसरों तक पहुंचाते हैं। जैसे:- नृत्यकला में विभिन्न हस्त के प्रयोग द्वारा अपनी संस्कृति की वैशिष्ट्यता तथा श्रेष्ठता को कलात्मक ढंग से प्रस्तुत करते हैं। इसी तरह भाषा भी एक ऐसा माध्यम है, जो मन के विचारों को शब्दों द्वारा व्यक्त करने में सहायक है। नृत्य हो या भाषा दोनों ही रूप में हस्त संकेतों का बहुत अधिक महत्त्व है। हस्त संकेत, नृत्य तथा भाषा दोनों को ही पूर्णता प्रदान करती है। अभिनयदर्पण ग्रंथ के अंतर्गत नृत्य के प्रस्तुतीकरण में हस्त-प्रयोग के विषय में यह श्लोक उल्लेखनीय है -

‘यतो हस्तस्ततो दृष्टिर्यतो दृष्टिस्ततो मनः।
यतो मनस्ततो भावो यतो भावस्ततो रसः॥’¹⁰

अर्थात् नर्तक तथा नर्तकी को अभिनय के समय

यह ध्यान रखना आवश्यक है कि जिस दिशा में हस्त-संकेत किया जाए, उसी ओर दृष्टिपात होनी चाहिये। जिस ओर दृष्टिपात हो, उसी ओर मन भी केंद्रित होना चाहिए, जहाँ मन केंद्रित हो, वहीं भावाभिव्यक्ति की उत्पत्ति हो, तथा जहाँ भावाभिव्यक्ति उत्पन्न हो जाए, वहीं रस की निष्पत्ति होती है। इस प्रकार नृत्य में हस्त-संकेत की भूमिका विशिष्ट है, जो अभिनय को सजीवता के साथ-साथ अर्थपूर्ण एवं रसमय बनाने का कार्य करती है। भारतीय नृत्यकला में हस्त, प्राणवायु का कार्य करती है, उसी प्रकार मनुष्य के जीवन में भाषा-संचार समाज में अपना स्थान बनाए रखने में मदद करती है। प्राचीन काल में भी संकेत का प्रयोग केवल एक भाषा-रूप में ही नहीं, बल्कि यह प्राचीन लोककथाओं को विभिन्न संकेतों द्वारा कहानी के मंचन हेतु किया जाता था। अतः भारतीय संस्कृति एवं परंपरा में हस्त-संकेतों का स्थान महत्त्वपूर्ण, अतुलनीय, श्रेष्ठ तथा सर्वोत्तम है।

नृत्य तथा भाषा में संकेत द्वारा किसी वस्तु विशेष की आकृति एवं स्वरूप को सौंदर्यात्मक, लावण्यता तथा असाधारण रूप में प्रस्तुत किया जा सकता है। जो किसी भी तथ्य को अधिक रुचिकर ढंग से प्रदर्शित करता है। भाषा विशेष रूप से समाज के निर्माण में सहयोग प्रदान करती है। ‘भाषा की सामाजिक उपयोगिता/महत्त्वता यह है कि वह सम्प्रेषण का माध्यम है। जिसके द्वारा वह समाज के सदस्यों (लोगों) को एक दूसरे से जोड़े रखती है, जिससे वे एक दूसरे का सहयोग कर पाते हैं।’¹¹ अतः भाषा, समाज के निर्माण तथा मनुष्य के मध्य परस्पर संबंध बनाने हेतु आवश्यक तत्व है। ‘भाषा की सामाजिक महत्त्वता के विषय में भाषाविज्ञान के विद्वान सस्यूर कहते हैं कि भाषा, सामाजिक अर्थ का सबसे सक्षम उपकरण है। सामाजिक अर्थ, सामाजिक प्रतीकों में निहित है। इसके अलावा सामाजिक व्यापार में भाषा की बड़ी अहम भूमिका होती है। यह व्यापार, भाषा में प्रयुक्त प्रतीकों द्वारा ही सम्पन्न होता है।’¹² हस्त-

संकेत बिना शब्दों के भी भावों को सहजता से व्यक्त करने में मददगार है। यह विभिन्न कला तत्वों के प्रस्तुतीकरण को अधिक गहराई और स्पष्टता प्रदान करती है।

‘परंपरागत भाषा विज्ञान ने जेस्चर्स और बॉडी लैंग्वेज को भाषा न मानते हुए इन्हें भाषा वैज्ञानिक अध्ययन की परिधि से बाहर कर दिया था, लेकिन आधुनिक भाषा-विज्ञान ने इन्हें भाषाई सम्प्रेषण का महत्वपूर्ण हिस्सा माना क्योंकि इनके संयोजन से भाषिक व्यवहार स्वाभाविक तो बनता ही है, साथ ही उसमें रंजकता भी आती है।’¹³ अतः भाषा में हस्त-संकेत के प्रयोग द्वारा सामाजिक पृष्ठभूमि को सुदृढ़ बनाया जा सकता है। इन्हीं संकेतों के माध्यम से सामाजिक परिवेश में आपसी भाईचारा, प्रेम और कई बार मतभेद, घृणा, द्वेष उत्पन्न होते हैं। इस प्रकार भाषा-संचार में उचित/सही संकेतों के प्रयोग से बातचीत को अधिक प्रभावशाली बनाया जा सकता है, ताकि कोई द्वेष न उत्पन्न हो। उसी प्रकार यदि नृत्य में अभिनय हेतु हस्त का सही ढंग से प्रयोग न किया जाए या किसी कथा को समझाने में असमर्थ हो। तब दर्शक उस विशेष प्रस्तुति का आनंद नहीं ले पाएगा। अतः भाषा हो या नृत्य दोनों रूपों में सही तरीके से हस्त-प्रयोग करने का ज्ञान होना आवश्यक है। उचित अर्थपूर्ण हस्त-संकेत द्वारा किसी विशिष्ट भाषा या कला की उपयोगिता में वृद्धि होती है।

निष्कर्ष :

हमारी भारतीय संस्कृति अत्यन्त विलक्षण तथा अनूठी है। भाषा हो या कला, ये दोनों ही कहीं-न-कहीं एक दूसरे के लिए कार्य करती है। भाषा ही वह माध्यम है, जिसके द्वारा हम अपनी संस्कृति की बारीकियों को व्यक्त कर सकते हैं। व्यक्त करने का ढंग यदि कलात्मक हो, तो वह किसी-न-किसी रूप से कला का स्वरूप बन जाता है। कला, वह जिसे हम कलात्मक ढंग से जीते हैं और दूसरों के समक्ष

कलात्मक ढंग से प्रस्तुत करते हैं। हस्त का प्रयोग भाषा को पूर्णता प्रदान करता है। भाषा में हस्त-संकेतों का प्रयोग अपने आप में अनूठा तथा अविश्वसनीय है। भाषा-संचार में भारतीय पृष्ठभूमि का विशेष प्रभाव देखने को मिलता है, जिसमें शास्त्रीय हस्त-संकेतों से कुछ समानताएं तथा क्षेत्रीय प्रभाव का मिलाजुला रूप प्रदर्शित होता है। भाषा में प्रयुक्त होने वाले संकेत जैसे:- संख्या हो या किसी दिशा की ओर इंगित करना आदि अन्य संकेतों के समान ही नृत्य में भी विभिन्न संकेतों को प्रयोग किया जाता है, हालांकि नृत्य में उनका प्रयोग सौन्दर्य को ध्यान में रखते हुए कलात्मक ढंग से अभिनय-मंचन के समय किया जाता है। भाषा-व्यवहार तथा कला-मंचन में हस्त-संकेतों के प्रयोग द्वारा, उस विशेष कार्य को सुंदरता से प्रकट करने में मदद करती है।

भाषा तथा नृत्य में प्रयुक्त हस्त-संकेतों के संदर्भ में हम कह सकते हैं कि हस्त-संकेतों के प्रयोग भले ही भिन्न-भिन्न क्षेत्रों में किए जाते हैं, परंतु इन सभी का मूल स्रोत भारतीय संस्कृति की गहराइयों में निहित है। भाषा में प्रयुक्त होने वाले संकेतों को नृत्य में अभिनय के लिए कलात्मक ढंग से प्रयोग किया जा सकता है। कलाकारों के लिए भाषा तथा नृत्य के हस्तों के मध्य अंतरसंबंधता होने से अभिनय-मंचन में सहयोग मिल सकता है, और साथ ही अभिनय के लिए उपयुक्त कथा का अर्थ समझना भी सहज हो पाएगा।

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ISSN : 2349-137X

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The Ashtapadis of Gita Govinda in context to Kathak Dance

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Abstract :

Jayadeva's **Gita Govinda** is an exceptional work of Sanskrit Poetry, with one of the finest poetic dictions that centres around the amorous play between Radha and Krishna. It portrays 'Madhura Bhakti' in a wonderful way that transforms the otherwise erotic subject matter to an essence of aesthetic and religious experience. In this renowned work, poet Jayadeva puts forward a course of the stories in the form of couplets which are grouped in eight to form compositions called 'Ashtapadis'. The storyline is based on the leelas of the playful Krishna who engages in amorous love with the gopis and ultimately with Radha, his divine lover. The storyline symbolizes the straying of the human soul in the worldly pleasures ultimately returning to its one true allegiance.

The Ashtanayikas widely depicted in the abhinaya presentations of Kathak Dance are rich in content with the inclusion of in numerous literary compositions. However, the compositions of Gita Govind are somehow rare in Kathak presentations till date. It is required to understand their philosophies to express them through Kathak Dance. Thus, it can be wonderful to explore with these Ashtapadis in Kathak dance Abhinayas with context to the Nayikas portrayed in them.

Keywords :

Gita Govinda, Jayadeva, Ashtapadi, AshtaNayika, Kathak.

Jayadeva's **Gita Govinda** is an exceptional work of Sanskrit Poetry, with one of the finest poetic dictions that centres around the amorous play between Radha and Krishna. It portrays 'Madhura Bhakti' in a wonderful way that transforms the otherwise erotic subject matter to an essence of aesthetic and religious experience.

Although the subject is Bhakti or

devotion, a distinction is noticeable in the approach of devotion in the Ashtapadis of Sri Jayadeva. The poet projects spiritual devotion through the romantic dalliance between Radha and Krishna. The work is presented in a series of extremely brilliant lyrical compositions expressed in musical forms in which the divine Krishna and his consort are greatly humanised.

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ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

UGC CARE - Listed Journal

Vaishnavism is among the oldest living religions of India that developed to distinction embodying various philosophies and theologies through the centuries. Relation of Vaishnava cult is evident in epics like Ramayana and Mahabharat being based on the valour of two Avatars of Vishnu as Rama & Krishna.

With time, Vaishnavism gave way to the formation of several sects that adhere to their own philosophies. The early Bhagavat Vaishnavism promulgating monistic religion, state the presence of single supreme Deity who is extrapolated as the ultimate reality. The other different sects are Vasudev-Krishna cult, Gopi-Krishna cult, the Narayana cult, and the Radha-Krishna cult.

Around the 12th Century, Vaishnav movement preached about 'Bhakti' or a strong devotion and love, which has been prominently marked as the 'Bhakti Movement' during later period. It had great influence on the contemporary literatures. The works of 'Bhaktikaleen' poets like Meera Bai, Surdas, Nandas, Chaturbhujdas, Paramanandas, Govindswami, Kumbhandas, Chitasvami, Krishnadas (Ashtachaap Kavis) and Jayadeva provide rich elements appropriate for the abhinaya presentations in all Indian classical dances.

Description of Gita Govinda and its Ashtapadis :

The Gita Govinda is a poetic work i.e. Kavya Rachana in Sanskrit language that narrates the tales of the amorous love of Radha and Krishna and the episodes of romantic frolics of Krishna with the gopis of Vrindavan. Before Krishna was someone who engaged in amorous dalliances

with the gopis but now has a definite consort in Radha. The course of the stories symbolizes the straying of the human soul in the worldly pleasures ultimately returning to its one true allegiance.

The work is structured into twelve chapters or 'cantos' that are further subdivided into twenty-four divisions called Prabandhas. The title of each of the 12 sargas or cantos in the Gita Govinda carries 12 different names symbolising the 12 different forms of Krishna. They are :

1. Sāmodadāmodaram (Exuberant Krishna)
2. Akleshakeshavam (Blithesome Krishna)
3. Mugdhamadhusūdanam (Winsome Krishna)
4. Snigdhamadhusūdanam (Tender Krishna)
5. Sākānksa pundarīkāksham (Passionate Krishna)
6. Dhrsta vaikuntha (Audacious Krishna)
7. Nāgaranārāyana (Dexterous Krishna)
8. Vilakcyalaksmīpati (Apologetic Krishna)
9. Mugdhadamukunda (Unpretentious Krishna)
10. Chaturachaturbhujā (Tactful Krishna)
11. Sānandadāmodaram (Joyful Krishna)
12. Suprītapītāmbara (Exultant Krishna)

The cantos hold eight couplets to form the compositions called 'Ashtapadis'. A storyline is delivered through these Ashtapadis describing Krishna's union with several gopis and ultimately with Radha, the divine lover of Krishna.

The Philosophy of Gita Govinda :

The allegory of the union of Jeevatma and Paramatma (the human and the supreme) is implicit in Gita Govinda. Krishna with his profound miraculous acts particularly referred as leela is prominently mentioned even in Srimad Bhagavata Purana and Bhagavat along with other Vaishnava texts.

Giving importance to Radha and holding her superior to Krishna is a unique concept of Nimbaarka sect of Vaishnavism as well as of Brahmavaivarta Purana. Jayadeva has equally given respect and importance to Radha. In this renowned work, Gita Govinda he has described the romantic union ultimately leading to the exuberant level of spiritual attainment of bliss.

The love that Jayadeva depicts in these series of brilliant compositions reflects the human emotions overwhelmed with expressions of divine passion for the union. This is the aesthetic blend of Sringeri Rasa with the Bhakti and is often referred as Madhura Bhakti.

The leelas of the playful Krishna, the loving son of Yashoda and Nandaraj, a divine lover of Radha and other gopis, who plays and dances with them on the banks of river Yamuna is the backdrop of the whole content of Gita Govinda.

Throughout the series of Ashtapadis, Jayadeva calls Krishna through various names like Keshav, Madhusudan, Murari, Madhava, etc which represent different facets of Lord Vishnu's characters as Krishna and his conquests.

The whole work enhances the supremacy of female characters, especially Radha as well as the other Gopis. The

female characters of Gita Govinda greatly resemble the Ashtanayikas described in various Indian literary texts.

The Ashtanayikas are widely depicted in the abhinaya presentations of Kathak Dance. The abhinayas of Kathak are very rich in content with the inclusion of numerous literary and musical compositions. They cover a vast range of traditional, linguistic, cultural, regional and musical varieties that allow Kathak to deliver on so many abhinaya items like, Thumri, Dadra, Ghazal, Sufi, Bhajan, Kirtan, etc. Numerous attempts have also been made to execute abhinayas on western literary and musical compositions. In this way Kathak dance can explore many realms of philosophies with various layers of Abhinayas. This specialty of Kathak has always allowed the practitioners to incorporate various types of compositions to their performances. However, the compositions of Gita Govind are somehow rare in Kathak presentations till date.

Thus, it can be wonderful to explore with these Ashtapadis in dance Abhinayas. It is required to understand their theme, wonderful philosophies and then to express them through Kathak Dance.

The contents and depictions of Nayikas in Ashtapadis project intense emotions intricated with devotion and poetic wonders which can be performed in Indian classical dances and can be a great treasure for their Abhinaya collections.

The state of Radha as a Nayika longing to unite with her Nayaka Krishna and all the dramatic events that occur throughout portray a strong sentiment of love and various emotional stages she passes through. She is shown to yearn for

Krishna's love that transforms her across her journey in divine love.

With context to some of these ashtapadis we can mark the Nayikas as portrayed in the following manner.

In the 3rd Ashtapadi '**Lalitha Lavanga**,

“lalita-lavanga-latā-parisīlana-komala-
malaya-samīre

madhukara-nikara-karambita-kokila-
kūjita-kuñja-kutīre...”

The Nayika or Radha is portrayed as Virotkanthita as the Radha longs for her Nayak Krishna who is impatient in her longing for Krishna.

In the 6th Ashtapadi '**Sakhi hey**', Radha is shown angst due to the actions of Krishna as he ignores her and revels with the gopis.

“sakhi he keśī -mathanam udāram

ramaya mayā saha madana-manoratha-
bhāvitayā sa-vikāram...”

This state can be identified as Khandita, where the Nayika is resentful about her Nayak enjoying the company of other women that keeps him from sharing his time with the Nayika. The anguish of their separation creates a longing for Krishna in Radha and the beautiful times they spent together. This is a different facet to Khandita Nayika that brings out the underlying emotion of love for her Nayaka, Krishna that is the cause of anger.

A similar context that is performed in Kathak can be found in the thumri “Kaun Gali Gayo Shyam”. The lyrics state the absence of Krishna and say, ‘oh which road/alleyway have you taken’ as the Nayika wonders why ‘Shyam’ i.e. Krishna is away from her when she(nayika) is longing in his desire.

The 8th Ashtapadi, '**Nindati Chandanam**' (Yamuna Teere) :

“yamunā-tīra-vānīra-nikuñje mandam
āsthitam

prāha-prema-bharodbhrāntam mādhamam
rādhikā-sakhī...”

Realising the consequence of his actions towards Radha, Krishna sits in melancholy by the banks of Yamuna river where he is confronted by Radha's companion who shares with him Radha's disdain. The Sakhi tells him that Radha has discarded the sandal balm and deems the moonlight as a waste as she waits for the arrival of Krishna.

A popular thumri that resembles this scenario is “Yaad Piya ki Aaye”. It is widely performed in the field of Kathak dance. It expresses an amalgamation both the states Virotkanthita and Khandita of the Nayika, depicting her longing for the company of the Nayak and the distress of separation.

In the 12th Ashtapadi '**Pashyati Dishi Dishi**' (Natha Hare), the lucid portrayal of Radha as Vasaksajja Nayika as she arranges for the arrival of Krishna. She is lying on the bed consumed by thoughts of the pranks of Madhava's art of love. In this way she imagines and waits for Madhava's arrival for them to unite in the act of love.

“paśyati diśi diśi rahasi bhavantam

tvad-adhara-madhura-madhūni
pibantam...”

In the 17th ashtapadi, '**Rajani Janati**' (Yaahi Madhava) Radha dives into a flight of anger when Krishna appears in the morning. She accuses him of having cheated once again and points to his attire

that gives way to her suspicion. Here, Radha embodies the Khandita Nayika and rejects all Krishna's advances for forgiveness. She accuses and criticizes Krishna with determination to not take him back.

“yāhi mād̥hava yāhi keśava mā vada
kaitavavādam |
tām anusara sarasīruha-locana yā tava
harati visādam...”

This Nayika is portrayed widely in abhinaya of Kathak as well as other dance forms. A thumri performed in Kathak that also portrays a similar Nayika is “Kahe ko Mere Ghar Aye”, composed by Bindadin Maharaj. It is widely performed in the field of Kathak.

In the 19th Ashtapadi, ‘**Priye Charushile**’ (**Vadasi Yadi**) Krishna smartly attempts to get closer to Radha once again after rejection and sincerely expresses his heart. He notices that her rage is waned and realises Radha does wish to unite with him despite her anger.

“priye cāruśīle
muñca mayi mānam anidānam...”

We witness the depiction of Kalanhantarita Nayika. Radha's anger fueled her ego causing her to denounce Krishna's approach. However, she is slightly repentant of that as she still wants Krishna's company. Eventually she gives in to Krishna's will.

Although Gita Govinda appears to be erotic from worldly perspective in deep its purpose is to open up the dimensions of eternal ecstasy and ultimate bliss.

The essence is to liberate the soul from the worldly illusions and dissolve into the infinite existence.

The rendition of these Ashtapadis in accordance with the musical arrangements of Kathak Dance would produce new ventures which might be quite appealing as well as fresh and create wonders when expressed through the Abhinayas of this dance form.

The awareness of the Kathak practitioners in this regard are very much expected and also to be encouraged.

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थाती



राजस्थान लोकगीतों की सौंदर्यात्मक अमृतधारा : महिला लोक कलाकारों का सृजनात्मक प्रभाव

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सारांश :

राजस्थान के लोकगीत अपनी सांस्कृतिक धरोहर और भावनात्मक गहराई के लिए प्रसिद्ध हैं, जिनमें महिला लोक कलाकारों का योगदान अद्वितीय है। इस शोध लेख में महिला लोक कलाकारों के सृजनात्मक प्रभाव का विश्लेषण किया गया है, जिन्होंने अपने कला कौशल और भावपूर्ण गायन से लोकसंगीत को एक नई दिशा दी है। इन कलाकारों ने न केवल गीतों के माध्यम से सामाजिक और सांस्कृतिक मुद्दों को उठाया, बल्कि जीवन की विभिन्न भावनाओं को भी अभिव्यक्त किया है। उनके गीतों में नारी सौंदर्य, प्रेम, संयोग और वियोग के भावों का अद्वितीय चित्रण होता है। ये कलाकार प्राकृतिक सौंदर्य को एक विशिष्ट दृष्टिकोण से प्रस्तुत करती हैं, जिससे उनके गीतों में अद्वितीयता बनी रहती है। उनके गीत समाज में सामाजिक जागरूकता, महिला सशक्तिकरण और सामाजिक न्याय के मुद्दों पर ध्यान केंद्रित करते हैं।

इस शोध पत्र में राजस्थान के लोकगीतों में महिला लोक कलाकारों के सृजनात्मक प्रभाव का विस्तृत विश्लेषण प्रस्तुत किया गया है। यह अध्ययन महिला लोक कलाकारों के सांस्कृतिक व सांगीतिक योगदान को समझने और उनके द्वारा लोकसंगीत में लाए गए नवाचार और परिवर्तन को उजागर करने का प्रयास करता है। इस प्रकार, यह शोध पत्र राजस्थान की समृद्ध सांस्कृतिक धरोहर और लोकसंगीत के संरक्षण में महिला लोक कलाकारों की महत्वपूर्ण भूमिका को प्रदर्शित करने का एक महत्वपूर्ण प्रयास है।

मुख्य शब्दावली :

लोकसंगीत, सांस्कृतिक, नवाचार, सृजनात्मक, धरोहर।

परिचय : राजस्थान के लोकगीत न केवल संगीत की धरोहर हैं, बल्कि ये समाज की सांस्कृतिक और सामाजिक संरचना को भी प्रतिबिंबित करते हैं। इन गीतों में महिला लोक कलाकारों का योगदान अनमोल है, जिन्होंने अपनी कला और सृजनशीलता के माध्यम से समाज के विविध आयामों को उजागर किया है। इन महिलाओं ने अपने जीवन के कष्टों और विषम परिस्थितियों के बावजूद लोकगीतों को एक नई दिशा दी है, जिसमें सौंदर्य, श्रृंगार, प्रेम,

संयोग, और वियोग के भाव बखूबी व्यक्त किए गए हैं। राजस्थानी लोक संगीत का विषयानुसार विभाजन किया जा सकता है। संस्कार संबंधित लोकगीत, दांपत्य व ग्रहस्थ जीवन, पर्वोत्सव, देवी देवताओं, मनोरंजन संबंधी लोकगीत, ऐतिहासिक वीर पुरुषों संबंधित लोकगीत, व्यवसाय संबंध लोकगीत इत्यादि।

महिला लोक कलाकारों का सृजनात्मक प्रभाव: महिला लोक कलाकारों का सृजनात्मक प्रभाव राजस्थान के लोकगीतों में स्पष्ट रूप से देखा जा सकता है।

वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

UGC CARE - Listed Journal

अनहद-लोक

ISSN : 2349-137X

उनके गीतों में नारी सौंदर्य, प्रेम और वियोग के भाव गहराई से व्यक्त होते हैं। ये गीत न केवल मनोरंजन के लिए गाए जाते हैं, बल्कि समाज की सांस्कृतिक धरोहर को पीढ़ी दर पीढ़ी पहुंचाने का कार्य भी करते हैं। इन गीतों में नारी जीवन के विविध पक्षों को बड़ी संवेदनशीलता से प्रस्तुत किया गया है।

- **सांगीतिक प्रस्तुति में नवाचार** : महिला लोक कलाकारों का सृजनात्मक प्रभाव राजस्थान के लोकसंगीत को विशेष पहचान देता है। उनकी आवाज़ और प्रस्तुति ने सामाजिक और सांस्कृतिक मुद्दों को उजागर करने के साथ-साथ जीवन की विविध भावनाओं को गहराई से व्यक्त किया है। उनके गीतों में श्रृंगार का अद्वितीय चित्रण होता है, जिसमें नारी सौंदर्य, प्रेम, संयोग और वियोग के भाव गहन संवेदनशीलता के साथ प्रस्तुत होते हैं।
- **प्राकृतिक सौंदर्य का चित्रण** : महिला लोक कलाकारों अपने गीतों में प्राकृतिक सौंदर्य को अनोखे दृष्टिकोण से पेश करती हैं। उनकी प्रस्तुति श्रोताओं को सम्मिलित करती है, जिससे एक सामूहिक सांगीतिक अनुभव बनता है। उनकी अनोखी आवाज़ और प्रतिभा ने संगीत के रूप को पुनर्निर्मित किया है, जो सीधे दिल को छूती है।
- **सामाजिक और सांस्कृतिक प्रतिबिंब** : महिला लोक कलाकारों का सृजनात्मक प्रभाव सामाजिक और सांस्कृतिक जीवन को संगीत के माध्यम से व्यक्त करने में महत्वपूर्ण है। उनके गीत समाज के विभिन्न पहलुओं को उजागर करते हैं, जैसे सामाजिक जागरूकता, महिला सशक्तिकरण, और सामाजिक न्याय। उनके गीतों में समाहित कविताएं और किस्से समाज को नई दिशा देने का काम करते हैं।
- **सकारात्मक सामाजिक परिवर्तन** : महिला लोक संगीतकारों के गीत समाज में सकारात्मक परिवर्तन की प्रेरणा स्रोत बनते हैं। उनके गीतों

के संदेश श्रोताओं को मनोरंजन के साथ-साथ सोचने पर भी मजबूर करते हैं। उदाहरण के तौर पर, कई लोकगीतों में महिला सशक्तिकरण का संदेश होता है, जो महिलाओं को अपनी ताकत और क्षमताओं को पहचानने के लिए प्रेरित करता है।

- **लोकसाहित्य की जीवंतता** : महिला लोक कलाकारों के गीतों में लोककथाओं, पौराणिक कहानियों और ऐतिहासिक घटनाओं का समावेश होता है, जिससे लोकसाहित्य जीवंत बना रहता है। उनके गीत मनोरंजन के साथ-साथ ज्ञानवर्धन का भी माध्यम होते हैं, जिससे नई पीढ़ी अपनी सांस्कृतिक और ऐतिहासिक धरोहर से परिचित होती है।
- **सामाजिक मुद्दों पर प्रभाव** : महिला लोक कलाकारों के गीत सामाजिक मुद्दों को उठाकर सामूहिक सचेतनता बढ़ाते हैं। वे समाज में व्याप्त कुरीतियों और असमानताओं पर प्रहार करती हैं और समाज को नई दिशा देने का प्रयास करती हैं। उनके गीतों में नारी शक्ति का अद्भुत चित्रण होता है, जिससे महिलाओं में आत्मविश्वास और साहस का संचार होता है।
- **लोकसंगीत का पुनर्निर्माण** : महिला लोक कलाकारों ने लोकसंगीत को नई पहचान दी है। उनकी कला ने लोकसंगीत को संरक्षित और आधुनिक संदर्भों में प्रासंगिक बनाए रखा है। वे पारंपरिक धुनों के साथ नई धुनों और संगीत शैलियों का समावेश करके लोकसंगीत को समृद्ध बनाती हैं। परंतु साथ में खेद भी है कि इन कलाकारों को घर का ही मंच मिलता है। व्यावसायिक मंच पर जाने के लिए इन्हें अभी भी बहुत संघर्ष का सामना करना पड़ता है। आज के इस समय बहुत कम महिला लोक कलाकारों को यह अवसर प्राप्त होता है, इस पक्ष की ओर मजबूती से कार्य करने की दरकार है।

इस प्रकार, महिला लोक कलाकारों का सृजनात्मक प्रभाव न केवल संगीत बल्कि समाज में भी महत्वपूर्ण भूमिका निभाता है। उनके गीत सामूहिक सचेतनता और सकारात्मक सामाजिक परिवर्तन का प्रेरणा स्रोत बनते हैं। उनकी कला और संगीत ने राजस्थान के लोकगीतों को नई पहचान दी है और समाज में नई ऊर्जा का संचार किया है। महिला लोक कलाकारों का यह योगदान आने वाली पीढ़ियों के लिए प्रेरणा का स्रोत बना रहेगा, जिससे लोकसंगीत और समाज दोनों समृद्ध होते रहेंगे।

महिला लोक कलाकारों का सृजनात्मक प्रभाव राजस्थान के लोकगीतों में स्पष्ट रूप से देखा जा सकता है। उनके गीतों में नारी सौंदर्य, प्रेम और वियोग के भाव गहराई से व्यक्त होते हैं। ये गीत न केवल मनोरंजन के लिए गाए जाते हैं, बल्कि समाज की सांस्कृतिक धरोहर को पीढ़ी दर पीढ़ी पहुंचाने का कार्य भी करते हैं। इन गीतों में नारी जीवन के विविध पक्षों को बड़ी संवेदनशीलता से प्रस्तुत किया गया है।

सौंदर्य गीत : सौंदर्य गीतों में नारी सौंदर्य का अद्वितीय चित्रण होता है। ये गीत विशेषकर त्यौहारों और अनुष्ठानों के समय गाए जाते हैं। जैसे:

- **घुड़लो गीत :** यह गीत विवाह और त्योहारों के समय गाए जाते हैं, जो नारी सौंदर्य और श्रृंगार का वर्णन करते हैं।

के घुड़लो हा घुड़लो जी घुड़लो घूमेलो जी घूमेलो
सुहागन बाहरे आयोघुड़लो घूमेलो जी घूमेलो
तेल बली घी घालघुड़लो घूमेलो जी घूमेलो

घुड़लो रे बांधो सूत घुड़लो घूमेलो जी घूमेलो ×2
सुहागन जायो पुत घुड़लो घूमेलो जी घूमेलो ×2

- **गणगौर :** इस गीत में गणगौर पूजन के समय नारी सौंदर्य का वर्णन होता है।

खेलण द्यो गणगौर गणगौर,

भंवर म्हांने निरखण द्यो गणगौर,

ओजी म्हारी, सहेल्यां जोवे बाट,
भंवर म्हांने खेलण द्यो गणगौर,
के दिन की गणगौर,

सुन्दर थाने कतरा दिन को चाँव,
सोळा दिन की गणगौर,

भंवर म्हांने सोळा दिन को चाँव,
ओजी म्हारी, सहेल्यां जोवे बाट,
भंवर म्हांने खेलण द्यो गणगौर,

- **घूमर :** घूमर नृत्य का यह गीत नारी सौंदर्य और नृत्य की अद्वितीय छवि प्रस्तुत करता है।

ओ म्हारी घूमर छे नखराळी ऐ माँ

घूमर रमवा म्हें जास्याँ

ओ राजरी घूमर रमवा म्हें जास्याँ

ओ म्हाने रमता ने काजळ टिकी लादयो ऐ माँ

घूमर रमवा म्हें जास्याँ

ओ राजरी घूमर रमवा म्हें जास्याँ

- **प्रेम के गीत :** प्रेम, संयोग और वियोग के भावों से भरे गीतों में नारी की भावनाओं का गहन चित्रण होता है। जैसे:

- **केसरिया बालम :** यह गीत प्रेम और संयोग का प्रतीक है।

केसरिया बालम आवोनी, पधारो म्हारे देश जी।
पियाँ प्यारी रा ढोला, आवोनी, पधारो म्हारे देश।
आवण जावण कह गया, तो कर गया मोल अणोर।

गिणताँ गिणताँ घिस गई, म्हारे आंगलियाँ री रेख।।

केसरिया बालम आवोनी, पधारो म्हारे देश।

साजन साजन मैं करूँ, तो साजन जीवजड़ी।

साजन फूल गुलाब रो, सुंघुँ घडी घडी।।

केसरिया बालम आवोनी, पधारो म्हारे देश।

- **ढोला मारू :** इसमें फागुन के समय नारी के प्रेम का वर्णन होता है।
(2) फागण आयो रसिया, फागणियो रंगाई दो।
पीलिया में मन रही ये होली रम रहो ये होली
फागणियो रंगाई दो।(2)
- **पपैया गीत :** इस गीत में नारी की प्रेम और वियोग की भावना को व्यक्त किया गया है।
रुत आई रे पपैया थारे, बोलण री, रुत आई।
जेठ मास री लूवा रे बीती, अब सुरंगी रुत आई रे।
रुत आई रे पपैया थारे बोलण री, रुत आई रे?
असाढ़ उतरियो, सावण लागयो काली घटा घिर
आई रे।
कदेयक झोला चलै सूरियो, धीमी-धीमी पुरवाई
रे।
रुत आई रे पपैया थारी, बोलण री, रुत आई
रे?
मोठ बाजरी सूं खेत लहरकै, बन-बन हरियाली
छाई रे।
- **बिछुड़ो :**
हो बिछुड़े रे खातिर पीवर चाली रे बिछुड़ो हो
बिछुड़े रे खातिर पीवर चाली रे बिछुड़ो
माया रो लोभी बिछुड़ो कपड़ा रो लोभी बिछुड़ो
अर गई,
मर गई, अररर ररर अर गई, मर गई, अररर
ररर
उतारे साजन बिछुड़ो में दड़ी खेलबा गई सा
उतारे साजन बिछुड़ो में दड़ी खेलबा गई सा
- **चुनड़ी :**
चम चम चमके चुनड़ी बिणजारा रे
कोई थोड़ो-2, म्हारे सामों झांक रे बिणजारा रे
म्हारी तो रंग दे चुंदड़ी बिणजारा रे
म्हारे साहिबां रो- म्हारे पिंजजी रो

म्हारे साहिबां रो रंग दे रुमाल रे बिणजारा रे
जोधणा सरीखा शहर में बिणजारा रे
कोई सोनो तो-2, कोई सोनो तो घड़े सुनार रे
अहो झरमर बरसे मेह के भीजे चुंदड़ी रे, के
भीजे चुंदड़ी रे

आठ टके कंकणो लीयो रे नणदी थिरक रह्यो
मारी बाह,कंकणो मोल लियो। (3)

मनोरंजन के गीत : सामाजिक और सांस्कृतिक
मनोरंजन के लिए गाए जाने वाले गीतों में महिला
लोक कलाकारों की महत्वपूर्ण भूमिका होती है। जैसे:

- **इण्डूणी :** इस गीत में नारी के जीवन की
कठिनाइयों का वर्णन होता है।
म्हारी सवा लाख री लूम
गम गयी इण्डूणी
औ इण्डूणी रे कारणे
म्हारी सासू ताना देय
गम गयी इण्डूणी
ओ इण्डूणी रे कारणे
म्हारो ससुरा रूसो जाय
गम गयी इण्डूणी
- **गोरबन्द :** इसमें नारी के श्रम और कष्टों का
वर्णन किया गया है।
लड़ली लूमा झूमा ऐ लड़ली लूमा झुमा ऐ
ओ म्हारो गोरबन्द नखराळो आलिजा म्हारो
गोरबन्द नखराळो
ओ लड़ली लूमा झूमा ऐ लड़ली लूमा झुमा ऐ
ओ म्हारो गोरबन्द नखराळो आलिजा म्हारो
गोरबन्द नखराळो
ऐ ऐ ऐ गायँ चरावती गोरबन्द गुंथियों
तो भेंसयाने चरावती मैं पोयो पोयो राज मैं तो
पोयो पोयो राज

म्हारो गोरबन्द नखराळो आलिजा म्हारो गोरबन्द
नखराळो

ओ लडली लूमा झूमा ऐ लडली लूमा झूमा ऐ
ओ म्हारो गोरबन्द नखराळो आलिजा म्हारो
गोरबन्द नखराळो

- **जीरा गीत** : यह गीत नारी के जीवन के विभिन्न पक्षों का वर्णन करता है।

नवीं.रे पति.में जीरो बायो-2

दोई दोई पनियाँ आई म्हारा साजन

मत बाओ परण्या जीरो

ओ जीरो

ओ जीरो जीव रो बैरी रे

मत बाओ म्हारा परण्या जीरो

पाणत करती.रा पगल्या घिसग्या-2

कडला घिसग्या चाँदी रा

मत बाओ म्हारा परण्या जीरो

ओ जीरो जीव रो बेरी रे

मत बाओ म्हारा परण्या जीरो

- **पणिहारी** :

कली रे वलयाण उमडी ए पणिहारी एलो

छोटाडा छांटा रो बरसे मेह बाला जो

आज पुराऊ घूघलों ए पणिहारी एलो

मीटोड़ी छांटा रो बरसे मेह बालाजी औ।(4)

देवी-देवताओं के गीत : धार्मिक और पौराणिक कथाओं पर आधारित गीतों में नारी की धार्मिक आस्था और सांस्कृतिक मूल्यों का प्रदर्शन होता है। जैसे:

- **बेमाता गीत** : इसमें नारी की धार्मिक आस्था का वर्णन होता है।

कईया भुली बेमाता म्हारी लिखणा ये, लिखणा पढणा, लिखना ये, लिखणा पढणा, लिखना ये, कैया भुली बेमाता म्हारी लिखणा ये।।

बड़ पीपल के पान न लिखिया, नागर बेल के फल ना ये, कैया भुली बेमाता म्हारी लिखणा ये।।

- **तेजाजी गीत** : इस गीत में नारी की भक्ति और धार्मिकता को व्यक्त किया गया है।

लीलन घोड़ी सोवनी तेजा

थे हो लीलन रा असवार

म्हारा तेजा जी महाराज

लीलन घोड़ी रा असवार

म्हारा तेजा जी महाराज

रुण झुन घुघरिया बाजे

कडिया थारी लीलन का हे बाजे

जमला थारा जागरण तेजा

भंडारा माहि हे जोत

आकड़ काडक में लागे

भंडारा म्हारा तेजा रा लागे

लीलन घोड़ी रा असवार

लीलन घोड़ी रा असवार

म्हारा तेजा जी महाराज

रुण झुन घुघरिया बाजे

कडिया थारी लीलन का हे बाजे

- **वीर पुरुषों के गीत**: इसमें नारी ने गीतों के माध्यम से लोकनायकों के धार्मिक और सांस्कृतिक मूल्यों का चित्रण किया है। वीर पुरुषों के शौर्य गीत

चित्तौड़ा राणा रे मेवाड़ा राणा रे

तो पाहि अकबर साह मंगावे

चाकरी रे, राणा राजसी भावन री

आडा डूंगर अति घणा रे, आडा घणा पलास,

विषम पाट आडा घणा, आडी नदीय पनास

हो राणा राजसी हो, मेवाड़ा महीपति हो,

चित्तौड़ा गढ़पति हो , राजा देजो गढ़पति आने सीख।

म्हारा वीर शिरोमणि देश म्हारे प्यारो लागे जी,
ऊंचा ऊंचा मगरा ऊपर ऊंची गढ़ चित्तौड़। (5)

● **हरजस गीत :**

मैं वारी जाऊं रे, बलिहारी जाऊं रे,
म्हारे सतगुरु आंगण आया,
मैं वारी जाऊं रे,
म्हारा दाता आंगण आया,
मैं वारी जाऊं रे?
म्हारा सतगुरु आंगण आया,
मैं गंगा गोमती नहाया,
रे मारी निर्मल हो गयी काया,
मैं वारी जाऊं रे,
म्हारा दाता आंगण आया,
मैं वारी जाऊं रे?

शादी के गीत : शादी-विवाह के समय गाए जाने वाले गीतों में महिला लोक कलाकारों का विशेष योगदान होता है। जैसे:

- **बन्ना-बन्नी गीत :** इस गीत में शादी के समय नारी की भावनाओं का वर्णन होता है।
सुहाग बरसे बन्नी तेरे अंगनवा-2
दादी के आंगन सुहाग बन्नी मांगे
अमर रहे बन्नी तेरो सिंदुरवा
सुहाग बरसे बन्नी तेरे अंगनवा-2
भूवा के आंगन सुहाग बन्नी मांगे
अमर रहे बन्नी तेरो कंगनवा
सुहाग बरसे बन्नी तेरे अंगनवा-2
भाभी के आंगन सुहाग बन्नी मांगे
अमर रहे बन्नी तेरी चुनरिया

- **तोरण गीत :** इसमें नारी के सौंदर्य और श्रृंगार का वर्णन किया गया है।

सासू निरख-निरख जंवाई ए, पछे देली ओलमा।
म्हारो हीरो सरीखो जंवाई आयो पांवणा।
काका निरख-निरख जंवाई ए पछे देली ओलमा।
म्हारो सरस सरीखो जंवाई ए पछे देली ओलमा।
मामी निरख-निरख जंवाई ए पछे देली ओलमा।
म्हारो हीरो सरीखो जंवाई आयो पांवणा।

- **बधावा गीत :** इस गीत में नारी की खुशी और उमंग का चित्रण किया गया है।

मधुवन रो ए आँबो मोरिया ओ तोप रयोएसारी
मारवाड़ सहल्यास
आबो मोरिया बहु रिमझिम महला ऊतरी,
आती कर सोला जिणगार, सासू जी पूछयो ऐ
बहू,
थारे गहणो म्हाने पहण दीखाव।
म्हारा सुसरो जी गढ़रा राजवी सासूजी म्हारा
रतन भंडार। (6)

- **कामण गीत :**

बनड़ी चली आपरी मायड़ रे पास, देओ म्हारी
मायड़ अमर सुहाग।
ओरां ने देवां बाई पूड़ी हे बन्धाय, थाने कंवर
बाई थाल भराय।
थाने कंवर बाई अमर सवाग।
पूडियां रो बांध्यो मांय दुल-दुल जाय थाल
भर्यो।
झक झोला खाय, बुलायो बनड़ी रे अमर सवाग
बनड़ी चाली आपरी काक्यां रे पास,
ओरां ने देवां बाई पूड़ी हे बन्धाय थाने कंवर
बाई थाल भराय।

● **चाक गीत :**

आज म्हारो बादलियो राण्या करो सिणगार। पूत
सूरज जी रा बीरा बाई सोदरा का।

थांका ही बरज्या सायब बिना रहवा। आज म्हारो
मादलियो राण्यां करो सिणगार।

पूत भंवरलाल सा का बीर बाई नणदल का।
पूत... ज्यां का बीरा बाई... का।

● **सगाई गीत :**

कोठ से आया है नारेल, कोठ स आया ये।

म्हारा नवल बन्ना रा, बिडाला जी बन्ना जी।

जनकपुर स आया है नारेल, जनकपुर से आया
जी।

हंस हंस झेल्या जी नारेल, बन्ना के सासरा से
आया जी।

बन्ना री दादी पूछै बात,

कसो रे लाग्यो जी, म्हारै बन्ना सै सासरो जी

बन्ना री भाभी पूछे बात

● **विनायक गीत :**

गढ़ रणत भंवर से आवो बिंदायक, आय पवास्यो
सीला बड़ तलै जी।

पूछत-पूछत नगर पवास्यो, घर ये बताओ लाडली-
रा (लाडला-रा) बाबा का।

ऊंची सी मैढी लाल किंवाड़ी, केल झबुक बांकै
बारने।

अली ये गली मत जाओ बिंदायक,

सुदोय ओ जो सामी साल में।

जाने जाइने पाछा नालिया दादासा ऊबा मांडा
हेटे

थे घर जाओ दादासा आपणे बाई तो चालिया
परदेस

सम्पट वे तौ लवनो नीतर भला परदेस आगे
जाईगे पाछा नालिया वीरा सा ऊबाँ मांडा नीचे।(7)

विरह के गीत: वियोग और पीड़ा को व्यक्त
करने वाले गीतों में नारी की व्यथा और दुख का
वर्णन होता है। जैसे:

● **हिचकी :** इस गीत में नारी की वियोग की
भावना का चित्रण किया गया है।

म्हारो बादीलो चितारे म्हारो साहिलो चितारे करे
बेरन आवे हिचकी आवे हिचकी बेरन आवे
हिचकी बेरन

(नैना कन रो बाजरो थारी चिड़िया चुग चुग
जाये भंवर सा चिड़िया चुग चुग जाये) मैंने
थाने ढोला मना कियो जे 2 थे परदेशा मत
जाए म्हारो बादीलो चितारे म्हारो साहिलो चितारे
करे बेरन आवे हिचकी आवे हिचकी बेरन आवे
हिचकी बेरन

● **ओल्यु गीत :**

ओल्यु आवे ढलतोड़ी मांझल रात ×2

फागण महीना में बेगा आवजो रे ज़ियो

ओल्यु आवे ढलतोड़ीष्ट

सायब उड़े उड़े रंग रे गुलाल ×2

घमका सू नाचे रे थारी गोरडी रे ज़ियो

ओल्यु आवे ढलतोड़ीष्ट

● **सुपाणो गीत :**

सूती थी रंग महल में,

सूती ने आयो रे जंजाळ,

सुपना रे बैरी झूठो क्यों आयो रे

कुरजां तू म्हारी बैनडी ए, सांभळ म्हारी बात,

ढोला तणे ओळमां भेजूं थारे लार।

कुरजां ए म्हारो भंवर मिला देनी ए।

निष्कर्ष :

इस अनुसंधान ने महिला लोक कलाकारों के
संगीत के सौंदर्यात्मक और सामाजिक प्रभाव का
व्यापक विश्लेषण किया है। इन कलाकारों की संगीतिक

प्रतिभा और भावनात्मक गायन ने राजस्थान के लोकसंगीत को नई दिशा दी है, जिसमें सामाजिक संदेशों और सांस्कृतिक मूल्यों का अद्वितीय आदान-प्रदान होता है। उनके गीतों में नारी शक्ति का सर्वोत्तम चित्रण समाज में सकारात्मक परिवर्तन की प्रेरणा स्रोत बनता है। महिला लोक कलाकारों का संगीत सिर्फ मनोरंजन का साधन नहीं है, बल्कि यह एक सामाजिक, सांस्कृतिक, और साहित्यिक आधारशिला

है। इन कलाकारों के गीतों में व्यक्त संदेशों ने समाज में विचारों के बदलाव को प्रेरित किया है और उन्हें सकारात्मक दिशा में ले जाने में महत्वपूर्ण भूमिका निभाई है। अतः इस अनुसंधान का सार यह है कि महिला लोक कलाकारों के संगीतिक योगदान को समझना और उनकी महत्वपूर्णता को पहचानना, समाज में समानता और समृद्धि की दिशा में महत्वपूर्ण कदम हो सकता है।

ईतल - पीतल (ताल : कहरवा)

- प प प	प प प प	ध - - प	ग रे ग प
ऽ इ तल पी	तल रो म्हा रो	वे ऽ ऽ व	डो ऽ रे सा
×	0	×	0
गरे गप ग रेसा	सा - ध सा	ग - ग रे	ग प ध प
सरि थारे मा रोऽ	रे - को ई	टाक ऽ ले ना	टा वरी या मे
×	0	×	0
गरे गप ग रेसा	सा रे ग प	गर गप ग रेसा	सा - - -
आऽ ऽऽ न मे	जाऊ रे जाऊ रे	पीऽ ऽऽ व रिपे	ये ऽ ऽ ऽ
×	0	×	0

गणगौर गीत (ताल : कहरवा)

- प प प	प - ध म	प - - सा	नि ध प म
ऽ का ली क	ला ऽ य ण	ऊ ऽ ऽ म	टि ये प कि
×	0	×	0
ग रे रेप म	ग - प म	ग रे रेप म	ग - रेग सा
हा री जिड य	लो ऽ म गा	न यनी जीऽ य	लो ऽ ऽ ऽ
×	0	×	0
- धसा सा सा	रे ग गप मग	रे - - रे	म - ग रेग
ऽ धनी ऽऽ प	धा रो बई सेऽ	ने ऽ ऽ ण	बा ऽ ला ऽऽ
×	0	×	0
स - - -			
जो ऽ ऽ ऽ			
×			

घूमर (ताल : कहरवा)

- - प प	- मध ध ध	प पध म म	रे म पनि पम
- - रहा री	ऽ धूऽ न र	हैऽ ऽऽ न ख	रा ली येऽ ऽऽ
×	0	×	0
रे ग रेग रेसा	- सारे सा नि	सा सा रेग प	- रे - सानि
मा ऽ ऽऽ ऽऽ	ऽ घूऽ म र	र म बाऽ ऽ	ऽ मै ऽ जाऽ
×	0	×	0
सा ऽ रेग रेग	- सारे सा नि	सा सा रेम प	- रे सानि सा
स्या ऽ ऽ नीऽ	ऽ धूऽ म र	र म बाऽ ऽ	ऽ में जाऽ स्या
×	0	×	0

चिरमी (ताल : कहरवा)

नि सा नि प	प - सा -	नि सा नि रे	सा - सा सा
चि र मी ऽ	म्हा ऽ री ऽ	चि रा ऽ मी	री ऽ चि र
×	0	×	0
रे म म रे	रे सा सा रे	नि - - प	प नि सा रे
मी ऽ रा ऽ	डा ऽ ला ऽ	चा ऽ ऽ र	वा री जा ऊ
×	0	×	0
सा नि रे सा	सा -		
चि र मी ऽ	रा		
×			

संदर्भ सूची :

- डॉ. स्वर्णलता अग्रवाल, राजस्थान के लोकगीत भाग-1, पृष्ठ संख्या 48-50, इंडियन प्रेस लिमिटेड, प्रयागराज।
- साहित्य संस्थान, फाइल संख्या- 325, गीत संख्या-17, पृष्ठ संख्या 37।
- साहित्य संस्थान, फाइल संख्या- 318, गीत संख्या-21, पृष्ठ संख्या 15।
- साहित्य संस्थान, फाइल संख्या- 325, गीत संख्या-17, पृष्ठ संख्या 37।
- डॉ. सुशीला शक्तावत, राजस्थानी लोकगीत समृद्ध परंपरा, आर्टिस्टिक नरेशन, खंड-11, 2020, पृष्ठ संख्या 19-30।
- गंगा प्रसाद कमठान, राजस्थानी लोकगीत भाग-1, पृष्ठ संख्या 131।
- ठा. राम सिंह व अन्य, राजस्थान के लोकगीत, पृष्ठ संख्या-51।
- डॉ. स्वर्णलता अग्रवाल, राजस्थान के लोकगीत भाग-1, इंडियन प्रेस लिमिटेड, प्रयागराज।
- डॉ. अंशु वर्मा, राजस्थानी लोक संगीत की यात्रा : पद्मभूषण श्री कोमल कोठारी के विशेष संदर्भ में, श्री विनायक पब्लिकेशन, पृष्ठ संख्या-125।
- अन्य सभी गीत लोक प्रचलित हैं।

रामनगर की रामलीला

डॉ. गरिमा टण्डन

गेस्ट फ़ैकल्टी, भरतनाट्यम नृत्य, नृत्य विभाग,
भातखण्डे संस्कृति विश्वविद्यालय, लखनऊ

रामलीला : लीला का अर्थ है खेल, क्रीडा, विनोद, आनन्द, मनोरंजन आदि। वह खेल जिसमें प्रभु श्री राम की कथा को प्रस्तुत किया जाए वह है 'रामलीला'। राम कथा को प्रचलित करने के उद्देश्य से इस लोकनाट्य परम्परा का उदय हुआ क्योंकि यह सर्वसाधारण तक राम की जीवन गाथा को सरलता व सहजता से पहुँचाने का उत्कृष्ट माध्यम है। भारत के उत्तर भाग में रामलीला लोकनाट्य परम्परा का प्रचलन लगभग 19वीं शताब्दी से आरम्भ हुआ। रामलीला को यूनेस्को द्वारा वर्ष 2005 में मानवता की अमूर्त विरासत के रूप में ख्याति प्राप्त हुई। जन सामान्य के लिए रामलीला मात्र एक लोकनाट्य परम्परा ही नहीं है अपितु एक धार्मिक अनुष्ठान है जिसके माध्यम से वे प्रभु श्री राम से साक्षात्कार कर पाते हैं।

डॉ० कपिला वात्स्यायन के अनुसार राम कथा का प्रारम्भिक रूप 1000 वर्ष ईसा पूर्व या 800 वर्ष ईसा पूर्व तक में मिलता है इस आधार पर ये स्पष्ट होता है कि राम कथा का प्रचलन भारत में बहुत समय से है। उत्तर भारत में दशहरा पर्व के समय गाँव, शहर, कज्बों आदि में विविध रामलीला समितियों द्वारा मैदानों में श्री राम की गौरव गाथा का गान रामलीला के रूप में प्रस्तुत किया जाता है। कई जगह तो रामलीला प्रस्तुति हेतु रामलीला मैदान भी बनाए गए हैं। उत्तर भारत में दिल्ली, वाराणसी, प्रयागराज, मथुरा, अयोध्या, अल्मोड़ा, सतना, मधुबनी, विदिशा,

जबलपुर, जयपुर, भरतपुर आदि की रामलीलाएं प्रमुख हैं। रामलीला लोकनाट्य मूल रूप से दशहरे के समय प्रस्तुत किया जाता है जिसकी समय अवधि 7 दिनों से ले कर 31 दिन तक होती है। रामलीला में श्री राम के जीवन के प्रमुख प्रसंगों को झांकी, मूकाभिनय, गीति नाट्य या नाट्य के रूप में प्रस्तुत किया जाता है। मूलतया भारत में प्रचलित सभी रामलीलाओं का मंचन गोस्वामी तुलसीदास कृत रामचरितमानस पर आधारित होता है।

रामनगर की रामलीला :

इतिहास : वाराणसी से गंगा पार पूर्वी तट पर बसा है शहर रामनगर जो एक समय काशीराज की राजधानी हुआ करता था। महर्षि वेदव्यास की भूमि कहे जाने वाले रामनगर की रामलीला बहुत ही अद्भुत, अद्वितीय एवं अलौकिक होती है। रामलीला के समय पूरा शहर ही श्री राम की भक्ति में सराबोर हो जाता है। यहाँ रामलीला किसी एक मंच पर नहीं होती बल्कि पूरा शहर लीला का मंच होता है अर्थात् शहरभर में घूम-घूमकर लीला का मंचन किया जाता है जिसके लिए विविध स्थान निश्चित हैं। भाद्रपद शुक्ल पक्ष चतुर्दशी से आरम्भ होकर आश्विन शुक्ल पूर्णिमा तक रामलीला का मंचन किया जाता है। प्राचीन काल से जिस क्षेत्र को जिस प्रसंग के लिए निर्धारित किया गया आज भी उसी क्षेत्र में वह प्रसंग अभिनीत होता है। इतना ही नहीं उस क्षेत्र का नामकरण

भी वहाँ प्रस्तुत किए जाने वाले प्रसंग के नाम पर रख दिया गया है जैसे- लंका, अयोध्या, जनकपुर, पंचवटी आदि।

प्रारंभ काल से सभी काशी नरेश राम भक्त रहे हैं एवं रामलीला को संरक्षित रखने और विकास प्रदान करने में काशी नरेशों का बहुमूल्य योगदान रहा है। 18वीं-19वीं शताब्दी के काल में राजा बलवंत सिंह ने चित्रकूट, जनकपुर एवं अयोध्या के रामानंदी साधुओं से अच्छे सम्बन्ध रखने के लिए रामलीला को सशक्त माध्यम बनाया। परन्तु आज रामनगर की रामलीला का जो स्वरूप देखने मिलता है उसकी नींव राजा उदित नारायण सिंह (1796-1835) ने रखी थी। इन्हें रामनगर की रामलीला का संस्थापक कहा जा सकता है। रामनगर में रामलीला के आरम्भ से सम्बंधित कुछ किम्बदंतियाँ प्राप्त होती हैं। एक के अनुसार राजा हर साल वाराणसी स्थित तुलसीघाट की रामलीला देखने जाया करते थे। एकदा, प्रस्तुति के समय राजकुमार की अस्वस्थता के कारण वे बहुत उदास थे तो उनकी उदासी का कारण जानकर श्री राम के स्वरूप ने अपनी माला उतार कर उन्हें दी और युवराज को पहनाने को कहा। राजा ने वैसा ही किया और युवराज स्वस्थ होने लगे। तब से रामनगर में रामलीला का आरम्भ हुआ। एक अन्य किम्बदंती के अनुसार राजा को रामनगर से कुछ दूर स्थित छोटा मीरजापुर (वर्तमान का बरईपुर) नामक गाँव में रामलीला देखने के लिए आमंत्रित किया गया था उनके पहुँचने के बाद ही लीला आरम्भ होती थी परन्तु एक बार राजा को पहुँचने में विलम्ब होने के कारण लीला देखने से वंचित रहना पड़ा जिससे वे उदास हो गए तब रानी ने उन्हें रामनगर में ही रामलीला आरम्भ करने को प्रेरित किया और रामनगर में रामलीला का आरम्भ हुआ।

महाराज ने रामायण का प्रचार प्रसार करने के लिए दो मार्ग अपनाए, प्रथम रामलीला के रूप में रामायण की प्रस्तुति जो जन साधारण को समझ आ

सके तथा राजा ने गोस्वामी तुलसीदास द्वारा रचित रामचरितमानस का मणि माणिक्य जड़ित विशाल सचित्र संस्करण 'चित्र रामायण' तैयार कराया जो की आज भी राजमहल में सुरक्षित है।

रामनगर में रामलीला के आरम्भ की समय अवधि से सम्बंधित विविध मत प्राप्त होते हैं। पं० रामनारायण पाण्डेय जी के मतानुसार 1806 में रामनगर में रामलीला का आरम्भ राजा उदित नारायण सिंह के काल में हुआ। जेम्स प्रिंसप और बिशप हेबर के मतानुसार 1820 तक रामलीला पूर्णरूप से स्थापित हो चुकी थी। डॉ. जय प्रकाश पाठक के अनुसार रामनगर में रामलीला का आरम्भ राजा उदित नारायण सिंह द्वारा 1822-1830 में भक्ति भाव के कारण कराया गया।

राजा उदित नारायण सिंह के द्वारा रामचरितमानस पर आधारित रामलीला का आरम्भ किया गया तथा उनके पुत्र राजा ईश्वरी प्रसाद नारायण सिंह द्वारा रामलीला प्रस्तुति के लिए भूमि का चयन किया गया साथ ही इनके द्वारा संवाद को परिष्कृत रूप प्रदान किया गया जिसमें राजगुरु काष्ठजिह्वा स्वामी, आधुनिक हिंदी साहित्य के पितामह भारतेंदु हरीशचंद्र, रीवां नरेश रघुराज सिंह आदि का विशेष योगदान रहा। इनके काल में 'रामायण परिचर्या परिशिष्ट प्रकाश' नामक टीका तैयार की गई जिस पर रामलीला आधारित होती थी। वर्तमान में रामलीला का आधार 1962 में प्रकाशित टीका 'राजसंस्करण' है।

इतने वर्षों से अनवरत चली आ रही रामलीला परम्परा में वर्ष 2020 एवं 2021 में राजा अनंत नारायण सिंह के काल में कोरोना महामारी के कारण ठहराव आ गया था। पुनः वर्ष 2022 से यह परम्परा अपने स्वरूप में प्रदर्शित की जाने लगी।

काशी की रामलीला तीन शैलियों में दिखती हैं- झांकी लीला, तुलसी लीला और घटित लीला जिनमें घटित लीला का एक मात्र उदाहरण है रामनगर की

रामलीला। डॉ. भानुशंकर मेहता के मतानुसार यहाँ की लीला में पात्र अपनी भूमिका को जीते हैं उन्हें चिंता नहीं होती कि उन्हें कौन देख रहा है कौन सुन रहा है इसलिए यह घटित लीला होती है।

पात्र : रामलीला के सभी पात्र पुरुषों के द्वारा निर्वाह किये जाते हैं। सभी पात्र ब्राह्मण वर्ग के होते हैं। पात्र दो प्रकार के होते हैं- स्वरूप तथा अन्य। स्वरूप अर्थात् भगवान के अवतार तथा अन्य पात्र वंशानुगत होते हैं ये पीढ़ी दर पीढ़ी एक ही पात्र निभाते आ रहे हैं जैसे रावण महाराज, ब्रह्मा, दशरथ आदि। पञ्च स्वरूप (राम, लक्ष्मण, भरत, शत्रुघ्न एवं सीता) के रूप में पाँच बालकों का चयन भाद्रपद शुक्ल पक्ष चतुर्दशी से दो माह पूर्व गणेश पूजन के साथ महाराज द्वारा किया जाता है। यह चयन बालकों के रूप, आयु, कंठ ध्वनि आदि के आधार पर किया जाता है। पञ्च स्वरूपों की आयु चौदह वर्ष से अधिक की नहीं होनी चाहिए। चयन के उपरान्त स्वरूपों की पूजा होती है और वे व्यास जी के निर्देशन में संवाद आदि की शिक्षा प्राप्त करते हैं। व्यास जी रामलीला में मुख्य भूमिका का निर्वहन करते हैं वे पात्रों का अभ्यास कराते हैं, पीढ़ियों से प्राप्त संवाद पोथियों को संभालते हैं, पात्रों को प्रस्तुति के समय संवाद पीछे से अनुबोधित करते हैं, पात्रों की रूपसज्जा-वेशभूषा का ध्यान भी व्यास जी ही रखते हैं। सम्पूर्ण प्रस्तुति में दो व्यास जी होते हैं- एक स्वरूपों के तथा दूसरे अन्य पात्रों के व्यास जी।

इनके अतिरिक्त रामलीला के अन्य पात्र हैं रामायणी, यह कुल बारह लोगों का दल होता है जो पखावज और मंजीरा बजाते हुए रामचरितमानस का पाठ करते हैं।

पात्रों की वेशभूषा : रामलीला के पात्रों का आहार्य बहुत ही साधारण सा होता है। राम, लक्ष्मण, शत्रुघ्न और भरत पीले रंग की बंडी आधी धोती व उत्तरीय पेहेनते हैं। सीता गुलाबी रंग की साड़ी पहनती हैं। वे सभी गले में बहुत सी मालाएं, बाहू में बाजूबंद

तथा सिर पर मुकुट धारण करते हैं। चारों भाइयों द्वारा नाक में बुलाक और सीता नथ पहनती हैं। चारों भाइयों के हाथ पैरों पर चन्दन का लेपन किया जाता है। पञ्च स्वरूपों के मस्तक पर रंगों की रेखाएं बनाई जाती हैं जिनके मध्य में वैष्णव त्रिपुण्ड्र होता है साथ ही मुख पर छोटे पुष्पों की आकृति बनी होती है जिन्हें चमकीली बिंदियों से सजाया जाता है। स्वरूपों की वेशभूषा में प्रसंगों के अनुसार बहुत अंतर नहीं मिलता है। वन गमन से लेकर राम रावण युद्ध के प्रसंगों में मात्र राम व लक्ष्मण के मुकुट में एक काली पट्टी बंधी रहती है।

मुकुट धारण करने के उपरान्त पञ्च स्वरूपों को ब्राह्मण जन अपने कन्धों पर बैठा कर लीला स्थल तक ले जाते हैं। रामलीला में बहुत से पात्र जैसे हनुमान, रावण, नल, नील, अंगद, जामवंत, सभी रक्षासियाँ मुखौटे लगाते हैं। राक्षस राज रावण का मुखौटा कपड़े का होता है जिसमें जरी का काम किया होता है एवं वेशभूषा में सफेद कुर्ता और लाल धोती धारण करते हैं। उनकी दोनों बाजुओं पर दस-दस हाथ भी लगाए जाते हैं। सभी राक्षस राक्षसियों के मुखौटे भी कपड़े के होते हैं। हनुमान, नल, नील, जामवंत अंगद के मुखौटे पीतल या लकड़ी के बने होते हैं। हनुमान का मुखौटा बड़ा और लाल रंग का होता है, नल-नील के मुखौटे नीले रंग के होते हैं, जामवंत का मुखौटा काले रंग का एवं अंगद का मुखौटा सुनहरे रंग का होता है। ये सभी पात्र अपने मुखौटे के रंग के समान रंग वाला जामा-पैजामा पहनते हैं। सभी वानर पात्र पूंछ लगाते हैं और हाथ में गदा धारण करते हैं। अन्य सभी पुरुष पात्र लाल या हरा कुर्ता पैजामा पहनते हैं और सिर पर समला अर्थात् पगड़ी पहनते हैं। सभी स्त्री पात्र सिर से आँचल लिए हुए साड़ी पहनते हैं। दोनों व्यास जी सफेद धोती-कुर्ता व पगड़ी धारण करते हैं और रामायणी दल के द्वारा सफेद धोती-कुर्ता व बसंती रंग की पगड़ियाँ धारण की जाती हैं।

दर्शकगण : रामनगर की रामलीला अनूठी है। कहते हैं लीला के दिनों में यहाँ प्रभु श्री राम का वास होता है जिससे सभी दर्शक एवं नगरवासी उत्साहित रहते हैं एवं प्रभु की भक्ति में लीन दिखते हैं तो वहीं लीला की समाप्ति पर सबके मन प्रभु के गमन के साथ द्रवित हो उठते हैं। रामनगर की रामलीला में प्रत्येक वर्ष लाखों श्रद्धालु स्वरूपों के दर्शन हेतु दर्शक रूप में आते हैं। लीला के दर्शक दो प्रकार के होते हैं- नेमी और प्रेमी। नेमी अर्थात् वे दर्शक जो प्रतिदिन नियम से लीला में आते हैं और रामायणी दल के साथ रामचरितमानस का पाठ करते हैं तथा प्रेमी अर्थात् वे दर्शक जो अपने प्रिय प्रसंगों को देखने लीला में जाते हैं। लीला में उपस्थित ये दर्शक भी लीला के पात्र ही कहलाते हैं, वे राम विवाह के समय बाराती बन जाते हैं, राम वन गमन के समय राम के साथ जाते हैं और राम राज्याभिषेक के समय प्रजाजन बन अयोध्यावासियों सी खुशियाँ मनाते हैं। दर्शकों द्वारा प्रत्येक प्रसंग के बाद 'सिया पति रामचंद्र की जय' का उद्घोष किया जाता है।

सम्पूर्ण लीला में काशी नरेश की उपस्थिति महत्वपूर्ण स्थान रखती है। वे लीला में काशी पुराधिपति शिव शंकर के प्रतिनिधि के रूप में विराजमान होते हैं। काशी नरेश हाथी पर बैठ कर लीला का रसास्वादन करते हैं एवं उनके परिवारजन थोड़ी दूरी पर मोटर कार में बैठ कर लीला देखते हैं। ऐसा कहा जाता है कि रावण एक राजा था जिसकी पराजय एक अन्य राजा कैसे देख सकता है इसलिए राम-रावण युद्ध की लीला के दिन काशी नरेश लीला में नहीं जाते। प्रस्तुति के मध्य में लीला के दर्शक काशी पुराधिपति का प्रतिनिधित्व करते काशी नरेश के सम्मान में हर हर महादेव का उद्घोष भी करते हैं।

रामलीला प्रस्तुति : विश्व विख्यात रामनगर की रामलीला को राज्याश्रय प्राप्त है। इसका मंचन शहर में घूम घूम कर किया जाता है इसलिए इसे श्रंखला नाटक कहते हैं।

रामनगर की यह रामलीला आज भी अपने प्रारम्भिक रूप में ही प्रस्तुत की जाती है। इसमें किसी प्रकार के ध्वनिविस्तारक यंत्र का प्रयोग नहीं किया जाता है ना ही किसी विशेष प्रकाश व्यवस्था का उपयोग होता है। मात्र लालटेन की रौशनी में पात्र ऊंची ध्वनि में ठहराव के साथ कर्षणयुक्त संवाद वाचन करते हैं जिससे सभी दर्शकों तक उनके संवाद स्पष्ट रूप से पहुँच सकें। रामलीला में किसी प्रकार के आधुनिक यंत्रों का भी उपयोग नहीं किया जाता। कागज या कपड़े को बांस के ढाँचे पर मढ़ कर जटायु, सम्पाती, ताड़का, रावण की संरचनाओं को तैयार किया जाता है।

पात्रों द्वारा बोले जाने वाले संवाद की भाषा 'सधुक्कड़ी' होती है जो अवधी, खड़ी बोली एवं ब्रज बोली की मिश्रित भाषा है। लीला प्रयुक्त संवाद में गद्य-पद्य का संगम मिलता है। रामलीला में प्रयुक्त संवादों का आधार ग्रन्थ गोस्वामी तुलसीदास द्वारा रचित रामचरितमानस है। इसके अतिरिक्त जानकी मंगल, कवितावली, रामलला नहछू, रामचंद्रिका तथा रामस्वयंवर ग्रंथों से विविध संवादों को पुष्ट करने के लिए पद एवं कवित्त लिए गए हैं। साथ ही सोहर, सेहरा, गाली गीत, ठुमरी आदि लोक परम्पराओं तथा दर्शकों में रूचि बनाए रखने के लिए गज़लों को भी सम्मिलित किया गया है।

सम्पूर्ण प्रस्तुति पात्रों के संवाद और रामायणी पाठ साथ साथ चलते हैं। जब संवाद बोले जाते हैं तब व्यास जी तेज़ आवाज़ में कहते हैं 'चुप रहो सावधान' और सभी लोग शांति के साथ संवाद वाचन सुनते हैं उस समय रामायणी भी शांत हो जाते हैं और संवाद के बाद व्यास जी पुनः तेज़ आवाज़ में कहते हैं 'राम आसरे भैया' और रामायणी अपना पाठ आरम्भ करते हैं। रामायणी दल के द्वारा संवाद के अनुसार ही रामचरितमानस के प्रसंगों का पाठ किया जाता है।

रामलीला का आरम्भ प्रस्तुति से दस दिन पूर्व अर्थात् भाद्रपद शुक्ल पक्ष गणेश चतुर्थी को गणेश पूजन के साथ रामायणी पाठ से होता है। यह पाठ रामायणियों द्वारा कथावाचन पद्धति में हे-हा वाली नारदवाणी शैली में किया जाता है। रामायणी मंजीरा-पखावज वादन के साथ बाल काण्ड के प्रथम सात दोहों का पाठ करते हैं। यह पाठ भाद्रपद शुक्ल पक्ष त्रयोदशी तक चलता है जिसमें बाल काण्ड के 175वें दोहे की पहली चौपाई तक के भाग का गायन किया जाता है। तदुपरान्त चतुर्दशी से रावण जन्म की प्रस्तुति के साथ लीला का आरम्भ होता है।

प्रत्येक दिन लीला शाम 5 बजे से रात्रि 9 बजे तक प्रस्तुत की जाती है। मात्र भरत मिलाप की प्रस्तुति रात्रि 9 बजे प्रारम्भ होकर मध्य रात्रि 12 बजे तक चलती है। प्रस्तुति की इस अवधि में संध्या काल का अवकाश भी होता है जिसमें राजा संध्या पूजन के लिए जाते हैं और दर्शक मेला घूमते हैं।

यह रामलीला सात अंकों में विभाजित होती है:

- 1) रावण को वरदान प्राप्ति
- 2) राम का जन्म
- 3) धनुषयज्ञ एवं राम विवाह
- 4) वनवास
- 5) चित्रकूट, सीताहरण एवं रावण वध
- 6) राजगद्दी
- 7) कोट विदाई

इन अंकों के अंतर्गत रामचरितमानस के रावण-जन्म, रावण-वरदान प्राप्ति, क्षीर सागर-झांकी, राम-जन्म, विश्वामित्र-आगमन, ताड़का-वध, अहिल्या-उद्धार, फुलवारी प्रसंग, धनुषयज्ञ, रामविवाह, राज्याभिषेक, कैकेयी-कोपभवन, वनगमन, निषादराज-भेंट, भरत का चित्रकूट प्रयाण, सूर्पनखा कर्ण-नास छेदन, खर-दूषण वध, जानकी हरण, गिद्धराज-रावण युद्ध, राम-विरह, शबरी-प्रसंग, हनुमान-सुग्रीव मिलन, बालि

वध, हनुमान लंका प्रस्थान व सिन्धुपार गमन, जानकी-दर्शन, लंका-दहन, विभीषण मिलन, सेतु-निर्माण, शिव-स्थापना, राम का सेना के साथ समुद्र पार करना, अंगद-रावण संवाद, लक्ष्मण शक्ति, कुम्भकर्ण-वध, मेघनाद-वध, राम-रावण युद्ध, राम-विजय, जानकी-मिलन, भरत मिलाप, राज्याभिषेक प्रसंगों का प्रस्तुतिकरण किया जाता है। प्रत्येक दिन की लीला का आरम्भ मुकुट पूजन से होता है एवं समापन स्वरूपों की आरती से होता है। दशहरे के दिन राम-रावण युद्ध होता है जिसमें रावण की पराजय के प्रदर्शन के बाद रावण का पुतला जलाया जाता है। अंतिम प्रसंग की प्रस्तुति के उपरान्त कोट विदाई देखी जा सकती है जो रामनगर रामलीला का अभिन्न अंग है। कोट विदाई में काशीनरेश द्वारा स्वरूपों की पूजा कर उन्हें जलपान कराया जाता है। तदुपरान्त राजा द्वारा सभी को पारिश्रमिक प्रदान किया जाता है और सभी स्वरूप हाथी पर सवार हो कर राज परिवार से विदा लेते हैं। कोट विदाई के अगले दिन पुनः रामचरितमानस का पाठ किया जाता है जिससे अगर प्रस्तुति में कुछ छूट गया हो तो ऐसी त्रुटी को सही किया जा सके। इसके उपरान्त रामलीला का समापन होता है। और सभी दर्शक प्रफुल्लित मन से प्रभु श्री राम के दर्शन कर अपने घरों को लौट जाते हैं।

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Folk Preservation and Enrichment

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Abstract :

Folk culture, once an integral part of daily life, has gradually become disconnected from modern society due to technological advancements, urbanization, and globalization. This article explores the importance of “folk conservation and development” in today’s rapidly evolving world, emphasizing the role folk traditions play in preserving cultural identity, fostering community bonds, promoting diversity, and offering sustainable practices. Folk culture serves as a repository of a community’s collective memory and values, providing insights into the past and enriching our present. As modernization threatens the survival of these traditions, the article advocates for strategies to preserve and enhance folk culture, such as raising awareness, supporting folk artists, encouraging innovation, documenting traditions, and integrating folk culture into education. It also highlights the role of technology, government support, and cultural exchange in safeguarding these traditions for future generations. The goal is to reintegrate folk culture into contemporary life, ensuring it remains relevant, vibrant, and accessible. By doing so, we protect the diversity of human creativity and maintain a vital connection to our cultural heritage, offering a sense of continuity, identity, and shared humanity in an increasingly fragmented world.

Keywords :

Folk Culture, Cultural Preservation, Community Identity, Sustainable Development, Cultural Diversity

Folk culture has undergone a significant transformation over time, evolving from an integral part of daily life to a distinct area of study and preservation. In the past, folk traditions were seamlessly woven into the fabric of society, serving as the living expression of a community’s beliefs, values and way of life. Today, however, folk culture faces the challenge of maintaining its relevance in a rapidly changing world dominated by technolo-

gical advancements, urbanization, and globalization. This raises the crucial question of why “folk conservation and development” is essential in today’s context.

Historically, folk culture was not a separate entity but an intrinsic element of life itself. Its expressions, from traditional music and dance to proverbs, folktales, and rituals, were more than just forms of entertainment. They were the threads that

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

UGC CARE - Listed Journal

held communities together, provided moral guidance, and fostered a shared sense of identity. Folk culture helped convey societal norms, transmitted wisdom and reinforced community bonds, ensuring that traditions, values, and knowledge were passed down from one generation to the next.

However, the process of modernization has led to a gradual disconnect between folk culture and contemporary life. The allure of modern lifestyles, driven by rapid technological change, industrialization and the pursuit of economic growth, has overshadowed traditional practices. As a result, many aspects of folk culture have lost their original significance and are now perceived as relics of the past, frozen in time and detached from the rhythms of daily life.

This separation between folk culture and contemporary society poses a significant threat to the preservation of this rich cultural heritage. If folk culture is to survive and thrive, it must regain its relevance and meaning in modern society. This requires a conscious effort to reintegrate folk traditions into contemporary life, fostering a renewed appreciation for their cultural value and their ability to enrich our understanding of the past. By doing so, we can ensure that these traditions continue to inform and inspire future generations.

To achieve this, it is essential to address the factors that have contributed to the marginalization of folk culture. This includes promoting awareness of the significance of folk traditions, encouraging their incorporation into educational programs, and supporting the preservation of traditional crafts and art forms. Moreover, it is crucial to explore how folk culture can be

adapted to fit into a modern context without losing its core essence and authenticity.

The Importance of Folk Conservation and Development :

Preserving and enhancing folk culture in a rapidly evolving world presents a significant challenge, but it is also an essential endeavor to safeguard our cultural heritage. While folk culture may not be as seamlessly integrated into modern life as it once was, its significance remains undiminished. Folk traditions, expressions and values continue to offer valuable insights into our past, shape our present, and enrich our understanding of the world around us.

The importance of folk conservation and development lies in several key aspects:

- 1. Cultural Identity and Continuity :**
Folk culture is the repository of a community's collective memory and identity. It serves as a bridge between generations, ensuring the continuity of traditions, beliefs, and values that define a community's uniqueness. By preserving folk culture, we protect the diverse cultural identities that form the mosaic of human civilization.
- 2. Strengthening Community Bonds:**
Folk traditions foster a sense of belonging and solidarity within communities. They offer opportunities for social interaction, collective participation, and the expression of shared values, thereby strengthening community bonds. In an age where social fragmentation and isolation are prevalent, the preservation of folk culture can play a crucial role in fostering social cohesion.

3. **Cultural Diversity and Pluralism :** The world's cultural diversity is reflected in the myriad folk traditions that exist across different regions and communities. These traditions are expressions of the unique ways in which people have adapted to their environments and articulated their worldviews. Preserving folk culture helps maintain cultural diversity and promotes pluralism, enriching our global heritage.
4. **Sustainable Development :** Folk culture embodies sustainable practices and indigenous knowledge that have been developed over centuries. Many folk traditions are based on principles of environmental sustainability, resource conservation and harmonious coexistence with nature. By preserving these traditions, we can draw valuable lessons for contemporary sustainable development initiatives.

Strategies for Preserving and Enhancing Folk Culture:

To effectively preserve and enhance folk culture, a multifaceted approach is required. The following strategies encompass a comprehensive plan that addresses various aspects of folk conservation and development:

1. **Raising Awareness and Promoting Appreciation of Folk Culture :** Fostering a deeper understanding of the importance and relevance of folk traditions is crucial for ensuring their continued vitality. This can be achieved through educational initiatives, public awareness campaigns and cultural events that showcase folk performances, crafts, and practices. By educating people about the historical, cultural, and social significance of folk traditions, we can cultivate a sense of pride and appreciation for our cultural heritage.
2. **Supporting Folk Artists and Practitioners :** Folk artists and practitioners are the custodians of traditional know-ledge and skills. Providing financial assistance, training opportunities and performance platforms for these individuals is essential for sustaining their livelihoods and ensuring the transmission of traditional skills and knowledge to future generations. Establishing grants, scholarships, and awards for folk artists can help recognize their contributions and encourage them to continue practicing and teaching their crafts.
3. **Encouraging Innovation and Adaptation :** While preserving the core essence of folk traditions, it is important to allow for innovation and adaptation within acceptable limits. This can ensure that folk culture remains relevant and engaging for contemporary audiences while retaining its authenticity. For instance, incorporating modern instruments into traditional music or using digital platforms to share folk stories can help attract younger audiences without compromising the integrity of the tradition.
4. **Documenting and Archiving Folk Traditions:** Systematic documentation and archiving of folk traditions, including songs, dances, stories and rituals, are crucial for preserving them for future generations and ensuring their accessibility for research and

educational purposes. Establishing digital archives, recording oral histories and creating audiovisual materials can help safeguard these traditions in a rapidly digitizing world.

5. **Establishing Cultural Institutions:** Dedicated cultural institutions, such as museums, research centers, and performance venues, can play a pivotal role in preserving, promoting, and showcasing folk culture. These institutions can serve as hubs for cultural exchange, research, and education, providing opportunities for communities to engage with their cultural heritage and learn from one another.
6. **Integrating Folk Culture into Education :** Incorporating folk traditions into school curricula and educational programs can help instill a sense of cultural identity and appreciation for folk heritage among younger generations. By including folk tales, music, dance, and crafts in educational activities, schools can create a more holistic learning experience that connects students with their cultural roots.
7. **Encouraging Community Engagement and Participation:** Active involvement of local communities in the preservation and promotion of folk culture is essential for ensuring its continued vitality and relevance to their lives. Community-led initiatives, such as festivals, workshops and storytelling sessions, can create opportunities for individuals to engage with their traditions and share them with others. By involving communities in the process of preservation, we
- empower them to take ownership of their cultural heritage.
8. **Promoting Cultural Exchange and Dialogue :** Fostering cultural exchange and dialogue between different folk traditions can enrich our understanding of diverse cultural expressions and promote cross-cultural understanding. By creating platforms for interaction between different communities, we can celebrate the richness of human creativity and learn from each other's cultural experiences.
9. **Advocating for Government Support:** Recognizing the importance of folk culture, governments should provide adequate funding and support for preservation efforts, including the establishment of cultural institutions, training programs, and documentation projects. Policy interventions that protect and promote folk traditions can create an enabling environment for their survival and development.
10. **Leveraging Technology for Preservation :** In today's digital age, technology offers immense potential for the preservation and promotion of folk culture. Creating online platforms, mobile applications and social media campaigns can help raise awareness, share folk traditions, and engage younger audiences. Virtual museums, interactive websites, and augmented reality experiences can bring folk culture to life, making it more accessible to people around the world.
11. **Commercialization with Care :** Commercializing folk culture can provide economic opportunities for

artists and practitioners, but it must be done with sensitivity and respect for authenticity. Efforts to commercialize folk crafts, music or performances should involve the active participation of folk practitioners and ensure that they benefit from these ventures. This approach can create sustainable livelihoods for artists while ensuring the preservation of their traditions.

12. **Incorporating Folk Culture in Modern Media** : Integrating folk elements into mainstream media, such as films, television, music videos, and advertisements, can help introduce these traditions to a wider audience. This not only raises awareness but also revitalizes folk culture by giving it a contemporary platform. When done thoughtfully, this approach can create a new appreciation for folk traditions among urban and younger demographics.

Conclusion :

By implementing these comprehensive strategies, we can effectively preserve and enhance folk culture, ensuring that its rich

tapestry of traditions, expressions and values continues to illuminate our understanding of the past, enrich our present, and guide our future. Folk culture is more than just a reflection of our heritage; it is a living, dynamic force that connects us to our roots and to each other. As we navigate the complexities of a rapidly changing world, the preservation and enrichment of folk culture will provide us with a sense of identity, continuity, and shared humanity.

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Folk Music of West Bengal and Preservation of India's Cultural Nationalism

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Abstract :

India has a diverse collection of folklore and folksongs that is reflective of India's rich cultural heritage. Regional diversity is also expressed through the local folk culture and folk music with each region offering unique traditions and artistic forms. West Bengal also has a significant portion of rural and tribal communities who has their own rituals, beliefs, religion and festivals. Folk songs are expressions of their daily lives, beliefs, struggles, and joys. In this paper attempts have been made to highlight different types of folk songs of Bengal with their origin, basic themes and instruments used to explore their relation with nature and society. This research will help future researchers to understand and study the rich tradition of Bengal's folk song for documentation of the cultural history of West Bengal. The study highlights the need for research, analysis and involvement of different NGOs and Corporate Houses (CSR activities) to preserve and promote these endangered traditional songs of West Bengal. Increased use of technology and social media can also help to promote and support singers to receive financial support from corporate houses and to reach large audiences that will also improve their socio-economic conditions.

Key words :

Folk music, West Bengal, Culture, Baul, Social responsibility

Introduction :

India is the land of diverse traditional cultures, regional festivals, rituals, customs and folk arts expressed through visual arts such as painting, sculpture, costume, masks and jewellery designing, folk dance or oral traditions of storytelling. Folk music is a treasure trove of melodies, rhythms, and narratives that reflect the rich cultural tapestry and heritage of the

country. As a genre deeply rooted in regional traditions and indigenous cultures, folk music holds a special place in the hearts of the Indian people and often portray the stories of common people which explores their relationship with the nature, environment, religion, culture and traditions, spirituality, folklore and society. Folk music performed by the rural and tribal communities are usually composed

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and performed by illiterate or semi-literate people, not influenced by classical or modern music. Simple rhythms and tunes are used which may be sung individually or in groups. Due to influence of globalization, urbanization and education, children and young generations are not interested in this rich traditional folk culture which can result in huge loss and depletion of our cultural resources, local history, and heritage. West Bengal is one such state that has a significant portion of rural rituals, beliefs, religion and festivals, but has a rich heritage of folk culture and music.

After Independence rural people faced great changes due to effects of modernization and urbanization but they held on to their indigenous roots and identity. Folk means 'Lok' or the people in general and folk art and culture ('*lok sanskriti*') often reflect stories from the lives of common man entrenched in their local rural settings. In other words, folk culture may be defined as the heritage, customs and the way of life of a small homogenous rural community.¹ Folk songs are vital part of India's '*lok sanskriti*', through which rural people and various ethnic and tribal communities in India propagate their cultural beliefs and traditions and often are integral to their identity and sense of belongingness to a particular community. Folk songs of Bengal are expressions of the daily lives, beliefs, struggles and joys of the rural people of Bengal and often is integral to their survival as distinct communities. Therefore, folk songs which is an essential component of India's national and regional cultural heritage, has to be protected, preserved and promoted through not just sustained government

measures but corporate support. It will help in creating better livelihood opportunities and socio-economic development of such rural communities involved with the folk arts and culture. Supporting folk artists and musicians will not only help in promoting India's varied cultural heritage, the religious, mythological and spiritual traditions of India but can create greater awareness about environmental sustainability practices as often the innate themes of folk music are about nature and worshipping the Mother Earth, rivers of India and protection of the natural environment. The study therefore identifies a representative sample of different types of folk music prevalent in West Bengal that has common themes of religion, spirituality, culture and nature.

Methods and objective of the study :

The methodology adopted is descriptive, analytical and uses West Bengal as a case study to identify the various types of folk music originating from the state that are not only reflective of the local culture of the state but the overriding themes also include subjects of importance of protecting our nature and ecosystem. The study relies on secondary sources like books, journal and online articles on different types of folk music in Bengal. To make the research meaningful and analytical, personal interviews of the folk singers (Bauls) of Birbhum district of West Bengal have also been used as a tool for primary data collection. In this paper attempts have been made to highlight different types of folk songs of Bengal with their origin, basic themes and instruments used while these songs are performed to explore the range of diversity of folk music in the state.

For descriptive convenience, I have divided and categorized West Bengal in three regions - western part of West Bengal including the Rarh region, North Bengal and eastern part of Bengal. All these regions celebrate their own folk cultures and have localized traditions of folk music with individualistic characteristics.^{2,3,4}

Bhadu :

Bhadu is a festival to celebrate paddy harvesting in Bengal. Based on the tale of Princess Bhadreswari aka Bhadu, later worshipped as Bhadreswari devi in the month of Bhadra, Bhadu songs portray her life story. Bhadu songs are sung by women and are danced to for celebrating the new harvest. These songs are sung also in weddings, fairs and other gatherings. It originated in Purulia but spread in other districts of Bengal such as Birbhum, Bankura, West Burdwan and Jhargram as groups travelled there singing these songs. The predominant themes are tales of farmers, their connection and emotions with the land, social issues and love. The instruments used are dhol, madol and dotara.

Tusu Songs :

Women sing tusu song through the entire month of *Poush* in the Bengali calendar which reflect the joys of harvest, moments of their humble lives and communal unity. Women usually sow the seeds and when the sapling comes out, they visit different houses and sing (jawa song) while playing simple drums and is often accompanied with handclapping or dance to celebrate the harvest. This has originated in Birbhum, Bankura (Rarh region).

Jhumur Songs :

Jhumur is a tribal song and dance art form reflecting their culture and festivities. The lyrics of the songs are influenced by Baishnab Padabali and stories of deities Radha and Krishna. *Jhumur* is often also sung with *Chau Nachch* originating in West Burdwan, Purulia and Bankura districts. The prominent themes are community life, love and social issues and makes use of musical instruments like madal and dhol.

Baul/ Fakir Songs :

Bauls are wandering minstrels of West Bengal who have originated in Birbhum districts of West Bengal and in Bangladesh. The word 'Baul' originated from Sanskrit word 'Vatula'(mad) or 'Vyakula'(restless) which is used to describe someone who is obsessed or mad about his quest for God in this world. Baul Gaan also known as Sahajiya (simple life) blends many religious traditions, Buddhists, Vaishnava and Sufism (Muslims). They live in community in the place known as 'akhra'. They have no formal religion, they believe in the religion of music, brotherhood and peace and harmony, total rejection of class, caste and race. 'Deha Tattva' which means 'human body and soul' is the main theme of these songs. Hindu converts are known as 'Bauls' using it as their last name (for instance, Purna Das Baul of West Bengal) and Muslim converts are known as 'Fakirs'(famous Lalon Fakir of Bangladesh). Rabindranath Tagore, the famous Bengali poet was greatly influenced by Baul songs. Their songs are rooted in mysticism and spirituality and narrate stories of love, devotion and harmony with nature. The most commonly used

instruments are ektara, dotara, khamak, ghungur (ankle bells).

Bauri :

The songs of Bauri community are also known as 'Urie gaan' or 'Dangale gaan' whose rhythm is similar to jhumur songs and these have originated in the tribal areas of Birbhum, Purulia and Bankura district. The prominent themes in these songs are stories about community life and social issues like class stratification and is sung with musical instruments, Madal and dhol.

Dasae Song and Dong Song :

It is sung during the Dasae festival of the Santal tribal community. The songs are in the form of question and answers or are in the form of instruction from the Dasae guru to his disciples. It has originated in the Rarh and western part of Bengal. The songs are related to different occasions in families, cultural events, rituals and customary traditions related to their daily lives. The commonly used musical instruments are banam (single string wooden lute), regra (flat drum), trio (bamboo flute), kartal, ghanta (Gong) and ankle bells.⁵

Jatrapala tradition :

These songs are performed as part of a theatrical drama and helps in the storytelling and is widely practised in all the rural areas of West Bengal. It is a form of folk theatre to entertain masses, with songs, dance and drama which often have their distinct regional flavours but most often portrays stories from mythologies like *the Ramayana*, *the Mahabharata*, *the Puranas*, historical legends and folktales representing the Hindu way of life and give moralistic, philosophical lessons or talk about various social and cultural issues.

It is a more dynamic form of presentation that establishes connection between the actors and the spectators and the indigenous nature of these performance often closely related to religious beliefs and rituals enjoy popular support as these appeal to the rural masses who cannot comprehend or feel associated with the erudite and aristocratic presentation and urban subjects of the modern theatre and dramas. Costume, dance and songs are integral elements of *jatrapala* where men dress like females and enact the roles of female characters.⁶ The instruments commonly played in folk theatre are harmonium, flute, pakhawaj, dholak, violin and cymbals.

Pater Gaan :

Patachitra is a tradition of visual storytelling in the form of folk paintings and songs, reflecting an oral tradition of narration. 'Chitrakar' or 'Patua' paint stories on subjects predominantly religious in nature on the scrolls which are gradually unfurled while they narrate the stories through singing. They use eco-friendly colours which are made from leaves, flowers, plants and other natural elements, for instance indigo and turmeric. Both Hindu and Muslim tales are depicted in the scrolls and are expressed in their personal lives and culture of the *patuas* through celebration of diverse religious events. The mythological and social stories express an understanding of humanity as a religion above all religions. Majority of the *patuas* belong to Midnapore and Birbhum districts but there exists patua villages in Bardhaman, Nadia, Murshidabad, South and North 24 Parganas and in Kolkata districts too.^{7,8,9,10}

Aalkap :

The word *Aalkap* originated from the word 'aal' meaning humour and *Kaap* means a light joke. The songs amuse the people in a satirical way and is aimed at criticising social injustices. It is never accepted by the so-called urban educated masses. It uses drum, harmonium, tabla, flute, tambourine/ Khanjani as musical instruments and has originated in Murshidabad district.

Gambhira :

In North Bengal, Gambhira and Gajan Charak festival are popular. It evolved originally from Malda, Murshidabad where it is connected to local agricultural traditions especially mango cultivation and to the worship of Lord Shiva. The lyrics of the song are often social commentaries and make use of musical instruments like drums, cymbals and ankle bells.

Kati song :

The Rajbanshi community of North Bengal perform Kaati songs are centered on Kaati Puja held in 'Kartik Sankranti' festive time. Kaati is the god of fertility and agriculture. Men are completely excluded here except the '*Dhakis*' meaning the drum players. Married and widowed women of all ages participate in the song which are accompanied with dancing. The group leader is known as 'Gidali'. The dancers are called 'Nachuni'. This has originated in the Cooch Behar, Jalpaiguri and Darjeeling districts. The broad themes are focussed on identity and culture of Rajbanshis and use *Dhak* (drums) as the primary instrument.

Present Situation of the Baul Community:

The study included personal interviews of the members of the Baul

community to understand their present plight, their socio-economic status and source of livelihood opportunities. All the members of the Baul community interviewed are 'Grihi Baul', living with their families in Birbhum district and spend a domesticated life. The male members are supported by the female members in the family who are either accompanying the males in earning money through public performances or are engaged in agricultural activities.

Dukhkhohoron Das Baul (Village Taltala, Birbhum) has been practising Baul songs through 'parampara' (legacy) for over 60 years. His entire family performs Baul songs for daily income and has no other jobs or holds any land assets. They receive monthly pension from Government of India but expressed his dissatisfaction about the distribution of 'Baul Card' of West Bengal Government among the Baul communities. Their main source of income is generated through performance in programmes, fairs and festivals. But the next generation are less interested to take the family tradition as their sole profession.

Gautam Das Baul and Jagannath Das Baul (Subhas Pally, Shantiniketan, Birbhum) have been singing for about forty years since their young age. They believe in old tradition of learning from the 'Guru' (Master) through the extensive teachings. They are regular performers at different occasions in Delhi, Mumbai and they have represented India in France World Festival of Music. They are also 'Baul Card' holders and receive monthly stipends from West Bengal Government and get also invited to perform frequently in the programmes through the support of

the State Government. They have no other sources of income. But their children are interested in pursuing different jobs or start business besides being a Baul singer. They said that modern composers and artists are experimenting and blending the Baul songs with contemporary modern melodies and rhythms to stay relevant which are becoming popular among the local masses but this leads to the loss of their authentic Baul compositions. They designate them as 'Fake Bauls' who do not help in protecting the traditional culture and heritage.

Discussion and Conclusion :

This paper gives an idea about the varieties of rural folksongs of West Bengal. Folksongs are expression of the joys and sorrows of daily life, their struggles and sufferings in a simple language (local dialect) that can be related to common masses. Folk songs also shed light on the women histories, their participation and sociocultural aspect of rural Bengal (Cultural Nationalism). The study also tried to reflect the benefits and difficulties faced by the singers (Baul). The study also highlights the need for research and analysis to inspire young generations to promote and protect the rich tradition and our cultural identity. Apart from the contribution of government and NGOs, there is a scope to promote this folk-art by the involvement of media, social media, and corporate house as CSR initiatives to create better livelihood as well as to promote Bengal's cultural heritage. These initiatives will create support for singers through *philanthrocapitalism* which will preserve and protect Bengal's 'artistic nationalism', nationally and globally. From the analysis of the collected data by

face to face interview of 'Baul' community, it is also realized that cultural tourism, promotion of cultural events, fairs and programmes can create better livelihood conditions and opportunities for the Baul community. Philanthrocapitalism can initiate corporate social responsibility initiatives in cultural sector to protect the baul communities, their rich heritage and will inspire young singers to preserve and promote Bengal's artistic folk traditions in India and abroad .

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From Origin to Regeneration : A Study of Me-Dam-Me-Phi Festival of the Tai-Ahoms of Assam

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Abstract:

Me-dam-Me-Phi is a religious ritual of the Tai-Ahoms of Assam having a history of almost eight hundred years of celebration. The ritual was started in the early part of 13th century when Sukapha, a leader of a Tai speaking group of Mongoloid races entered Assam and established a kingdom here. The festival is related to the worship of ancestors to gratify and to seek blessings from their forefathers and gods. Most significantly, the public celebration of the ritual which was found to be organised regularly in the Ahom rule was braked with the beginning of British rule in Assam. But post-colonial Assam witnessed the regeneration of the ritual by the Tai-Ahom community and its celebration as the most sacred and popular socio-religious festival of the community. The present study argues that the regeneration of the festival is linked with the construction of Tai-Ahom ethnic identity and culture and while doing so, the paper highlights the philosophical and ritualistic aspects of the festival.

Key Words :

Assam, Tai-Ahom, Me-dam-Me-Phe festival, Origin, Regeneration,

Introduction :

The Ahom or Tai-Ahom is a major ethnic community of Assam, the North-Eastern part of India. The Ahoms, who ruled in Assam from 1228 A.D to 1826 A.D. are originally a section of Tai speaking group of the Mongoloid race of the regions of South East Asia¹. Most of the Ahoms, though converted to Hinduism in course of time, still followed and practiced their own culture and religious rituals along with Hindu culture. Amidst of the acculturation, the Ahom people faced

an era of socio-political and economic degradation during the colonial rule (1826 -1947 A.D.), where their cultural practices were also heavily suffered. Under the situation, a section of Tai-Ahom people started a campaign for revival and revitalisation of language and culture for asserting their identity along with constitutional safeguard. *Me-Dam-Me-Phi* festival is one such example of regeneration of culture which had its history of celebration for many centuries.

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ISSN : 2349-137X

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Origin of the Festival :

Me-Dam-Me-Phi is a sacred community festival of the Tai-Ahoms of Assam related to their religious belief and traditions. The tai word 'Me' means offerings, 'Dam' means ancestors and 'Phi' means gods. And as such, the term *Me-Dam-Me-Phi* means offering obligation to the dead ancestors and gods. On the basis of the belief that 'soul living forever', the Tai-Ahom people perceive that their ancestors elevated to the status of god after death to look after the well-being of their living descendants on earth. In the process of elevation, the dead follows a fix hierarchy indicated by the term *dam* and *Phi*. Immediately after his death, a man transforms to a state of *dam* or spirit who protects the family by warding off any misfortune that may befall them. After the *dam* stage, he rises to the *phi*, the levels of god, wherein he becomes the defender of the society and severs off all ties with his family. Tai-Ahom research scholar P. D. Gogoi writes that *Me-Dam-Me-Phi* is 'a ceremony in which oblation are offered to the dead and sacrifices to the gods'². It is pertinent here to mention that ancestor worship is not particular to the Tai-Ahoms only, it is prevalent amongst the other Tai-people in mainland Southeast Asia and Southern China³. According to Tai traditional belief, when Khun-Lung and Khun-Lai, the two princes sent down to the earth by Lengdon, the god of heaven, Jeshing Pha, the goddess of knowledge advised them to worship all the gods and ancestors by sacrifices and offerings to get blessings and to remain safe. Sukapha, the first Ahom king, being a Tai people brought and performed the *Me-Dam-Me-Phi* ritual and sought blessing from his forefathers here in Assam. After his death, Sukapha was

buried in Charaideo and the ritual was observed by his son who became the king after him. Therefore, it can be believed that the antiquity of the *Me-Dam-Me-Phi* festival is as old as the great Tai race.

Observation of the Festival during Ahom Rule :

The ritual of worshipping *dam* and *phi* was organised both in household by an individual family and public space especially at burial site of Charaideo by the king at a particular time in every year. Besides that, it has been recorded in the *buranjis* (Ahom royal chronicles) that when tough times and situations struck the country, natural disaster and calamities occur, severe disease suffered by King, on the eve of war or after victory or defeat in battle, the Ahom kings performed the ritual. It has been found in Ahom chronicles that Ahom kings such as Siu-huim Mong⁴, Gadadhar Singha⁵, Pramatta Singha⁶, Rajeswar Singha⁷ performed the ritual in the name of the ancestors and gods. In an instance, it is found that when King Jaydwaj Singha defeated at the hands of the Mughals led by Mir Jumla, he believed that since the festival was not performed, he couldn't win over the enemies. His successor Chakradwaj Singh performed the ritual before Saraighat battle to re-establish the glory of the Ahoms in the year 1671. Thus, the ritual was continued to observe till the end of Ahom rule.

Regeneration of the Festival :

The observation of *Me-Dam-Me-Phi* ritual faced a setback with the beginning of British rule in Assam. There is no record of this festival being celebrated publicly during the British rule that states the tumbling of 'Ahom culture' in the period. It was due to the new socio-economic and

political environment that developed under the British rule where the Ahoms, the old ruling class not only lost their previous prestige and respect but also degraded to a position of 'backward Class' eligible for favour and munificence of colonial government⁸. The colonial rule, as the Ahoms thought, caused 'utter neglect and decline of the Tai language and culture'⁹ that led to their identity crisis. In this critical juncture of identity, the members of the community gradually established different organisations such as 'Ahom-Sabha' (1893), All Assam Ahom Association (1910), All Ahom Students' Federation (1944), the Tai Historical and Cultural Society of Assam (1955), All Assam Tai-Students' Association and so on to establish the community into a rightful place¹⁰. From the colonial time, they demanded constitutional protection to safeguard their distinct ethnic identity. It is therefore, Yasmin Saikia writes that the majority people of Upper Assam didn't find it convincing to accept the 'discursive suggestion of a free and mutually recognizable Assamese identity'¹¹. The connectivity of Assamese identity discourse with Hinduism articulated by upper caste Hindu people compelled the Tai-Ahoms to work out for a separate religion to be constructed. Parallel to that, a new trend of regeneration and revitalisation of age-old language, social and religious rituals like *Chak lang* (marriage ceremony), *Me-Dam-Me-Phi*, *Saipha*, *Umpha*, *Rikkhon*, *Phura Lung* was started particularly in post-colonial period.¹²

Celebration of the festival in Post-Colonial Assam :

Me-Dam-Me-Phi is found to be the major instance of regeneration of cultural traits by the Tai-Ahom community. The best part in case of the *Me-Dam Me-Phi*

festival is that public celebration of the festival was, though, ceased to held, it was not completely disappeared as Ahom priestly class continued the ritual privately in the *Maidams* (burial ground) and some Ahom-populated areas of upper Assam in a very limited way. Though it is difficult to trace the first example, public celebration of the ritual was gradually emerged. Some examples of public celebration of the festival in early part of post-colonial period are at Monikarneswar on the north bank of the Brahmaputra River in Guwahati in 1958, at Rudraswar, Guwahati in 1965, at the premise of *Talatal Ghar*, the Ahom Royal Palace in Sivasagar in 1969 and so on. It was in January, 1984 the festival was celebrated in *Talatal Ghar* in a royal, grand and public manner under the direct initiative of then Chief Minister of Assam Hiteswar Saikia¹³. It can be mentioned here that present Sivasagar district was the major capital centre of the Ahoms. In the present Jorhat district, it is continuously celebrated from 1983 under the initiative of a Tai-Ahom culture conservation committee known as *Taisab*. In 1982, a few prominent personalities of Ahom community took the initiative to pressure the government to declare the day of celebration of *Me-dam-Me-Phi* as holiday. It was for their initiative that the 31st January was declared as holiday for the Ahoms first and then, as state holiday in Assam by the government which legitimated the growing popularity of the festival.

This ancestor worship gradually became a socio-religious festival with elaborate arrangements keeping primary focus on compulsory and ritualistic offerings. Tai Ahom organisations and institutions take leading role in celebrating and popularising the festival and now a

days, the festival is celebrated in almost all the Ahom populated areas of Assam. Unlike the Ahom period as stated earlier, presently the ritual becomes an annual festival of the Tai-Ahoms and transforms from the royal observation to community observation where along with common people politicians also take active part and offer patronisation. The ritual part of the festival is followed by a community feast coloured with traditional food of the Ahoms. Organising academic discussions, quizzes, competitions of traditional games, literary competition and performance of various Tai-cultural programmes in conjunction with the event becomes a regular feature of the festival now a days.

The philosophy and ritualistic part of the festival :

The ritual is performed as the traditional rules inscribed in *kheklai* manuscript by the *Mo'long* (Ahom priest) comprising the *Mohan*, *Deodhai* and *Bailung* clan. The Tai-Ahoms believe that on the day of celebration, Lendon and all other gods and ancestors physically emanated to take the offerings and for blessings. The *Me-Dam-Me-Phi* festival, though ordinally indicates the offering oblations to gods and ancestors, the real philosophy behind its celebration is invoking the spirit of life force in the life of human to gain social control for cohesion and vigour in time of national distress as well as during success and failure, and peace and prosperity¹⁴.

As a part of ritual, *Chao-Phi*, the governing gods or natural forefathers and *Dam Chao-Phi*, the ancestors above thirteen generations are worshiped. At first, the priests construct an octagonal house (*ho-phi*) with bamboo sticks and thatch in the back side of which a white

piece of cloth is hanged. In the house, platters (*maihang*) are raised up for offerings to different gods such as *Jeshing Pha*, *Jan Chai Hung*, *Lengdon*, *Chit Lam Cham*, *Mut-Kum Tai-Kum*, *Chao Phi Dam*, *Khao Kham*, *Ai Leng Din*, *Ra Khin* and *Ba Khin*. After arranging and purifying all the offering articles, the priests invoke *Ao Tang* or welcome hymns in Tai language to bring down the gods on earth and then, along with the priests all the people gathered chant the *Ai sing lao* or the prayer. It is followed by chanting the *Kin Tang* or offering hymns to share the offerings and then *Jon Ming* hymns for seeking blessings. At last, the priests spell the *Boi Tang* hymns for bidding exit to the gods and ancestors. In the ritual, the major offerings to the gods include raw rice, rice beer, eggs of hen and duck, fowl or especially raised hen, betel nut, betel vine leaf, banana, sugar cane, sweet meat, milk and so on.

Conclusion :

The continuation of *Me-Dam-Me-Phi* ritual for a span of almost eight hundred years with some irregularities in colonial period and its celebration as a festival in post-colonial Assam enhances the reputation of cultural traits and identity of the Tai-Ahoms. The regeneration of the festival has proved what Suprity Phukan says 'promote internal solidarity and external differentiation from other groups.'¹⁵ At the same time, the study proves that though, there is a connectivity between regeneration of culture and ethno-identity construction, culture has its own flavour and vigour that transforms from one generation to the next with some compromises. Regeneration and public celebration of the festival is duly used by the community to demand constitutional

safeguards and also to demand tribal status for the community. In a memorandum submitted to the central government, they write - “we believe that living beings are subordinate to the dead ones who should be always paid respectful homages. On this occasion, we offer prayers in Tai language to our nine principal deities including the Lengdon, the supreme one who was the first progenitor of the tai peoples who ruled somewhere in Central China. The tribal priests make offering of fowls, two jars of *Nam-lao* of *Luk-lao* (rice beer made of sticky rice), eggs, rice, fruits etc. chanting prayer in Tai language in a mass of men, women and children. A community feast follows with pork, mutton, fish, chicken”¹⁶. The celebration of *Me-Dam-Me-Phi* all over the State on 31st January in every year not only reveals the integrity of the Tai-Ahom community but also highlights the unique cultural identity of the community. In general perception, though the festival is an offering ritual to ancestors by the Tai-Ahoms, but the participation of people from multiple castes and communities in recent years bears the significance of social and political harmony in the state.

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A Continuum of Music Across Divided Lands : Study of Selected Sindhi and Punjabi Folk Songs

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Abstract :

This paper focuses on Sindhi and Punjabi folk songs as creative outcomes of folk cultures that have shared a long borderless history. Sindhi and Punjabi folk cultures share the traumatic effects of Partition and have suffered dislocation, separation and loss. This work attempts to find signs of cultural continuity in the folk songs of the two blurring the perceived boundaries of language, state and country. In the process it attempts to find shared elements and how both the folk cultures treat this shared material uniquely. The paper begins by looking at folk songs as cultural artefacts and taking a quick glance at the wide variety of folk songs in both the tradition. It goes on to discuss selected folk songs under three categories of songs of deities and gurus, songs of Sufis and songs of tragic love. The paper looks at thematic continuity in Sindhi and Punjabi songs across these sections and notes uniqueness of each tradition. Methodology of textual analysis has been used to conduct a close study of selected folk songs and deduce signs of continuity across traditions.

Keywords :

Folksongs, Folk Culture, Punjabi, Sindhi, Continuity

Introduction :

A song is a complex human activity that combines music and speech and creates an emotional experience shared by the audience, participants and performers. Folk songs are the living cultural heritage of India with every region, tribe, caste and sub-caste having its own unique set of songs. Devendra Satyarthi identifies two major elements of a folk song as poetry

and music.¹ While a folk song retains its images, meaning and visualisation even in the absence of music, it becomes a living organism of a society only when performed in its entirety.

Folk songs are also reservoirs of India's cultural episteme. A study of Sindhi and Punjabi folk songs reveals sustaining strains of continuity that are remains of a bygone time. In undivided India, regions

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)
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of Sindh and Punjab thrived adjacent to each other with free flow of life and culture. Post-Partition, this relationship has become far more complex. Punjab was divided into two halves while Sindh went entirely to the newly-created Pakistan with many Sindhis forced to move to India. While the land of Sindh is no more a part of India, its people and culture are. This paper looks at the folk practices among Sindhis and Punjabis of India and traces signs of continuity from a shared historical past that have survived into altered realities of modern-day.

Tracing Continuities in Selected Sindhi and Punjabi Folk Songs :

The turbulent history of Sindh and the experiences of its people have been passed down through the generations via folk songs. Dr. Narain Bharti has divided Sindhi folk songs keeping in mind the different dialects: Sireli, Vicholi, Ladi, Thari, Kutchi, Lassi. He has also provided a board categorisation on the types of Sindhi folk songs such as Lada, Loliyun, Sakhiyun, Challa, Shabd, Pooja Geet, etc.² Dr Nabi Bakhsh Baloch provides an even longer list of over 50 types of Sindhi folk songs.

Punjabi folk songs too percolate all social activities and present a cultural landscape both rich and diverse. *Bolli, tappa, mahiya, dhola or heer* are among the oldest forms of Punjabi folk songs. Alka Pande places these in six categories: lifecycle songs, seasonal songs songs of season as well as occupation songs, festival songs including devotional songs and love songs, ballads and children's songs.³

Keeping the scope of this paper in mind, selected folk songs from a cross

section of varieties in both the traditions have been included to investigate for signs of continuity and exchange between the two folk traditions.

1. Songs of Deities and Gurus :

Sindhi devotional songs range from prayers to a local deity for well-being to songs seeking divine blessings on specific occasions. Sindhis traditionally followed the river cult and worshiped water and river deities, primary of these being lord Jhulelal - an incarnation of Vedic water god Varuna Dev. Jhulelal is also referred to as Khwaja Khizr or Uderolal and interestingly it is these names that surface in Punjabi folk bhajans for river deities showing elements of continuity and syncreticism. Sindhi songs sung in the praise of Jhulelal are known as Panjira and they express a sense of surrender to the deity as a benign giver. Such devotional folk songs are sung both independently and as part of Bhagat performances which present a mix of song, dance, and narrative drama forms.

The reference to 'guru' or 'satguru' appears frequently in devotional Sindhi folk songs. This can be interpreted as god, guide, saint, fakir or Guru Nanak whose teachings and verses hold great sway over Sindhi folklife and culture. The lyrics of Rohal Fakir, a famous Sufi saint of Sindh can be cited in this context, "*Guruji Aya Sharan Tihare, Satgur! Aya Sharan Tihar* (Respected guru I have come to seek your shelter, Satguru I have come to seek your shelter.)" A large repertoire of Sindhi songs devoted to Guru Nanak and celebrating his birth and teachings continue to be very popular. In these songs he is referred to as Baba Nanak, is revered as a divine incarnation and thanked for delivering people from injustice.

Songs such as “*Guru Nanik janam vathi aayo aa*” are prepared for ‘Parbhat Pheri’ a ritual procession that is carried out on Nanak Jayanti.⁴ These songs sung even today by Sindhi community in India carry common strain of bhakti and tug at the threads of folk cultural continuity. Krishin Rahi cites the evidence of Sindhi saint poetry in Guru Granth Sahib, to prove the irrefutable continuity of tradition between Sindh and Punjab.⁵

2. Songs of Sufis :

Sufi saints had a huge impact on Sindh as well as Punjab. They used pre-existing musical traditions to create space for themselves and infused new life into folk songs. An example of this can be seen in the legend of lord Jhulelal that has mingled with that of other saints in Sindh. The popular folk song ‘*Damadam Mast Qalandar*’ (often classified as a bhajan or a devotional song) is testimony to such syncretic movements.

These first lines of the song “*Laal muhinji pat rakhjaen bhla Jhoole-laalan...*” address Shahbaz Qalandar or Syed Usman Marwandi – a red-robed Sufi saint of Sehwan as Jhulelal. On these co-opted symbols, Michel Boivin writes: “The term Jhulelal is actually the name of a Hindu deity Jhulelal, who is worshipped by the Sindhi Hindus. However, the Sufi Muslims started using the term Jhulelal only after the song *Dama Dam Mast Qalandar* became famous, in which Lal Shahbaz Qalandar has been referred to as Jhulelal Qalandar.”⁶

Ram Panjwani has explained how compositions by these Sufis were performed at market places amidst common people and were sung alike by a simple tiller in the field as well as the nobleman

in his home.⁷ Ali S Asani points out that Sufi poets used work songs sung by women and infused them with Islamic philosophy. He gives the example of Latif’s songs where the household image of spinning wheel corresponds to Quranic portrayal of god as a buyer of souls, and finer the weave higher it is priced.⁸

Similarly, Punjabi folk songs infused with Sufi mystic theme use symbols from everyday village life. Much like the Sindhi Sufis, those in Punjab too saw the world as a spinning yarn and this symbol was passed on through folk songs.

Eh charkha tun kyon gavaya, kyon tun khe de wich rulaya (Why have you spoiled this spinning wheel, why have you let it lie in the dust?)

Jad da hath tere eh aya, tuun kade na daya aan kude. (Ever since you have had it, you have never come to set it up, my girl)⁹

Spinning wheel finds extensive mention in folk songs tied to activities of *trinjan* – the place where Punjabi women would gather to weave, sew, knit, and sing, and gossip to pass the tedium. In these songs the *charkha* either becomes a reminder of home for married women, or a symbol of torturous wait and memory of the beloved.

3. Songs of Tragic Love :

In the hands of Sufi saints elements of Sufi mysticism entered folk ballads of Sindh. The simple tale of star-crossed lovers Sasui and Punhun becomes an allegorical folk song as Shah Latif introduces mystic union in it.

When I entered into myself and talked with my soul,

there was no mountain in the land and no desire

for the Kechis. I myself became Punhun, while I suffered as Sasui.¹⁰

Here the two lovers are united transcendently even when torn apart in the physical world. Similar mystic experience is accorded to other love legends of Sindh and folk ballads too radiate this mysticism. Suhini's song about breaking of earthen pot in the river and search for Mehar becomes symbolic of a soul, body and the divine. In Leela-Chanesar, Chanesar is the divine who is given up by Leela who must now repent. Marui becomes the epitome of renunciation and will in the face of temptation. Prof Ravi Prakash Tekchandani writes, "...Sindh folk tales are consecrated on a mystic plane by Sufi poets." He says that Sufi poets used the folk legends to exemplify the relationship between supreme being and individual soul.¹¹

During the performance of these songs, artistes base their material on their knowledge of Shah Latif's lyrics. Since transmission of such knowledge is oral, there is no strict adherence to an original, instead the spiritual sentiment is reproduced along with symbols and images though with a variation in lyrics. For example, when folk artiste Moosa Para from Nirona Village of north Bhuj in Kutch, Gujarat, sings the song "*Shartiyun Aain Ta*" he creates rhythm through use of a refrain and adds lines to provide context.

Shartiyun aain taan vinyodi vinyo la
(Friends, be on your way)

Muinjhodi pech Punhal saan
(Friends, I'm bound to Punhu)

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ISSN : 2349-137X

Muinjhodi lekh lakhan ta... (Friends, my destiny is written)¹²

The song combines different elements from Latif's Sasui Surs in *Risalo*. Similarly, the song "*Ain Vendha Laaindha*" sung by Mavji Bhai Jagariya from Mata Na Madh village of Lakhpat taluka of the border district of Kutch in Gujarat strings together the pain of separation in Latif's compositions. It uses the recurring metaphor of mountains and dunes and the voice of Sasui from Latif's poetry.

Bhitooni muinjhun haayedi bhenarun ain Allah (The dunes are my sisters, Allah)

Ho, doongar muinhja ain derade, Raanal (The mountains my kin)

Muinke vichhodo (judaai) to maare Allah (Separation is killing me, Allah)

Ain vendha laaindha vinyi deenhade, Sodhhal (You'll be gone for days on end!)¹³

The singer attributes the song Shah Latif though, as commonly seen in folk songs, the lyrics are not rigid and vary from singer to singer. Here, the Kutch based singer changes the scene to suit his audience. The songs based on love folk tales of Sindh are many and varied with popular and documented compositions like that of Latif or those of little known village artistes with no definitive authorship. This loose authorship and free-wheeling creativity has allowed signs of continuity to pass down through centuries. Similarly, popular folk songs like "*Mitti te meer mokal de*" based on the Umar-Marui tale voice the pain of a helpless Marui's yearning for homeland. The spiritual Sufi dimension remains a common factor and the songs can be interpreted as spiritual allegories. Folk songs from surs

Sirirag and Samundi (sailor), for example, are based on the theme of separation as traders set out for their voyages and have a spiritual meaning that is instinctively understood by the singers and listeners as well.

Where in deserts of Sindh, Sassui sings “I myself became Punhu”¹⁴, far away in the plains of Punjab Heer expresses similar annihilation of self through immensely popular words of Bulleh Shah.

Ranjha Ranjha kardi, hun mein ape Ranjha hoi (Through repeating “Ranjha, Ranjha,” I have myself now become Ranjha.)

Saddo meinu Dhido Ranjha, Heer na aakhe koi (Call me Dhido Ranjha, let no one call me Heer)¹⁵

The continuity of sentiment across Sindhi and Punjabi folk songs is stark here. Much like in the Sindhi folk songs, here also, women become the vessels of spiritual allegory. Lajwanti Rama Krishna writes that like mystics elsewhere, Punjabi Sufis addressed God as beloved, “But the Beloved, who in Islamic countries was both masculine and feminine, here became masculine.” She cites the example of Persian poetry where the beloved is both Laila and Majnu.¹⁶ Much like in Sindhi Sufi songs, in Punjab too, God is symbolised as the beloved from whom the human soul is separated due to illusion or *maya*.

Folk songs based on the love legends of Punjab, known as *kissa* (plural *kisse*), also reflect a mix of spiritual and physical love. In the immensely popular Heer Waris the lovers are described as meeting in secret at the home of a barber-woman as they “passed the night in double-bliss”. When Ranjha arrives as a yogi in a village,

he is described by young girls as “intoxicating”.¹⁷ The women in these *kisse* are often berated for falling in love, bringing shame and compromising their virtue. The imagery used is of theft, robbery, cheating, etc.

Tera lutia gia Bhambor, Sassi bekhabri (Your garden in Bhambor has been plundered, O ignorant Sassi)

Bekhabri vichch preet lagai (You fell in love in innocence)

Hosh ait te vichcharya Mahi (When you came back to your senses, he had already left)

Kaun liave morh, Sassi bekhabri (Now who can bring him back, O ignorant Sassi)¹⁸

This song, from Sassi-Punnu kissa, pities Sassi on her innocence and hints at loss of honour and maidenhood serving as a caution for listeners. While Punjabi folk songs carry the sense of longing and separation they have an added sense of full-bodied youthful love with both spiritual and physical dimensions. The expression of unfulfilled desires and indulgence in violation of social norms is also found in some songs.

Aa ve yara, bai ve yara (Come, my lover, sit my lover)

Rakhan kant ton pyara (You will be more loved than a husband)

Kant mere ne kuch na dekhyia (My husband hasn’t seen anything)

Tain ras le ley sara (You’ve reaped all enjoyment)¹⁹

In the above song, a woman is inviting her lover whom she promises to love more than her husband. The reference is to sexual fulfilment which she says her

husband is unable to provide. Songs such as these do not carry the spiritual echo of Sufism inspired love tunes and represent an entirely independent segment of folk songs tied to folk life of Punjab. The love songs carry a natural exuberance that does not shy away from appreciation of physical beauty and lovemaking. The lover, for example says, “*Tenu vekh ke sabar na awe, year tere ghut bhar lan* (Mere sight of your beauty content me not, O Love, I wish to quaff you in a gulp)” or “*Tere pani de glass vich mitra ghul jawan khan ban ke* (O friend, let me dissolve like sugar, In your glass of water)”.²⁰ The songs are an expression of a robust, physical and youthful love that is associated with Punjab.

Besides the three categories discussed above there are also songs of celebration, such as *Ho Jamalo* that are equally popular in both Sindhi and Punjabi folk traditions. There are also stylistic techniques such as use of everyday objects like *mundri* (ring), or *jugni* (female narrator) that are used to voice everyday life of a common man or woman. Both the traditions also make use of clapping – *tadi* (in Punjabi) or *tadiyon/chappariyon* (in Sindhi) – as accompaniments to folk music. These have been dealt with at length in the thesis

Conclusion :

The above discussion shows a continuity of context and subjects with regard to folk songs in Sindhi and Punjabi folk traditions. It also shows that the Punjabi and Sindhi folk traditions have evolved their respective styles that are distinct from each other. The two traditions display consciousness of each other with an organic exchange of narratives and blurring of boundaries. Yet none of the two traditions stand diluted from such an exchange, in

fact both manage to repurpose the exchanged material to suit its own requirements.

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किन्नौरी लोकगीतों का विकास

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सारांश :

हिमालय प्रकृति का पालना है। इंद्रधनुषी सौन्दर्य के अतिरिक्त बहुत कुछ ऐसा है जिसका सम्बन्ध हमारी प्राचीन संस्कृति व इतिहास में रहा है। हिमाचल प्रदेश का बड़ा भाग हिमालय पर्वत भी श्वेत धवल श्रृंखलाओं के मध्य स्थित है जैसे तो प्रायः प्रत्येक हिमाचलवासी प्रातःकाल सूर्योदय के समय किसी ऊँची चोटी के दर्शन करता है परन्तु इस पर्वत के भीतरी भागों के निवासी तो साक्षात् प्रकृति पुत्र हैं। यही नहीं इन लोगों की अपनी संस्कृति को पूर्ण रूप से सुरक्षित रखा है। उन्हें महत्वपूर्ण संस्कृति की धरोहर में से एक प्रसिद्ध और महत्वपूर्ण संस्कृति का क्षेत्र है। किन्नौर एक जनजातीय प्रदेश है। किन्नौर जिलते की अपनी अलग पहचान है। यह क्षेत्र देवी-देवताओं साधु-संतों की तपोभूमि रही है। स्थानीय बोली में इसे कन्नौश्रिउ कहते हैं तथा वहाँ के निवासियों का किन्नौर कहते हैं। किन्नौर हिमालय की प्राचीन सभ्यता है इसलिए यहाँ का जनजीवन प्रकृति एवं संस्कृति के अत्यधिक निकट है। लोक संगीत की परम्परा हजारों वर्षों से चली आ रही है और आज भ्य जन-जन के कंठ में विद्यमान है। जिस प्रकार हर क्षेत्र के लोक संगीत की विशेषता होती है उसी प्रकार किन्नौरी लोक संगीत की भी अपनी अलग विशेषता है।

हिमाचल प्रदेश भारत का उत्तरी सीमान्त प्रदेश है।

में इसे कन्नौरिड कहते हैं। कन्नौरिड को हिन्दी में 'किन्नौर' तथा वहाँ के निवासियों को किन्नौरि कहते हैं। किन्नौर हिमालय की प्राचीन सभ्यता है। इसलिए यहाँ का जनजीवन प्रकृति एवं संस्कृति के अत्यधिक निकट है। तलोकसंगीत की परम्परा हजारों वर्षों से चली आ रही है। जिस प्रकार हर क्षेत्र के लोकसंगीत की विशेषता होती है उसी प्रकार किन्नौरी लोकसंगीत की भी अपनी अलग विशेषता है।

किन्नौर हिमाचल प्रदेश में स्थित एक जनजातीय प्रदेश है। किन्नौर जिले की अपनी अलग पहचान है। यह क्षेत्र देवी-देवताओं, ऋषि-मुनियों, साधु-संतों की तपोभूमि रही है। किन्नौर को विभिन्न नामों कन्नौर, कुनावर व कन्नौरिड कहते हैं क्योंकि यह शब्द स्थान विशेष तथा निवासियों के लिए प्रयुक्त किया जाता है। आधुनिक समय में इसे किन्नोरे या किन्नौर कहते हैं। किन्नौर सभ्यता हिमालय की प्राचीन सभ्यता है। इसलिए यहाँ जनजीवन प्रकृति एवं संस्कृति के अत्यधिक निकट है। जिस प्रकार हर क्षेत्र के लोक संगीत की विशेषता होती है इसी प्रकार किन्नौरी लोकसंगीत की अपनी अलग पहचान है।

मुख्य शब्द :

किन्नौर, लोकगीत, लोकसंगीत, किन्नौरी गीत, संस्कृति

लोकगीतों की उत्पत्ति :

आदि मानव ने सर्वप्रथम प्रकृति को देखा प्रकृति में प्रजनन की शक्ति देखकर उसे सुख और विनाश की शक्ति देखकर दुःख हुआ। दोनों अवस्थाओं में सांत्वना के लिए की गई भावव्यंजना लोकगीत के रूप में परिणत हो गई। संतोष और लोकगीतों को जन्म दिया। आदि मानव ने आनन्दोत्सव में नाचते समय अपने मंडली में कुछ लयबद्ध शब्दों का उच्चारण किया जिसे दूसरों ने भी गाकर गीत का नाम दिया। परिश्रम के बोझ को हल्का करने के लिए आदि मानव द्वारा जो गुणगुनाहट शुरू हुई उसी से लोकगीतों का जन्म हुआ। अतः स्पष्ट है कि लोकगीतों की परम्परा प्राचीन काल से चली आ रही है। कालान्तर में कबीर धर्मदास आदि सन्तों ने भी लोकगीतों के माध्यम से अथवा लोगीत शैली में साहित्य जगत को बहुमूल्य निधियां भेंट की।

लोकगीत का अर्थ :

हिन्दी साहित्य कोष के अनुसार लोकगीत का अर्थ है- लोक के प्रचलित गीत, लोक निर्मित गीत व लोक विषयक गीत रवीन्द्र नाथ टैगोर ने लोकगीतों को संस्कृति का सुखद संदेश ले जाने वाली कलम कहा है। महात्मा गांधी के शब्दों में लोकगीत ही जनता की भाषा है लोकगीत हमारी संस्कृति के पहरेदार हैं।

आत्माभिव्यक्ति मानव का स्वभाव है। यह आकांक्षा उतनी ही प्राचीन है जितना मानव स्वयं। मानव मन द्वारा अनुभूति के विशेष क्षणों में जो भाव लहरी शब्द रूप ग्रहणी करती है वही लोकगीत है। मानव की चेतना के साथ इसका अटूट सम्बन्ध है। गुफा में जीवन व्यतीत करने वाले मानव में जैसे सभ्यता के संस्कार आए उससे अपने भावों को परस्पर बांटा। प्रकृति ने कभी वह उससे भयक्रान्त हुआ कभी प्रकृति के तलावण्यमय रूप ने उसके तन मन को झकझोर दिया और उसके हृदय से सहज भाव लहरी प्रस्फुटित होने लगी यही अस्फुट शब्द लोकगीत है।

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लोकगीत अपने में एक ऐसी अद्भुतपूर्ण तथा प्रभावशाली विधा है जिसको जिसने जिस दृष्टि से देखा। वह उसे वैसी प्रतीत हुई। किसी ने इसकी तुलना राग संगीत से की तो उसका ध्यान इसके अनादिकालीन उद्भव की ओर गया, किसी ने इन लोकगीतों में निहित विषयों को अपने विचारों का केन्द्र बनाया।

लोकगीत हमारे जीवन विकास के इतिहास हैं। उनमें जीवन के सुख-दुःख, मिलन विरह, उतार-चढ़ाव की भावनाएं व्यक्त हुई हैं। सामाजिक स्थिति के क्षण-क्षण के भाव लोकगीतों में बंधे हैं। इनमें सरल अनुभूति और भावों की गहराई है। अनुभूतियां कभी वार्ता में व्यक्त होती हैं कभी गीत में और कभी अन्य कला या विधा में लोकगीतों में हमें जीवन के समस्त पहलुओं के स्वाभाविक चित्र उपलब्ध होते हैं। आज के कुण्ठा, संत्रास और घुटर भरे वातावरण में लोकगीत मुक्त पवन के झोंके हैं जो मन प्राण की शीतलता और संतोष का सुख प्रदान करते हैं। लोकगीत वह भावना है जिसमें भीगे हुए क्षणों की सहज अकृत्रिम अभिव्यक्ति होती है।

लोकगीत लोकवेद है, सीमित अर्थों में यह इतिहास भूगोल है। लोकगीतों में जीवन के विविध संदर्भों के वर्णन उपलब्ध होते हैं। लोक का हर्ष-विषाद रीति-रिवाज, परम्पराएं एवं प्रथाएं सभी कुछ लोकगीतों में देखा जा सकता है। व्यक्तिगत पारिवारिक एवं सामाजिक सम्बन्ध की जटिलता आदर्श और यथार्थ की भी अभिव्यक्ति लोकगीतों में होती है।

लोकगीतों का महत्त्व :

सांस्कृतिक दृष्टि से विश्व के सभी राष्ट्रों में आरम्भ से ही लोकगीतों का महत्त्व रहा है। लोकगीत प्राकृतिक वस्तुतः लोक निःसृत गान है, जिनमें लोक का समस्त जीवन व्यक्त हुआ है। इन लोकगीतों का चित्र फलक इन्द्रधनुषी है जो क्षितिज के एक छोर से उठकर दूसरे पर समाप्त होता है। उसके वितान में रंगारंग चित्र है। शिशु के प्रथम क्रंदन से लेकर जीवन

वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

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के अंतिम घड़ी तक के भाव चित्र लोकगीतों में मिलते हैं। उनमें वस्तुतः लोक जीवन के सच्चे हृदय की झलक है। भाई से बिछुड़ी बहन की करुणामय करुण कथा, स्त्रियों के आभूषण, प्रेम सौत के, सास ननद के अत्याचारों से पीड़ित स्त्री की मनोव्यथा किसान की गरीबी, वीरों की गाथा तथा विरह के अकृत्रिम भाव इन गीतों में भरे हैं। इनके अतिरिक्त इन गीतों में जीवन का सत्य एवं शाश्वत रूप भी विद्यमान है।

लोकगीतों की परम्परा बहुत प्राचीन है। मानव हृदय का भाव विलास अपनी उत्कृष्ट स्थिति में लयात्मक आरोह-अवरोह में जब भाषाबद्ध होकर प्रवाहित होने लगा तो शब्द शास्त्रियों ने उसे गीत कहा। इसी गीत परम्परा की एक धारा जब अपनी बोलियों में लोक वाणी को प्रवाहित करने लगी तो उसे लोक गीत के नाम से ज्ञापित किया गया। लोक गीत शब्द सहज ही गायन का भाव सामने आता है अर्थात् उसका सम्बन्ध सीधा संगीत से जुड़ा है। लोकगीतों का सृजन सामूहिक चेतना द्वारा स्वाभाविक रीति से होता है। वह किसी निश्चित नियन्त्रित संगीतात्मक अथवा साहित्यिक प्रक्रिया का परिणाम नहीं है। खेत, नदी, पहाड़, मैदान, घर सभी उसके निर्माण सरल हैं। हल चलाते हुए पशु चराते हुए, चक्की पीसते हुए, बर्तन मांजते हुए प्रत्येक कार्य व्यवहार के समय इन गीतों का उद्गम हुआ है। लोकगीतों को हर देश एवं हर भाषा में महत्व मिला है। यदि किसी देश जाति की वास्तविक संस्कृति का ज्ञान प्राप्त करना हो तो वह लोकगीतों में मिल सकता है। जिस प्रकार साहित्य समाज का दर्पण होता है उसी भांति लोकगीत संस्कृति के सच्चे मूर्त रूप हैं।

लोकगीत की परिभाषा :

पौर्वात्य या भारतीय विद्वानों के दृष्टिकोण- भारतीय विद्वानों ने भारतीय संस्कृति व लोकगीतों का अध्ययन करते हुए तत्सम्बन्धी गहन विचार व्यक्त किए हैं। विभिन्न प्रान्तों के लोकगीतों का स्थान भेद की दृष्टि से स्वरूप व गायन पद्धति भिन्न हो सकती है, लेकिन

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उनके आन्तरिक तत्व व महत्व तो सर्वव्यापी कहे जा सकते हैं। कतिपय परिभाषाएं निम्नलिखित हैं-

श्री रामनरेश त्रिपाठी कहते हैं कि- 'ग्रामगीत प्रकृति के उद्गार हैं, इनमें अलंकार नहीं केवल रस है। छन्द नहीं केवल लय है। ग्रामीण मनुष्यों के स्त्री पुरुष लय है। ग्रामीण मनुष्य के स्त्री पुरुषों के मध्य में हृदय नामक स्थान पर बैठकर प्रकृति गान करती है। प्रकृति के वे ही ग्राम गीत हैं।'

देवेन्द्र सत्यार्थी कहते हैं कि- 'लोकगीत किसी संस्कृति के मुंह बोलते चित्र हैं।'

डॉ० राजेन्द्र लोकगीत के बारे में लिखते हैं कि- 'निर्माता में निर्माण के अहं चैतन्य से शून्य होने पर लोकाभिव्यक्ति होती है।'

श्री लक्ष्मीनारायण सुधांशु अपना मत व्यक्त करते हुए कहते हैं कि- 'ग्रामीण संभवतः वह जातीय अंशु कवित्व है जो कर्म या क्रिया के ताल पर रचा गया है। गीत का उपयोग जीवन के महत्व समाधान के अतिरिक्त मनोरंजन भी है।'

श्रीमती शांति अवस्थी का मत है कि- 'लोकजीवन में लोकधारा अनादिकाल से चली आ रही है। मेरे अपने विचार से ये लोकगीत मानव हृदय की तीव्रतम अवस्था की गति है, जो स्वर और ताल की प्रधानता न देकर लय या धुन (ध्वनि) प्रधान होते हैं।'

आचार्य हजारी प्रसाद द्विवेदी का मानना है कि- 'ग्रामगीत आर्योंतर सभ्यता के वेद हैं।'

श्री कुन्ज बिहारी लाल का मत है कि- 'लोकगीत लोगों के उस जीवन की प्रवाहात्मक अभिव्यक्ति है जो सुरम्य प्रवाहों से बाहर या अधिक रूप से आदिम अवस्था में है।'

श्री सदाशिव कृष्ण फड़के इस विषय में कहते हैं कि- 'लोकगीत विद्या देवी के बौद्धिक उद्यान के कृत्रिम फूल नहीं, वे मानो अकृत्रिम निसर्ग के श्वास प्रश्वास है। सहजानन्द में से उत्पन्न होने वाली श्रुति मनोहरत्व से सच्चिदानन्द में विलीन हो जाने वाली आनन्दमयी गुफाएं हैं।'

कोमल कोठारी का मानना है कि- 'सामान्य लोक जीवन की पार्श्व भूमि में अचिन्तय रूप से अनायास ही फूट पड़ने वाले मनोभावों की लयात्मक अभिव्यक्ति लोकगीत कहलाती है।'

डॉ० तेज नारायण लाल शास्त्री जी कहते हैं कि- 'लोकगीत हमारे जीवन की प्रवाहात्मक अभिव्यक्ति है जो सुरम्य प्रवाहों के बाहर या अधिक रूप से आदिम अवस्था में है।'

महात्मा गांधी जी लोकगीत के विषय में कहते हैं कि- 'लोकगीत समूची संस्कृति के पहरेदार हैं।'

के. बी. दास का मत है कि- 'लोकगीत उन लोगों के जीवन का स्वतोदनीर्ण प्रवाह है जो आदिम अवस्था में जीवन व्यतीत करते हैं।'

श्री कुन्दनलाल उप्रेती का मानना है कि- 'लोकसंस्कृति, लोक विश्वास एवं लोकपरम्परा की रक्षा एवं निर्वाह करते हुए लोकजीवन अपनी रागात्मक प्रवृत्तियों की तत्स्फूर्त लयात्मक अभिव्यक्ति जिस माध्यम से करता है उसे लोकगीत कहते हैं।'

पाश्चात्य विद्वानों के दृष्टिकोण :

पाश्चात्य विद्वानों के मंतव्य दृष्टव्य है-

अर्थात् लोकगीत तो स्वतः जन्मा है।

अर्थात् आदि मानव के उल्लासमय संगीत को ही लोकसंगीत कहते हैं।

अर्थात् लोकगीत न ही नया है और न ही पुराना यह एक जंगली वृक्ष की भांति है जिसकी जड़ों में भूतकाल गहनता से दफन है और यह अपने में लगातार नई शाखें, नए पत्ते और नए फल लिए हुए हैं।

जीवन में सुख-दुःख की अनुभूति सहज और स्वाभाविक है। आनन्द में मनुष्य नाच गा उठता है। प्रसन्नता के क्षणों में उसका हृदय जो कुछ लयात्मक ढंग से गा उठता है यही गीत लोक प्रचलित होकर लोकगीत बन जाते हैं।

अनहद-लोक

ISSN : 2349-137X

किन्नौरी लोकगीत में किन्नौर का सरल व निश्चल जन-जीवन मुखरित हुआ है। कायड् यानि कि (नाटी) की सामूहिक पद संचालन की ध्वनि पर बिना किसी प्रयत्न के गीत अपने आप आकार लेता रहता है। ऐसे गीत प्रायः श्रृंगार कुछ सरल और प्राकृतिक सा किन्नौरवासियों के स्वभाव जैसा ही सीधा-साधा सा ही अभिव्यक्ति प्राप्त किए हुए हैं।

शब्द रचना एवं छंद विधान के अनुसार किन्नौरी गीत अद्वितीय होते हैं।

किन्नौरी लोकगीतों में लोककवि प्रसिद्धि की अपेक्षा नहीं रखता। जिस बात को लोग चर्चा का विषय बना लेते हैं तथा जिसमें समाज किसी कारणवश प्रभावित होता है वही घटना लोककवि की रचना के अधिक उपयुक्त रहती है। गांव के युवक तथा युवतियां किसी पंक्ति को लेकर अपनी भाषा में प्रचलित धुन के आधार पर लोकगीत का निर्माण करते हैं। उस गीत को आरम्भ में किसी मेले में दो-चार अथवा अधिक युवतियां गाती हैं और सुनने वाले उसकी धुन तथा कथानक को हृदयगम कर लेते हैं। दूसरे गांव में जब लोकगीत गाया जाता है तो उसमें कहीं-कहीं रूपांतर भी होते चले जाते हैं। क्योंकि धुन तथा कथानक को ही गायक तथा नर्तक अधिक महत्व देते हैं। यही कारण है कि एक ही गीत के अनेक रूपान्तर मिल जाते हैं युवतियाँ लोकगीत रचना में पटु होती हैं।

किन्नौर में कुछ व्यक्ति ऐसे हैं जो स्वयं ही लोकगीतों का निर्माण करते हैं और उसे युवावर्ग को सुनाकर तथा मेलों में गाकर उसका शुभारम्भ कर देते हैं। इस क्षेत्र में प्रसिद्ध गीत (थारू-गीथड्) यानि शेर के शिकार सम्बन्धी गीत के सम्बन्ध में कहा जाता है कि पांगी गांव के लोगों ने विशेष रूप से इस गीत की रचना करने के लिए आमन्त्रित किया था और उन्होंने मीरू गांव के एक व्यक्ति के द्वारा (शेर का शिकार) करने पर इस गीत की रचना की थी। हाडड् में एक अन्य लोककवि (हाड्पादिला) नाम के हैं जिन्होंने हाडड् की बोली में अनेक लोकगीतों का निर्माण किया।

गीत ने आतीय पद को दोहराते हुए अगले छन्द के पद-पाद से जोड़ने का वही ढंग दिखाई पड़ता है, जो भोजपुरी आदि के कितने जन-गीतों में पाया जाता है। इसमें संदेह नहीं है कि कथानक सामान्य होने की दशा में लोकगीत दीर्घायु नहीं होता। परन्तु यह बात सब प्रकार के लोकगीतों के सम्बन्ध में युक्तिसंगत नहीं है।

किन्नौर के लोकगीत सामान्यतः क्यों इतने अल्पायु है यह प्रश्न विचारणीय है। 'राहुल सांकृत्यानन' इसका कारण बताते हुए लिखते हैं कि किन्नौरी जनगीत इतने अल्पायु क्यों होते हैं? गायकों का यहाँ कोई विशेष वर्ग नहीं है। (परन्तु आधुनिक समय में गायकों का वर्ग है) जबानी ढलने से पहले प्रत्येक किन्नौरी नर्तकी है वैसे ही वह गायिका भी है। इसलिए वही गीत गाया जा सकता है वैसे ही वह गायिका भी है। इसलिए वही गीत गाया जा सकता है जो नर-नारियों के हृदय को आकृष्ट कर सकी। इन लोकगीतों के अल्पायु होने के विभिन्न कारण हो सकते हैं। यहाँ के लोककवि सृजनशील हैं। उन्हें नये-नये विषयों पर गीत रचना प्रिय लगती है। जो लोकगीत पुराने हो जाते हैं उनका स्थान नए-गीत ले लेते हैं, सामाजिक घटनाएँ लोक कवियों को नए-गीत बनाने के लिए आकृष्ट करती रहती है। इस क्षेत्र में लगभग 2000 गीत प्रचलित हैं, लोकगीतों के सम्बन्ध में लोकमानस की रूचि बदलती रहती है और लोककवि नए गीत बनाकर मनोरंजन के साधन ढूँढता रहता है क्योंकि लोकगीतों की रचना युवक तथा युवतियाँ करते हैं। अतः निर्माण के पश्चात् अन्य स्थानों के युवक-युवतियाँ उन्हें शीघ्र ही सीख लेते हैं। लोकगीत इतने सरल भाषा और लय में तैयार किये जाते हैं कि उनके प्रचार में कठिनाई नहीं होती, परन्तु उससे अधिक अच्छे कथानक तथा लोकधुन पर बनाए गए गीत उनका स्थान लेते हैं गीतों के अल्पायु होने के

का एक कारण यह भी हो सकता है कि इन गीतों की सामान्य बातें यथा भेंट का आदान-प्रदान, मंदिरों का निर्माण वस्त्रों की पसन्द तथा वंश वर्णन आदि सभी बातें दूसरे गीतों में ले ली जाती हैं। केवल कथानक की नवीन रहते हैं। परन्तु यह निश्चित है कि सभी किन्नर गीत अल्पायु नहीं होते। यह बात अक्षरतः सतय है कि किन्नर कण्ठ मधुर है। साथ ही अत्यन्त सरल और अकृत्रिम है। इसमें कोई उस्ताही कलाबाजी नहीं है।

किन्नौरी लोक गीतों में प्रणय निवेदन और प्रेमालाप सम्बन्धी कोई किसी प्रकार के कड़े बंधन न होने से उनके गीत उनके हृदय की बात सीधी तरह कह दिया करते हैं। उनमें हेर-फेर और कुछ बनाकर कहने की गुंजाइश नहीं रहती। ये गीत कब रचे गए, कौन संगीत कब कैसे अचानक विस्मृति के गर्त में चले गए हैं, कौन जाने हर वर्ष - नए गीत जन्म लेते होंगे तो कुछ भूल भी जाया करते होंगे। किन्नौर के इन सभी गीतों को लिखित रूप एवं रिकॉर्डिंग करके सुरक्षित रखने की आवश्यकता है।

इस प्रकार हम इस निष्कर्ष पर पहुंचते हैं कि लोकगीत प्रायः मनुष्य के सुख-दुःख के क्षणों के साक्ष्य रहे हैं। किन्नौरी लोकगीतों में किन्नौर की सरलता एवं निश्चलता के दर्शन होते हैं। इन साधारण गीतों का उद्देश्य भी अन्य प्रदेश के लोकगीतों की भांति उत्कृष्ट संगीत का प्रदर्शन करने की अपेक्षा भावाभिव्यक्ति करना ही है। यहाँ के लोकगीतों की प्रमुख विशेषताएं सरल धुन, लोककथाओं का वर्णन जीवन की घटनाओं से प्रेरित साहित्य तथा नृत्य की संगत इन गीतों को और भी विशिष्ट बनाता है। वर्तमान समय में शनैः शनैः लुप्त हो जा रहे किन्नौरी लोकसंगीत को संरक्षण की आवश्यकता है जिसके लिए प्रयास आरम्भ किए जा चुके हैं जिससे किन्नौरी लोकसंगीत किन्नौर प्रदेश की संस्कृति एवं सभ्यता को अक्षुण्ण बनाए रखने में अभूतपूर्व सहयोग देता रहे।

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लोक संस्कृति की संवाहक लोकगाथाएँ

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साराशः :

किसी भी देश की संस्कृतिक को जानना-समझना हो तो उस देश की लोकगाथाओं का अवलोकन करना चाहिए। क्योंकि लोकगाथाओं में उस देश की परम्परा, संस्कृति और परिवेश का अंकन अनिवार्य रूप से होता है। लोक संस्कृति का प्रौढ़ रूप लोक सहित्य है। उसमें समस्त जनसमुदायों का समागम होता है। लोक केवल वर्तमान नहीं है वह सुदूर अतीत के छोर से भविष्य तक की निरन्तरता को भी समेटे हुए है। उसमें प्रकृति के साथ-साथ अदिम जीवन को संजोये रखा है। लोकगाथाओं में स्थानीयता का रंग गहरा होता है। इनमें आस-पास की प्रथाओं एवं रीति-रिवाजों की सहज जानकारी प्राप्त की जा सकती है। लोक गाथाओं की विषयवस्तु विस्तृत होती है। लोकगाथाओं में सम्पूर्ण लोक समाज, रीति-रिवाज, सम्बन्ध संस्कार, त्योहार, रूढ़िया, परम्पराएँ आदि का चित्रण होता है। लोक संस्कृति को लोकगाथाएँ पोषित करती हैं। उन्हें अपने उदर में समाहित किए रहती हैं। अपने युग की सभ्यताओं और संस्कृतियों को समय पर अपनी परतों के तले दबाता हुआ सतत् बढ़ता रहता है। संस्कृतियों का यह दबा-कुचला शरीर लोकगाथाओं की अनतःचेतना बनकर एक युग से दूसरे युग की परम्परा एवं विकास की सूचना देता है। लोकगाथाएँ मौखिक परम्परा का निर्वाहन करती हुई लोक संस्कृति की संवाहक होती हैं।

बीज शब्द :

लोक संस्कृतिक, परम्पराएँ, अंकन, सभ्यता, अवलोकन, पीढी, बैलेड, कजलिया, विरासत।

“शुभ चिन्ह बनायओं, बनायओ रचि-रचि हाथा।
ताकि सनद रहे पीढी दर पीढी लोकगाथा॥”

लोक साहित्य जनजीवन से जुड़ी वेहद लोकप्रिय विधा को लोक गाथा कहा जाता है। इसका शाब्दिक अर्थः लम्बागीता है। इसका अंग्रेजी में बैलेड कहा जाता है। “लोकगाथाओं में लोककथाओं का पद्य रूप रहता है। जब कोई कथा पद्य रूप में लिख दी जाती है तो गाथा बन जाती है।” ये गाथाएँ किसी व्यक्ति विशेष की द्योतक नहीं होती अपितु अपने

कलेवर में सम्पूर्ण क्षेत्र को समाहित किये होती है। इनमें पीढी दर पीढी मानव जीवन का गौरवगान समाहित होता है। और अन्य कई महत्वपूर्ण गुण समाहित होते हैं।

गाँव में आज भी जब सभी लोग अपने काम से थके हरे जब अपने घर शाम को आते हैं तो उनको मनोरंजन की जरूरत होती है। वह अपनी थकान को मिटाने के लिए इन्ही लोकगाथाओं की शरण में जाता है और कुछ गीत गुनगुनाने लगता है। ये

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ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

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लोकगाथायें अक्सर गाँव में किसी चौपाल में सभी लोग एक साथ बैठ कर कोई एक व्यक्ति लोक गाथाओं को सुनाता करता है। बाकी सभी लोग ध्यान मग्न होकर उसे सुनते हैं। सुनाने वाला व्यक्ति इतनी रोचकता के साथ सुनाता है कि श्रोताओं में जिज्ञासा और कौतुहल उत्पन्न होती है। जिससे लोक गाथाओं को सुनने का आनंद बढ़ जाता है। विशेष रूप से सर्दी के दिनों में लोकगाथाओं सुनने-सुनाने का क्रम तीव्र हो जाता है।

लोकगाथाओं के माध्यम से ऐसा समाज हमारे समक्ष उभर कर आता है। जिसमें संस्कृति, परम्परा को निर्वाहन करने की अकूत लालसा होती है। धार्मिक तथा नैतिक भावना तो लोक समाज का प्राण है। “लोक साहित्य लोक संस्कृति को निर्माण करने का भी उत्तर दायित्व वाहन करता है और उसका निर्वाह भी वही करता सकता है। यद्यपि रूचि, लहर और कल्पना मात्र के लिए लोक साहित्य में कोई स्थान नहीं है। फिर भी लोक साहित्य जिस तरह से लोगों में घुल-मिल जाता है, उसमें कल्पना का भी अभाव नहीं और न बुद्धि तत्व की अवहेलना।”² भारतीय लोकगाथाओं की अभिव्यक्ति की परम्परा प्राचीन काल से पायी जाती है। यदि हम गौर से देखेंगे तो हमें वैदिक युग में शुभ अवसरों पर गाये जाने वाले गीतों के रूप में लोकगाथाएँ उपस्थित हैं।

प्रत्येक उत्सव एवं यज्ञ के आरम्भ में देवगाथा, वीरगाथा तथा अन्य गाथाओं का गायन एवं श्रवण होता था। चूर्ण कर्म संस्कार तथा गर्भवती स्त्रियों के मंगल प्रसव के लिए भी भिन्न-भिन्न कथा गीत गाये जाते थे। जिन्हें ‘पुसवन; कहा जाता था। इस प्रकार लोकगाथाएँ भारतीय मानुष के प्रारम्भ से ही उसके जीवन-मरण से जुड़ी हुई हैं। “पुराणों में सुवर्ण की गाथा कद्र एवं विनीता की गाथा इसके उदाहरण हैं पुराण शब्द पुराभाषण अथवा पुरानीयते से बना है। अतः अपने शाब्दिक अर्थ में पुराण प्राचीनकाल की वस्तुओं अथवा कथाओं में वेद, पुराण, इतिहास,

आख्यान तथा ब्राह्मण तथा ग्रन्थों में यत्र-तत्र लोक गाथाओं का इतिहास प्राप्त होता है।”³

बृज क्षेत्र में जन्म के अवसर पर प्रायः गीत गाये जाते हैं। लोक जीवन में पुत्र-पुत्री के जन्म के अवसर पर विशेष प्रसन्नता का शुभ अवसर आता है तो माता-पिता को खुशी का कोई ठीकाना नहीं रहता है। वह लोकगाथाओं के द्वारा अपने संतान के भविष्य की शुभकामनाएँ देते हुए अपनी संतान के आगामी भविष्य की कामना करते हैं। ऐसी ही लोकगाथा है कि जब पार्वती जन्म हुआ तो यथाशक्ति दान-दक्षिणा दिया गया जिसका यश लोक परम्परा में कुछ ऐसे गाया जाता है-

“सिवि तेरसि जनमीं कन्या।
घर के बिराम्हन बोलि लये।

चन्दन की चैकी डारि दई।
ऊपर गिलम बिछाइ दई।

हाथ जोरि बोल्यौ राजा-
“बैठि जाउ बिरमा ग्यानी”

पाँच मुहर जाने पाँच अशरफी
जो बिरमा दछिना दीनी।”⁴

प्रेमात्मक लोकगाथाओं में सारंग, भगवती देवी और कुसमा, हीर-रांझा, की लोकगाथाएँ जग जहिर हैं। इसी प्रकार वीर लोकगाथाओं में आल्हा, हरदौल की कथा विशेषा रूप से प्रसिद्ध है। रोमांच की लोकगाथाएँ में सोरठी की कथा आती है। कुछ लोकगाथाओं का विवेचन इस प्रकार है, जिनके माध्यम से हम लोकगाथाओं में लोक संस्कृति को समझ सकेंगे-

ढोला-मारू की लोकगाथा में बाल विवाह और स्त्री के करूण विलाप की कहानी है। जिसमें परम्परागत प्रेम और विरह को बाखूबी दर्शाया गया है। ‘ढोला’ नरवर राज्य के राजकुमार हैं और बचपन में उनकी शादी पिंगल देश की राजकुमारी ‘मारू’ से हो जाती है। उधर जब मारू की सभी सहेलियाँ एक-एक

करके अपने ससुराल चली जाती हैं तो मारू के भी मन में अपने प्रियतम से मिलने की उत्कंठा होती है। तो वह इस समस्या का हल अपनी भौजाई से पूछती है तब भौजाई से कहती है-

**“ने काहू गारी दर्ई रे भौजी ने चढ़ बताई आँख,
संग सहेली गौनों ले चली मारू डरी वर हीन॥”⁵**

भौजाई मारू को सारी बात को बताती है, और कहती की आप नरवर देश के राजा ढोला का सन्देश भेजकर बुला लें। जिससे वो आकर आपको विदा करा ले जायेंगे। मारू सन्देशा भेजती है पर उसका कोई उत्तर नहीं मिलता हैं तो मारू बेचैन हो जाती है और वह क्रमशः दूसरा एवं तीसरा सन्देश को लिखकर सुआ से भेजती है। तब भी ढोला की ओर से प्रतिक्रिया नहीं होती है तो मारू की बेचैनी की तीव्रता और बढ़ जाती है। तब मारू काका से कहती है कि आप जाओ और राजा नल के पुत्र अर्थात मेरे पति ढोला की खोज-खबर ले आइये और ढोला के लिए एक प्रेम पत्र भी लिखती है-

**“आम पके महुआ गदराने नींबू पर रस आए,
आप समय पर आइयों रे न तो सिपहिया मजा
लेंय।”⁶**

मारू ने कितने दर्द की बात कही। सचमुच प्रेम का जीवन एक आनंद का जीवन है। जब तक आपसी प्रेम न हों तो प्रेम किसी काम का नहीं, फिर चाहे कोई कितना अमीर हो कोई फर्क नहीं पड़ता है। समय रहते सभी का मोल हैं। समय निकल जाने पर उसका मूल्य कम हो जाता है। रेवा राजा नरवर की एक अगुली को मुँह में लेकर सोती है क्योंकि उसे डर कि नरवर कहीं उसे छोड़ कर चला न जाये। नरवर भी किसी तरह उसे छोड़कर आगे बढ़ जाता है। जब रेवा कों होस आता है तो परेशान होती है-

**“लौटे तो पोटे रानियां का भली रे अब चील
रही पे मड़राय,
नजरें तो परगई दोला माल पेरे अबे, आई
अटक परे प्राना।”⁷**

बाद मे राजा का रेवा से मिलन होता है और राजा उसे यह कहकर छोड़ देता है कि मैं तुम्हारे साथ बारह वर्ष सोया हुआ है किन्तु तुमने अभी तक कोई संतान नहीं दिया है। रेवा की करुणिक कथा स्रोताओं का मन मोह लेती हैं। एक स्त्री के लिए विवाह के पश्चात संतान न होना कितना दुखदायी होता है। उस स्त्री को समाज हेय दृष्टि से देखता है। ढोला-मारू की लोकगाथा में पत्नी और प्रेमिका के बीच में जूझता प्रेमी अपने कर्तव्यों का निर्वाहन करता है। कहने का तात्पर्य यह है कि प्रेम और वियोग आदिकाल से चला आ रहा है। नायक का अन्तिम समय में नायिका से मिलना इसस बाद का द्योतक है कि हमारी भारतीय परम्परा में प्रत्येक सुहागिन स्त्री चाहती है कि जब वह मृत्यु हो तो उसका श्रृंगार उसका पति करे। इस लोकगाथा में ढोला को अपने वंश वृद्धि की चिन्ता खाये जा रही है। यही हाल मारू का है कि यदि वह समय रहते अपने पति के यहाँ नहीं गयी तो उसके परिवार का क्या होगा? भारतीय परम्परा में पति-पत्नी के आपसी सुख-दुःख जीवन की आधारशिला होती है। लोकगाथाओं में इसका विधिवत चित्रण मिलता है।

‘आल्हा’ बुन्देलखण्ड में आज भी घर-घर पर आल्हा की लोकगाथा को सावन के महीने में गायन किया जाता है। आल्हा-उदल दो भाई थे दोनों अपनी वीरता के लिए विख्यात थे। दोनों युद्ध करते हुए वीरगति को प्राप्त हुए थे। आल्ह खण्ड में मुख्यतः बावन लड़ाईयों का जिक्र आता है-जैसे मड़ौगढ की लड़ाई, नैनागढ की लड़ाई, सिरसा की लड़ाई, गांजर की लड़ाई इत्यादि इत्यादि। यह लोकगाथा किसी भी व्यक्ति में वीरता का बोध कराती है। छोटी आयु में आल्ह-उदल का करिया से अपने बाप का बदला लेना और फिर महोबे की आन-बान को बनाये रखने के लिए आल्ह-उदल को याद किया जाता हैं। एक जनश्रुति है कि आल्हा की मृत्यु रक्षा बंधन के दिन हुई थी, इसलिए बुन्देलखण्ड में रखा बंधन के अगले

दिन कजलिया मनाई जाती है। जिसमें बहनें नागपंचमी के दिन जब गुड़िया लेकर गाँव के बाहर खलिहान में डालने जाती हैं तो वापस आते समय खेतों से मिट्टी लेकर आती हैं और उसमें गेहूँ बो देती हैं। यही गेहूँ रक्षा बंधन तक बड़े हो जाते हैं। जिसको बहने अपने भाइयों को खोटती हैं और बाद में किसी नदी, नहरे में उन्हें अर्पित कर देती हैं। कहा जाता है कि जब आल्हा नहीं रहे तो उनकी याद में बहने ये कजलिया मानती हैं। जब बहने अपने भाइयों को कजलिया खोटती है तो कहती हैं-

बाढो बाढों रे कजलिया रे
 बाढे मोरे भइया की उमिरिया हो
 भाई रहे, भतीजों रहे
 रहे सुहागीन भौजइयाँ रे।
 बाढो बाढों रे कजेलिया
 भात खवाउव नेग माँगे भनंजा
 देखि की नइहर की पवती
 सीझो मन जुडाय छाती
 काज करे पहिला पहुँचें मोरे भइया रे
 बाढो बाढों रे कजेलिया
 रच्यों काज. मोडा-मोडी
 लै आहियो चिकट भइया
 नहिं सासु माँरैय ताना हसिहैय ननदिया
 बाढो बाढों रे कजेलिया.....।”⁸

आल्हा-उदल के वीरता के गीत गाँवासियों के कंठहार हो जाते हैं। जिसको वे समय पर अपने सुविधानुसार गुनगना कर अपने श्रम का परिहास करते हैं-

“बारा बरस लौ कुरुर जीये, और सोरा लौं
 जिये सियार।
 बरस अठाराह क्षत्री जीये आगे जीयेँ को धिक्कार।”⁹

अनहद-लोक
 ISSN : 2349-137X

जब युद्ध होने लगा तो उस युद्ध की गति को देखते बनता है। वीर योद्धा दुश्मन सेना पर इस प्रकार से टूट पड़े हैं जैसे तमोली पान कतरता है किसान खेती काटता है, सरौता सुपारी काटता है, उसी प्रकार आल्हा-उदल ने युद्ध में शत्रुओं को काट दिया। यह युद्ध दुपहर तक चलता रहा। नदी का पानी लाल हो गया, अंत में विजय हुई और पिथौरा से मोर्चा हटा लिया गया। आल्हा-उदल की तलवार वैसी ही चमकती है युद्ध जैसे बादलों के बीच बिजली-
 “पान तमोली जैसे कतरें, जैसे खेती लुने किसान,
 सुआ सुपारी जैसे कतरें, त्यों दल काट करो खरियान
 एठे पहर भर चली लड़ाई, नदियाँ बही रक्त की धार
 देवी शारदा दाहिने हुई गई, मुर्चा हरो पिथौरा कार
 पानी लाल देख नदियाके, तब ऊँचे चढ़ देखन लाग
 गिजुली चमके ज्यों बादल में तैसी रन चमके
 तलवार।”¹⁰

भोजपुरी लोकगाथाओं में नैका बंजारा की लोकगाथा बहुत प्रसिद्ध है। लोकगाथा का तिलंगा बाछा (बैल) अदभूत है। वह नायिका फुलसेरी को अपनी बहन समझता है। वह अपनी बहन को सभी अवसरों पर निराश नहीं होने देता हैं। प्रायः रोटी-रोजगार को प्राप्त करने के लिए लोगों को अपने घर से बाहर जाना होता है। वह उनकी विवशता है। क्योंकि परिवार का भरण-पोषण करने के लिए कुछ न कुछ तो करना ही होगा। उसी सिलसिले में एक बनजारा बाहर जाता है। और अपने व्यापार को टिकाने के लिए आस-पडोस के लोगों से सम्पर्क करता है।

लोरिकाइन लोकगाथा में लोरिक एक सामान्य सा नगारिक होता है वह न तो कोई राजा है और न ही कोई सामंत है। वह एक सामान्य व्यक्ति की भाँति अपना जीवन यापन करता है। वह एक गाय चराने वाली का पुत्र है। वह अपनी कमियों के साथ अपना जीवन-यापन करता है। लोरिकाइन लोकगाथा की एक खास विशेषता है कि यहाँ केवल पुरूष ही नहीं शौर्यवान हैं बल्कि स्त्रियाँ भी शौर्यवान है। लोरिकाइन

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के अधिकांश स्त्री पात्र पढी-लिखे तो नहीं है किन्तु लोक व्यवहार में परांगत है। लोकानुभव से सम्पन्न हैं। लोरिकाइन की नायिका मांजरि लोरिक की तुलना में अधिक चतुर और और पराक्रमी है। इस प्रकार देख जाये तो इस लोकगाथामें स्त्री-पुरुष के समान गुण धर्मों के साथ-साथ प्रेम की वास्तविकता पर भी बल दिया गया है। लोक में प्रेम का अर्थ मात्र सहचर नहीं है अपितु आखिरी समय तक सम्बंधों का निर्वाहन करना होता है। लोरिक कहता है-

“सुनबे त सुन ब मामा कहल रे हमार,
धरव में धगड़िन (चमारिन) माता लेबू जो बुलाया।

हमरे धरमवा ए माता जँइहे हो नसाय,
घर के बहरवे धगड़िन के रखहु बिलमाया।”¹¹

निष्कर्ष के तौर पर हम कह सकते हैं। कि प्रत्येक भाषा में लोक गाथाओं का विपुल भण्डार होता है। जो विविध रूपों में मिलती है। कहीं-कहीं पर गई और सुनाई दोनों जाती है। सच्चे अर्थों में भारतीय लोकगाथाएँ लोक संस्कृति की संवाहक होती हैं। भारतीय संस्कृति का निर्माण लोकगाथाओं के गारे से होता है जिसमें परम्परा रूपी ईंट हमें अपने पूर्वजों की डेहरी से मिलती है। लोकगाथाएँ हमारे जीवन को अन्दर तक अह्लादित करती हैं और हमें जीवन दर्शन का ज्ञान कराती हैं तथा हमें सद् मार्ग पर चलने की प्रेरणा भी देती हैं। लोकगाथाएँ हमारी जिजीविषा को पुष्ट करती हैं और हमारे जीवन में प्रकाशपुंज की भाँति प्रज्वलित होकर हमारा मार्ग प्रशस्त करती हैं। लोकगाथाओं में पुरुष के पराक्रम के साथ-साथ स्त्री के पराक्रम का भी आंकन किया गया है। दलित, पिछड़ों की भूमिका भी अनिवार्यतः निहित की गयी है। किसी भी लोकगाथा में उसके सामाजिक परिवेश और तात्कालिक परिस्थितियाँ बहुत

मायने रखती है। क्योंकि वह लोकगाथा की परम्परा और संस्कृति को प्रदर्शित करती है। लोकगाथाओं में देश का वास्तविक इतिहास और सामाजिक, नैतिक आदर्श निहित होता है।

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The Food Habit of the Rabha Tribe in Assam

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Abstract :

The Rabhas are the prominent tribe in Assam. The Rabha tribe belongs to the Indo-Tibetan group. They are found in three states of India namely, Assam, West Bengal and Meghalaya. From the district of Nagaon in Assam this tribe their territory extended to Cachar, Sylhet in Assam and further South to Tripura. Rabhas are among the nine plain tribes and fourteen hill tribes of Assam. The Rabhas have similarities with other members of Bodo group such as Garos, Kachari, Mech, Koch, Hajong and others. The Rabha community have a rich and multi-faceted and culture of their own. The Rabhas have a healthy and traditional cooking system. The village economy is based on agriculture. In ancient time, the Rabhas bought nothing further than salt. Salt was not widely used among them. Moreover, in the past, they did not use mustard oil. No food fried in oil was included in their cooking system and foods are mostly boiled and roasted. The food habits of the Rabha tribe enrich the food culture of the entire North-East.

Key words :

Rabhas, Indo-Tibetan group, Traditional cooking system, Food habit, North-East

Introduction:

The Rabhas are the prominent tribe in Assam. The Rabha tribe belongs to the Indo-Tibetan group. They are found in three states of India namely, Assam, West Bengal and Meghalaya. From the district of Nagaon in Assam this tribe their territory extended to Cachar, Sylhet in Assam and further South to Tripura. Rabhas are among the nine plain tribes and fourteen hill tribes of Assam. The Rabhas

have similarities with other members of Bodo group such as Garos, Kachari, Mech, Koch, Hajong and others. The Rabha community have a rich and multi-faceted and culture of their own. The Rabhas have a healthy and traditional cooking system. The village economy is based on agriculture. In ancient time, the Rabhas bought nothing further than salt. Salt was not widely used among them. Moreover, in the past, they did not use mustard oil. No food fried in oil was included in their cooking

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ISSN : 2349-137X

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system and foods are mostly boiled and roasted. The food habits of the Rabha tribe enrich the food culture of the entire North-East.

The Food Habit of the Rabha Tribe in Assam :

The Rabhas are the primordial cultivators. They depend on cultivation for their foods. No mustard oil and salt was used in their foods. 'Khaar' (a traditional Alkaline) was the main ingredient in their dishes. To make 'khaar' (alkaline) they burnt bamboo trees, Hamilton's bamboo, in the sun or sesame-mustard-black lentil's garbage. They placed the whole 'khaar' in an alkaline shaker, mixed it with a little water, and collected the 'khaar' (alkaline) for the curry dish. They were mixed with rice flour and kneaded in a curry with 'khaar' (alkaline) and such dish is called 'Bamchikali' or 'Pithali'. Some dishes are made with rice flour alone without 'khaar' (alkaline). This is how they cook sour dishes in a particular way. In some dishes which are cooked with rice flour they included oil fried meat. 'Pithali' is prepared in different ways among the Rabhas. Some dishes very edible which are cooked with black lentil's 'pithali', chicken, pork or snail shells or dried fish. Black lentil's 'pithali' was considered to be offered as tarpan for the dead. 'Jim tenga pithali' cooked with large raw fish is another edible dish. On the other hand, dishes are cooked with 'Lai Xak' (mustard green) or 'Ban lai pithali' with small fish are excellent dishes.

If there is too much of fish or meat, they put it in plain water with salt to make half-cooked to eat next day. This half-cooked system is called 'Rasikai'. Again

the method of frying meat fat dry without adding oil is called 'Jaoraikai'. The method of cooking Sindal in water with salt and chilly is called 'Aotaikai'. On the other hand they used to cook 'Kangkarangchi' in water with salt, chilly, khaar (alkaline), peepal, papaya flower, 'bahak' (one kind of food ingredients found in Assam), 'titaphul or titapat' (bitter flower or bitter leaf, one kind food name which is found in Assam). 'Kharaji' is a special sauce made of pig's blood, veins and dough and mixed with rice flour and fried in oil.

'Labrabaji' is a dish which is made by mixing various vegetables. Among the Rabhas non vegetarian dishes are called 'Mi Gin Kukai' and vegetarian dishes are called 'Mi Mishi or Mayakantang'. Some cooking methods are prepared and used for specific purposes. In 'Gohali Deor Puja' (an ethnic ritual) a dish is served which is made by bananas - without adding oil-turmeric. Similarly one more dish is cooked without adding oil, turmeric, salt etc. for the worship for death people. The deceased is usually offered rice, boiled eggs, 'matimahor pithali' (special food made by black lentil). They cooked 'dorone', 'tita mora' or 'khukutar kharali' (spinach found in Assam) for treating colds and coughs.

The Rabhas use more or less all kinds of leaves, fruits, potatoes like edible root, mushrooms, forest oil stems, bamboo carrots, elephant apple, 'tita vekuri' (one kind of bitter plant), 'tatwa tita' (kind of bitter plant), 'titamorar kuhipat' (kind of bitter plant), death tangled leaf and sheed, forest mustard leaf and mustard green's leaf, tamarind, banana stem etc. They chop these leaves in different ways. There are also various rules for chopping fish and meat. In case of very small fish, remove

the stomach or not in groups, remove the ears and flowers of striped dwarf catfish, remove the skin of barbed fish like olive barb etc., sew the seed bark of fish like ocellated puffer fish-gangetic mudeel, and cut the neck and mouth cover of snails, cut the neck and remove the mouth cover, anal cover of crabs, claw cut in half, remove the feathers of the 'nimkuri water bird' and chop it. Instead of sewing the skin of the chicken, the feathers are plucked or soaked in hot water or burnt, the veins are removed from the lower stomach and cut off. Then cuts the meat into pieces. The liver, spleen, mouth, bum, wings etc. are all cut out. In case of pigs, the skin is burnt and cleaned, the stomach is cut, the liver, spleen, etc. are removed and then the foretail is tail cut separately. When this meat is served at the public feast, the necessary pieces of meat are set aside in advance. Among the Rabhas cooking methods apart from making curry these include are important cooking rice, boiling it, steaming it, frying it, shelling it, putting it in leaves, putting it in a pot, cooking it in ashes, baking it in banana leaves etc. are different types of making curry. The Rabha people like to have 'poita bhat' (cooked rice soaked and fermented in water) in summer and soft liquid rice in winter. Cooked foods include wood potatoes, forest potatoes, potatoes, sweet potatoes, edible roots, jackfruit's seed, corn, eggs, monitor lizard's eggs, turtle's eggs, raw banana etc. They are eaten mashed with salt and rice. They also cook foxtail millet, rice flour etc. in packages tied in banana leaves. The cakes cooked in this way are called 'bamrokai' or 'bamtuplla'. They heat water in a lower pot, place perforated clay pot on top and

steam the trellis with rice flour and this is called 'pongna rukai'.

Fried foods include fried rice 'guta korai', fried lentil, fried sesame, maize or 'bazra akhoi' (it's a kind of puffed rice) fried. They are used to make 'khandoh' from brown rice and 'chira' (poha) from paddy. Fish, meat etc. are fried in oil as well as in the shell. This is called 'khondati jaokai'. There is also a tradition of frying jackfruit's seeds, pumpkin's seeds, tamarind's seeds etc. In cooked food include fish in leaves and various types of cakes.

Usually the Rabhas chop, wash and wrap some small fish in banana leaves and star leaves with salt, turmeric, onion, spices and pressed by a heavy object inside a hot shell. The fish inside is cooked by stringing it up and down a few times. It is then served with mashed rice. The Rabhas also eat ocellated puffer fish, flying barb, gangetic mudeel, 'amoroli top', fish' eggs, spleen of goat-chicken.

All food items from 'chungu rice' to sacrificial offerings can be prepared by the custom of cooking in the 'chungu'. They are usually filled with sacrificial meat, rice flour mixed with fern etc. and strongly covered with sweet leaves on a 'chungu' and cooked on a fire. Keep the bamboo stick away from time to time to prevent it from burning. The cooked 'phochak chungu' is cut out and offering to the Gods and Goddesses.

The use of burning is the most common in Rabha folk life. The Rabhas have a traditional custom of cooking raw fish and meat roasting in large snail shell, which can be peeled and mashed with salt and

chilli. They also have an ancient taste of roasting dried fish, meat, grasshopper, cricket, chilli etc. over a fire. They even roast crabs, fish, brinjal, chicken's leg, goat's leg etc.

There is also uniqueness among the Rabhas in serving of food. The Rabhas eat three meals of rice in the morning, noon and night. There is a rule of giving and arranging it in a plate for each member of the family and distributing it carefully among the present people. In case of absence people, the food is kept on 'aataal' (part of house) and covered with 'done' (type of plate). In preparing of food, although food is prepared by main chief but in the time of serving everyone helps her. The Rabhas also have a special method of arranging rice on their plates. Usually, the left half of the plate is filled with rice and then main curry is poured into the empty part on the right. The conjunction of the two is opened with rice and placed in a mashed potato. Drinking water is carefully served separately in a 'lota' (kind of drinking pot). 'Marbhat' (kind of rice) is usually served hot on banana leaves. Instead of that, it is customary to eat burning dried fish and meat. During the public feast the women prepared rice take in the one hand and the curry in the other hand and distributed it on 'dona' and banana leaves. It is customary to people sit in the special seats according to their ages and beliefs and offering 'agorah bhat' (one clutched rice in quantities) in the name of Gods before eating. It is compulsory to distribute wine in clay tubular pots at banquets. There is no custom among the rabhas of fasting on full moon or new moon. But for special reasons, they fast for one or two meals of rice.

Usually of the house or village it is customary to fast for a meal of rice in the noon until the performing funeral ceremonies of adult. People who participate in special prayers should fast, especially until the worshiper offers the prayer sacrifice. Some of the priests eat only rice and water cooked by own a week in advance. They don't like to eat with other people's hands. The Rabhas like to eat spicy, bitter-sour. However only certain dishes are balanced with certain fish or meat. Pork is eaten with 'bahgaj' or 'jim tenga' (kind of food ingredients), snails and chicken with black lentil, crabs and raw and some small fish with sour vegetables, dry fish with bitter vegetables like 'khukuta' (found in Assam), mushroom or 'kochuloti tenga' (found in Assam). Instead of lemon juice, they also like to eat black lentil's cake and ripe tamarind seeds mashes. They do not eat raw vegetables such as salads or any sweets with rice. Instead of that, they eat wine. After eating rice, they cleanse their mouth with 'betelnut-pan leaf'. Some take pills or 'hookahs-sillim'.

The Rabhas are pounding their daily needed rice by daughters and daughter-in-laws in 'ural' (a container usually made of iron or wood) for one week or fifteen days. 'Korai guri' is prepared from dry fried rice by grinding. 'Khandah' is prepared by grinding brown rice soaked in water. The 'chira' is prepared by frying the soaked paddy and crushing it flat. The women work together to prepare the rice and rice flour needed for the public feast and the publicly grinding rice process is called 'jektina mai chukai'. The rice flour is grinding on the day of feast. On the other hand, priest have to grind the rice flour offered as some of the prayer offerings.

The rice flour required for the wine cake should be prepared in a similar manner.

Conclusion :

The traditional foods of Rabha tribe in Assam are now moving towards modernity. Because of globalization and fastest development in the world, it is seen that various type of foods are available in the market. Despite of all these, the Rabha people like their traditional foods and now a day they are experimenting new with their foods so that Rabha traditional foods can compete in the global competition.

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हरियाणवी लोक-साहित्य के अनुवाद की आवश्यकता : पंडित लखमीचंद के विशेष संदर्भ में

प्रिया

शोधार्थी

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डॉ. निशा शर्मा

सहायक आचार्य

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सारांश :

इस बात में कोई संशय नहीं कि भारत की भाषाई व सांस्कृतिक विविधता भारत को विश्व के अन्य देशों से अलग बनाती है। भारत बहुभाषी देश होने के बावजूद मानवीय मूल्यों व संवेदनाओं के स्तर पर गहन रूप से जुड़ा हुआ है। साहित्य मूलतः मानवीय संवेदनाओं व संस्कृतियों को अपने भीतर सहेजता व संरक्षित रखता है। अतः इस स्तर पर आकर हमें अनुवाद की आवश्यकता महसूस होती है। ताकि हम दूसरी संस्कृतियों को समझ सकें और भाषाई विविधता के बावजूद एक दूसरे से अपना संबंध स्थापित कर सकें। संस्कृति व मानवीयता की दृष्टि से लोक-साहित्य सबसे अधिक प्रगाढ़ व श्रेष्ठ नजर आता है। लोगों को उनकी मूल जड़ों से जोड़ने के लिए लोक-साहित्य के अनुवाद की आवश्यकता अधिक है। इस लेख के माध्यम से लोक-नाट्यकार पंडित लखमीचंद द्वारा रचित साहित्य के अनुवाद की आवश्यकता व आज के समय में उनकी प्रासंगिकता को समझा जा सकता है।

प्रमुख शब्द :

लोक, संस्कृति, अनुवाद, लोकनाट्य, लोकगीत, परस्पर संबद्धता

रवींद्रनाथ टैगोर का एक गाना गुनगुनाते सुनकर मुझसे दादी ने पूछा 'छोरी, यो कोणसा गाणा गान लाग रही है, मैंने बताया कि दादी ये एक बंगाली गाना है, एकला चलो रे..... इसका मतलब है जीवन में अकेला चलना चाहिए, कोई किसी के साथ नहीं आता। इसलिए किसी के साथ की अपेक्षा किए बिना हमें अच्छे काम करते जाना चाहिए। दादी ने कहा कि ये बात तो माहरे लखमीचंद जी भी कह गए थे कि माँ-बाप होवे जन्म देन के, नहीं कर्म के साथी। मतलब माँ-बाप आपको जन्म दे सकते हैं लेकिन आपके कर्म तो आपको ही करने हैं और उनका फल भी तुम्हें ही भोगना है। इतनी देर में पड़ोस वाली

चाची की आवाज आती है जो बिहार से हैं और अपनी बोली अंगिका में कहती है बेटा, अकेल्ले ऐलच्छे अकेलएल जैभ। इसका अर्थ है मनुष्य अकेला ही पैदा हुआ है और अकेला ही मरेगा; न कोई उसके साथ आया है और न कोई उसके साथ जाएगा; कर्मफल उसे अकेला ही भोगना है।² कुछ देर आपस में बातें करने के बाद जब मैं कमरे में आई तो विचार आया कि किस प्रकार एक ही बात को तीनों भाषाओं में अलग अलग तरीके के कहा गया है। भाव वहीं हैं लेकिन भाषा के स्तर पर तीनों एक दूसरे से बिल्कुल भिन्न। लोक-साहित्य में विद्यमान ये ज्ञान जब अनूदित किया गया तब लगा कि आज हम जिन बातों को

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

UGC CARE - Listed Journal

अपनी किताबों या सोशल मीडिया से सिख रहे हैं वो सब पहले से हमारी लोक-भाषाओं में विद्यमान है। इसलिए लोक साहित्य का सही अनुवाद करना महत्वपूर्ण है ताकि मूल भावनाएँ, संस्कृति और भाषा का सम्मान किया जा सके।

शब्द संस्कृतियों को जोड़ने का कार्य करते हैं। अनुवाद करते समय अनुवादक का स्रोत भाषा व लक्ष्य भाषा दोनों भाषाओं की संस्कृतियों से परिचित होना जरूरी है। इसलिये अनुवाद न केवल एक भाषा को दूसरी भाषा में परिवर्तित करता है बल्कि दो संस्कृतियों को आपस में जोड़ने का कार्य भी करता है। भारत सरकार के वैज्ञानिक एवं तकनीकी शब्दावली आयोग में अनुवाद कार्य के विशेषज्ञ के रूप कार्य कर चुके प्रसिद्ध भाषा शास्त्री डॉ. हरिमोहन सिंह ने अनुवाद को एक भाषिक प्रक्रिया कहा है। 'अनुवाद से तात्पर्य है, किसी एक भाषा में जो कहाँ गया है, उसे दूसरी भाषा में कहना। यानी, अनुवाद एक भाषिक प्रक्रिया है अथवा भाषिक प्रक्रिया का परिणाम है, जिसमें किसी एक भाषा में की गई अभिव्यक्ति को दूसरी भाषा में बदला जाता है। यह अभिव्यक्ति का बदलना वस्तुतः भाषांतर करना है, आर्थन्तर करना नहीं है।'³ इस परिभाषा से परिलक्षित होता है कि अनुवाद में बात का अर्थ नहीं बदलना चाहिए, परिवर्तन सिर्फ भाषिक संरचना के स्तर पर आता है न कि भाव के स्तर पर। अनुवाद का एक अन्य नाम भाषांतर इसी आधार पर रखा गया है। 'भाषा ध्वन्यात्मक प्रतीकों की व्यवस्था है और अनुवाद है इन्हीं प्रतीकों का प्रतिस्थापन अर्थात् एक भाषा के प्रतीकों के स्थान पर दूसरी भाषा के निकटतम (कथनतः और कथ्यत) समतुल्य और सहज प्रतीकों का प्रयोग। इस प्रकार अनुवाद निकटतम समतुल्य और सहज प्रतीकन है।'⁴ यहाँ शब्दों के चयन को अनुवाद प्रक्रिया में विशेष महत्व दिया गया है। क्योंकि शब्द केवल वर्णों का समूह भर नहीं होता बल्कि अपने साथ संस्कारों की एक लंबी परंपरा लेकर चलते हैं। इसलिए अनुवाद प्रक्रिया के समय ऐसे शब्दों को चुना जाता है जिससे

स्रोत भाषा के भावों के सम्प्रेषण में कोई परिवर्तन न आए। तकनीकी व वैज्ञानिक अनुवाद में सबसे बड़ी चुनौती पारिभाषिक शब्दावली के निर्माण की है। इंजिनियरिंग व मेडिकल के क्षेत्र में हिन्दी माध्यम से शिक्षा सुलभ कराने के पीछे जो सबसे बड़ी समस्या है वह यही पारिभाषिक शब्दों के निर्माण की है। तो वहीं दूसरी ओर साहित्यिक अनुवाद में सर्जनात्मकता सबसे महत्वपूर्ण पक्ष है। और लोक साहित्य के क्षेत्र में केवल सर्जनात्मकता ही नहीं बल्कि उस लोक भाषा के संदर्भों व अभिप्रायों को समझना भी उतना ही जरूरी है। अनुवाद भाषा के शब्द-भंडार को भी बढ़ाता है और भाषा को सशक्त बनाता है।

हरियाणवी लोक साहित्य के विशेषज्ञ के तौर पर जाने जाने वाले डॉ जयभगवान गोयल ने लोक साहित्य को परिभाषित करते हुए कहा है 'लोक साहित्य में जीवन की सच्चाइयों, आस्थाओं, अनुभवों और विश्वासों आदि की निश्चल, उन्मुक्त एवं स्वच्छंद अभिव्यक्ति होती है। उसमें नदियों का उद्यम वेग, निर्झरों की चंचलता, मधुमास की मादकता, चाँदनी की स्निग्धता, आम्रमंजरी की महक, कोयल की कू, पपीहे की पुकार, मिट्टी की सौंधी खुशबू एवं गुलाब की सुगंध समाई होती है। उसमें धमाल और लूर की लय, मंजीर और डफ़ की तान सुनाई पड़ती है।'⁵ हरियाणवी लोकसाहित्य का महत्व उसकी सांस्कृतिक विरासत को जीवंत रखने में है। यह साहित्य स्थानीय लोगों के जीवन, समाज और ऐतिहासिक परिप्रेक्ष्य को अद्वितीय रूप से प्रकट करता है। अनुवाद के माध्यम से इसे अन्य भाषाओं और समुदायों के साथ साझा किया जा सकता है, जिससे सांस्कृतिक विनियम व भाषा के सशक्तिकरण को भी बढ़ावा मिलता है। हरियाणवी लोकसाहित्य के अनुवाद में कई चुनौतियाँ भी हैं, सबसे पहले भाषाई अभिव्यक्ति की चुनौती है, क्योंकि लोकसाहित्य में स्थानीय भाषा का व्यापक उपयोग होता है जिसे सही ढंग से अनुवाद करना मुश्किल होता है। मूल साहित्य की भावनाओं और गाथा के रूप को समझना होता है ताकि उसे सही

हंग से अनूदित किया जा सके। स्थानीय परिप्रेक्ष्य की सही समझ का होना भी अनुवादक के लिए बहुत जरूरी है।

दादी ने जिन पंडित लखमीचंद की बात की वे हरियाणवी लोक-साहित्य की एक ऐसी शिखरयत है जिन्होंने हरियाणवी लोक-साहित्य को एक विशेष मोड़ दिया। 'सांग' जो हरियाणवी लोक साहित्य की एक विधा है जिसमें नाटक, संगीत व नृत्य तीनों का समावेश होता है। सांगों के कथानकों में लोकरुचि के अनुकूल रूढ़ियों का प्रचुर प्रयोग किया जाता है। संभवतः किसी भी सांग का कथानक ऐसा नहीं होता, जिसमें किसी न किसी लोक रूढ़ि का समावेश न हुआ हो।⁶ आज सांगों का जो स्वरूप व प्रासंगिकता बनी हुई है यह इन्हीं के कारण है। इनका जन्म हरियाणा के गाँव जाटी, जिला सोनीपत में हुआ था। लगभग 43 वर्ष की आयु में इनका निधन हो गया था, लेकिन अपने छोटे से जीवनकाल में इन्होंने अपने हुनर से इतना यश प्राप्त कर लिया कि आज भी हरियाणा में उनका नाम सभी को याद है और उनकी कही बातें यहाँ के घरों में आसानी से सुनी जा सकती हैं। एक लोक साहित्यकार की इससे बड़ी प्रसिद्धि और क्या हो सकती है? इन्होंने लोगों को अपने सांगों द्वारा सबसे अधिक मोहित किया। पहले पहल इन्होंने मनोरंजन की दृष्टि से सांगों का गायन शुरू किया था, लेकिन जब इन्हें एहसास हुआ कि इनके द्वारा गाए जाने वाले एक-एक शब्द का जनता पर इतना गहरा असर पड़ता है तो इन्होंने अपने सांगों व भजनों द्वारा सामाजिक सुधार की दिशा में महत्वपूर्ण कार्य किया। समाज को एक नई दिशा प्रदान की। लोगों को नैतिक-अनैतिक कार्यों के बारे में समझाया और हरियाणवी संस्कृति को भी एक आवाज प्रदान की। 'कभी-कभी कला के इतिहास में कुछ एक ऐसे चमत्कारिक व्यक्तित्व उभरते हैं, जो स्वयं ही इतिहास बन जाते हैं। हरियाणवी लोक-नाट्य के इतिहास में भी एक ऐसी घटना घटी जब सोनीपत जिले का एक अनपढ़ ग्वाला प्रकाश-बिम्ब

बनकर आया और हरियाणवी लोकनाट्य के सम्पूर्ण शिल्प-विधान को अपने प्रवाह में बहा ले गया। वह था हरियाणा का सर्वश्रेष्ठ लोक-नाट्यकार पंडित लखमीचंद।'⁷ एक अन्य साहित्यकार ने पंडित लखमीचंद की प्रतिभा पर प्रकाश डालते हुए कहा है कि 'पंडित लखमीचंद जी ने इस क्षेत्र में एक दिशा दी। उन्होंने सांग को जो अभी पौराणिक एवं धार्मिक आख्यानों पर आधारित थी, एक उन्मुक्त क्षेत्र में ला खड़ा किया। जीवन के साथ उनका संबंध स्थापित कर दिया। प्रेम और यौवन जो ग्रामीण जीवन की दो विभूतियाँ हैं, उनका अच्छा संयोग सांग में देखने को मिला है।'⁸

लोक साहित्य का अनुवाद करना अनेक कारणों से महत्वपूर्ण है। पहले तो यह साहित्यिक रूप से महत्वपूर्ण है क्योंकि इसमें समाज की भावनाओं, विचारों और इतिहास का समर्थन होता है। इसके माध्यम से लोग अपनी संस्कृति के प्रति समझ और सम्मान व्यक्त करते हैं। दूसरा, साहित्य की एकता और विविधता को विश्व के साथ साझा करने में मदद करता है। यह विभिन्न भाषाओं और समुदायों के बीच सांस्कृतिक विनियम को बढ़ावा देता है। एक स्थान पर अच्छे कर्म और गौ सेवा की महिमा का गुणगान करते हुए वे कहते हैं कि

**गौ ब्राह्मण साधु की सेवा अतिथि टहल बजाणे से।
तीन जन्म के पाप कटेंगे ईश्वर के गुण गाणे सै।
आपस के मैं रलमिल के तुम धर्म कर्म मर्याद करो।
समुद्र केसी झाल भूलगये फेर धर्म को याद करो।
गौ बाह्यण साधु सेवा मैं न कड़े वाद विवाद करो।।'**

आज के समय में जब चारों ओर अधर्म बढ़ रहा है और लोगों के मन में इतनी अशान्ति फैली हुई है तब इस बात की जरूरत और ज्यादा महसूस होती है। मनुष्य को आपस में मिलजुल कर खुश रहना चाहिए और धार्मिक कार्य करने चाहिए। एक दूसरे की प्रगति को देख कर ईर्ष्या नहीं करनी चाहिए। गाय जिसे सनातन धर्म में सबसे ऊपर का स्थान

दिया गया है उसकी सेवा करनी चाहिए। गाय, ब्राह्मण व साधु की सेवा में कभी भी पीछे नहीं हटना चाहिए। एक अन्य स्थान पर लखमीचंद एक भजन के द्वारा लोगों को माता-पिता की सेवा करने के लिए कहते हैं। आज के समय में जब वृद्धा आश्रमों में वृद्धों की संख्या बढ़ रही है तब लोगों को यह समझना जरूरी हो जाता है कि माता पिता की सेवा से बढ़कर कोई भी पुण्य नहीं है और उनके चरणों में ही स्वर्ग है। मनुष्य को यज्ञ, दान, हवन, तप आदि चीज़ें जरूर करनी चाहिए। इससे जीवन में सुख व शांति बनी रहती है।

कर्म धर्म और राजनीति का कार्य मनुजी ने निरणआ यज्ञ दान हवन तप भजन व्रत का ठीक संकल्प करणा गौ गंगा गायत्री हृदय श्रद्धा प्रति सुमरणंआ माता पिता अतिथि की सेवा नित प्रति हृदयधरणा।¹⁰

ये सब बातें जनसाधारण को जाननी बहुत जरूरी है। लेकिन केवल भाषा के सीमित ज्ञान के कारण इसे सभी नहीं जान सकते हैं। इसलिए अनुवाद की आवश्यकता महसूस होती है। ताकि लोग इस प्रकार की चीजों से भी अवगत हो सके। उपर्युक्त रागनी के अंश का अर्थ है कि आजकल के सभी रिश्ते सिर्फ नाम के रह गये हैं। लोग मुहँ पर अच्छा बनते हैं और फिर समय आने पर विश्वासघात करते हैं। शुरुआत में अपने दोष छुपा लेते हैं और अच्छे बनने का दिखावा करते हैं। लखमीचंद ऐसे लोगों से सावधान होने के लिए कहते हैं, जो निपट कपटी है और दोस्ती जैसे पवित्र रिश्ते को नहीं समझते। सिर्फ दोस्ती से फायदा उठाने की ताक में रहते हैं।

लेणआ एक ना देणे दो दिलदार बनै हांडें सै। मन मैं घुंडी रहे पाप की यार बनै हांडे सै। नई-नई यारी लागे प्यारी दोष पाछले ढक ले। मतलब खातर यार बने फेर थोड़े दिन में छिक ले।¹¹

ऐसा नहीं है कि अन्य भाषाओं में यह बात न कहीं गई हो लेकिन जिस भाव व तीक्ष्णता के साथ यहाँ ये बात कहीं गई है वो अलग ही है। हरियाणवी भाषा के जानकार इस भाव को एक क्षण में समझ

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ISSN : 2349-137X

जाएंगे लेकिन अन्य भाषियों के लिए यह थोड़ा मुश्किल होगा। यहाँ अनुवादक की भूमिका महत्वपूर्ण हो जाती है। दूसरी भाषा में ऐसे ही शब्दों को ढूँढ कर लाना जो इनके समतुल्य हो अनुवादक के लिए जरूरी हो जाता है वरना वह अपने लक्ष्य की प्राप्ति में असफल हो जाएगा और पाठकों व सुनने वालों तक अपना संदेश सम्प्रेषण नहीं कर पाएगा। देश के निर्माण में जातिवाद व सांप्रदायिकता रुकावट बने हुए हैं। इन पर प्रहार करते हुए लखमीचंद जी ने कर्म को बड़ा बताया है। उनका मानना था कि मनुष्य द्वारा किए गए कर्मों के आधार पर ही उसका मूल्यांकन करना चाहिए।

उच्च नीच कर्मों से होते यों वेदों ने फरमाए। जन्म जात का जोर चले ना कर्म ही बड़े बताए।।

बाल्मीकि ने करया कर्म भील का इसलिए भील कुहागया।

शिक्षा लागि सप्त ऋषियों की करण तपस्या लागया।¹²

ऊपर देखे गए उद्धरणों से हम कह सकते हैं कि ये बातें आज के समय में भी उतनी ही प्रासंगिक है जितनी पहले थी। इस भौतिकतावादी युग में चारों ओर पैसे व भौतिक सुख-साधनों की अंधी दौड़ है, लेकिन अधिकांश लोग सुकून व शांति से वंचित हैं। जीवंतता व शांति के लिए मनुष्य अपने अंतर्मन की ओर झाँकता है और लोकसाहित्य की ओर देखता है। जो जीवंतता व खुशी हमें लोक कथा, लोक भजन, लोक गीत सुनकर मिलती है वह उसी प्रभाव के साथ किसी अन्य साहित्य में हमें महसूस नहीं हो सकती। इसके साथ-साथ आज सोशल मीडिया के प्रभाव से भी कोई नहीं बचा है ऐसे समय में भी यह आवश्यक हो जाता है कि हम एक दूसरे की संस्कृतियों से परिचित हो। संस्कृतियाँ एक समुदाय को दूसरे समुदाय से जोड़ने में सबसे अधिक कारगर साबित होती है, और लोक-साहित्य के अनुवाद द्वारा संस्कृतियों का आदान-प्रदान सहजता व सुगमता के साथ किया जा सकता है। लोक-साहित्य का अनुवाद उपलब्ध न

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होने के कारण इसका क्षेत्र बहुत सीमित हो गया है। अब्बल तो लोक-भाषा में लिखित रूप में कम ही साहित्य उपलब्ध हो पाता है। उसके बाद उसका अनुवाद सहज रूप से शायद ही उपलब्ध हो पाता है। इस समस्या का समाधान अनुवाद के क्षेत्र में अच्छा कार्य करके किया जा सकता है। भावनाओं को उसी रूप में पाठकों तक पहुँचाना साहित्य के अनुवाद की सबसे बड़ी चुनौती है, लोक-साहित्य में तो यह चुनौती और अधिक बढ़ जाती है क्योंकि यहाँ भावनाओं के साथ-साथ संस्कृतियों का भी मूल रूप में संरक्षण करना अनिवार्य है। लोक-साहित्य के अनुवाद हेतु एक ऐसे अनुवादक की आवश्यकता है जिसे स्रोत व लक्ष्य दोनों भाषाओं का भली-भाँति ज्ञान हो। जो दोनों भाषाओं की सभ्यता व संस्कृति से स्वयं परिचित हो। तभी वह अपने लक्ष्य को प्राप्त कर सकता है क्योंकि अनुवाद भावनाओं को समझने व समझाने में एक महत्वपूर्ण भूमिका अदा करता है। यदि स्रोत भाषा की भावनाएँ अपने उसी स्वरूप में अनूदित भाषा के पाठकों तक नहीं पहुँच पाती तो वह एक असफल अनुवाद कहलाएगा।

निष्कर्ष :

लखमीचंद के साहित्य के विभिन्न आयामों और आज के समय में उनकी प्रासंगिकता को देख कर हम कह सकते हैं कि उनके साहित्य को सिर्फ एक क्षेत्र विशेष के कुछ ही लोगों तक सीमित नहीं रहना चाहिए बल्कि अनुवाद प्रक्रिया द्वारा सभी लोगों को उनके साहित्य से परिचित होना चाहिए। सिर्फ हरियाणवी ही नहीं प्रत्येक लोक भाषा के साहित्य के अनुवाद की आवश्यकता आज के समय की मांग है। आज की पीढ़ी भौगोलिकरण और वैश्वीकरण के इस युग में खुद को अपनी जड़ों से कटा हुआ महसूस करती है

इसलिए अनुवाद द्वारा लोक साहित्य के संरक्षण के साथ-साथ सभी लोगों तक इसे पहुँचाया जा सकता है। इससे अन्य लोक भाषाओं के साहित्य को भी अनूदित करने के लिए प्रेरणा मिलेगी। अपनी भाषाओं का सम्मान करना किसी भी राष्ट्र के सांस्कृतिक मूल्यों की जीवंतता के लिए बहुत आवश्यक है। अनुवाद द्वारा हम अपनी भाषाओं का सम्मान व उसकी पहुँच को बढ़ा सकते हैं।

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Exploring the Philosophical Perspectives of Bengali Baul Folk Culture

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Abstract :

Bengali Bāul folk culture, with its unique blend of mysticism, spirituality and musical tradition, offers profound insights into the human condition and the nature of existence. This paper explores the philosophical dimensions of the Bāul tradition, focusing on its syncretic worldview that transcends religious boundaries and emphasizes the unity of all beings. The Bāuls, often referred to as wandering minstrels, use their music and poetry to express deep philosophical inquiries into the nature of the self, the soul and the divine. Through an analysis of Bāul songs, rituals and practices, this study delves into their critiques of societal norms, their concepts of love and devotion, and their approach to achieving spiritual liberation. The Bāuls' emphasis on experiential knowledge over doctrinal teachings challenges conventional religious and philosophical frameworks, offering an alternative perspective on the pursuit of truth and enlightenment. This exploration not only highlights the rich cultural heritage of the Bāuls but also contributes to broader discussions in comparative philosophy and the study of mystical traditions.

Keywords :

Bāul Philosophy, Folk Culture, Bengal, Spiritualism, Mysticism

Introduction :

The word Bāul, derived either from Sanskrit *vyakula*, 'confused', or *vatula*, 'mad', is found in Bengali texts dating back to the fifteenth century, where it generally has its literal meaning 'mad' (Hindi *baur*). The Bāuls have presumably been so named because they do indeed seem mad in their extreme unconventionality. They reject commonly accepted beliefs and practices such as the caste

system and worship in mosques or temples. To the Bāuls, however, 'mad' does not have a pejorative connotation; rather it has the positive sense of 'mad' with love for God. In fact, '*pagol*' and '*khepa*' are two Bengali words for 'mad' that Bāuls often proudly affix to their names. A few researchers often compare their madness to the madness of Sufi called *Diwana*. Therefore, it can be said the '*Sufi diwana*' is integrated within Bāul '*khyapamo*' (madness) which is well

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ISSN : 2349-137X

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reflected in the following lines by Shah Abdul Karim, a Bāul legend:

*Pagol Abdul Karimgaai, bhulite
parina amar mone jarei chay*

*Hai go kulnasha piriter neshai kul o
maan geche Deewana banaise*

Ki jadu koriya bonde maya lagaise.

The meaning of the *dhoha* is :

What can mad Abdul Karim do, can't forget that even if want to I lost my sanity to love. My dignity too Made me want to have her Using magic spells she made me want to love her. Moreover, to trace the etymological source of Bāul it might be pointed out that Bāul culture has expanded with threading various religious inter-connections and assimilations through the ages since its inception.

Bāul an Intertwined Culture in Bengal:

Bāuls are a heterogeneous group of folks that constitute a nomadic culture and a musical tradition in which transcendentalism is the core of their practice. Bāuls are a large part of our culture; however, their culture is aesthetically far beyond our known culture. Bāul culture or Bāulism, a macro folk culture within a part of micro-culture negates the system of a society or culture; hence it could be termed as 'oppositional culture'¹. However, this oppositional culture has a large influence on the heritage of Bengal and Bāul music has an applauded mark in the history of world music. A musical tradition found primarily in West Bengal and Bangladesh in which aspirants celebrate the material body as a divine gateway of realization.

The Bāuls have been playing the role of social reformers as they spread the message of unity and humanity. Their

philosophy and thoughts are not bound only in Bengal or India it has stretched its domain worldwide. Their expansion and constitutional highness ensure democracy, gender equality and humanism; they are equal in the matter of caste and class distinction and racism. Understanding their humanitarian values and contribution to society, UNESCO recognized the Bāul tradition as "Masterpieces of the Oral and Intangible Heritage of Humanity in 2005".²

The tradition, despite its century-old roots, remains very much alive today, although there have been considerable changes in the Bāul image as constructed by modern society³. Many of the more traditional or *ādi members* of the Lālanpanthī sect or sampradāy in Bangladesh make their dwellings not in typical homes but in ākhrā or hermitage dwellings scattered throughout the country. These ūrst-order devotees, or Bāul Fakirs (men) and *Fakirānīs* (women), typically do not work but devote themselves fully to memorizing and performing songs, engaging in ritualized prayer or meditation and practicing forms of *Hamhayoga* (especially *prānāyāma*). Most senior Bāuls, however, emphasize that the relationship between self-sovereignty (*svādhīnatā*) and the teacher path (*guru-pada*) needs to be negotiated by the individual, and often recognize that not everyone is at a stage of life that is conducive to the Bāul lifestyle (*jīban-dhārā*) or path of initiation (*bhek or khilāphat*).

When considering the Bāul tradition as present in modern-day West Bengal and Bangladesh, one is struck by the general lack of emphasis on traditional scriptures. Oral recitation of orthodox scripture among

the Bāuls appears to have been replaced by oral (and most often aural) recitation of Bāul songs, often regarded as sacred utterances through ecstatic song. It is “mainly through these songs that they give literary expression to their beliefs and practices; only rarely do they compose any treatises”⁴. Nevertheless, there is a parallel written tradition since Bāul songs are often also recorded in carefully preserved notebooks or diaries. Indeed, notebooks of Lālan Fakir’s songs are thought to be “the earliest manuscript evidence of Bāul songs that have been discovered”⁵.

Through both oral and written mediums, Bāul songs thus challenge the listener to examine “the arising of language” that creates distinctions between different religious names and symbols. Language is thought to emerge from individual mental states of being, attitude or presence (bhāb). The mind is not limited by the formation of language, as expressed in this verse of the following Bāul songs-

*maner bhāb prakāūite bhācār uday
trijagate man ādite adhar cinte bhācā
bākya nāhi pābe.*

As expressed from the attitude of the mind, language arises in the three worlds. At the source in uncatchable thought, the mind is at a loss for words.

The Bāul Philosophy :

Now, Parvathy Bāul, who travels across the world and spread the message of humanity with her performance following the footstep of legend gurus, has become an iconic figure of Bāul-tradition. To understand Bāulism or Bāul philosophy, we need to understand the *tattvas* (doctrines) they follow : “The Bāul faith is not a religion, but a *Sadhana* – just as much as

Sufism is not a religion but a path of realizing *Allah*”⁶. “Whereas they also follow the way of Sahaja, influenced by *Sahajiya Vaishnavas*; *Sahaja* was conceived as supreme love which could be realized by the union of Krishna and Radha who resided in the corporal form of man and women”⁷. Hence, *Sadhana* as a form of love sublimation is the innermost part of Bāul traditional practice. It has three components- *ami* (one’s own self), *tumi* (you), the supreme divinity and *the guru*, the master. The core idea of this *tattva* lies in who am I. This practice revolves around the search of “I”, the inner self. The search is complete without you, that is self-realization and the basic element of self-realization is an experience that we attain from the universe. Through self-realization one ultimately reaches to self-attainment; thus one becomes *the guru*. *The guru*, an important part of their tradition helps the seeker in every stage to build a relation between mind and soul. Initially, *ami* (I) and *moner manush* (You) co-exist as separate entities. Later, the apartness transforms into oneness by the unification of *ami* and *tumi*. Hence, *Sadhana* nurtures the way to a harmonious union of the inner self and Supreme Soul. *Sadhana* combines *Deha Sadhana tattva* and *Domo Sadhana Tattva*:

*Amar matro dui khan chaka ek khan
gadi, Tar opore teen mohola bari...*

I have a car with two wheels, on top of which I have a three-storied house. The lines refer to the human body with two legs and a stomach, chest and head. In our chest (heart), dwells *manush roton* (man of heart). They believe the human body composed of *Pancha-bhuta* (air, water, sky, earth and fire) is the microcosm of

the universe where the man of heart- the Supreme soul (*Paramattma*) resides. They ponder over their mystic vigor on the *Char Chand* (Fours Moons) which is four body fluids- urine, male semen, menstruation blood of women and feces to attain divinity. They also concentrate on the nine doors, the openings of the body, *Pakriti*. They consider women as *Pakriti* as well as a control of breathing that is known as *Domo Sadhana*. *Deha-Sadhana* is the foundation for *Domo-Sadhana*. Women are known as '*Sadhan Sangini*' as without their indispensable companion the relationship between the inner self and universal self is not possible; Bāuls usually live as couples without any dependent children.

The Buddhist *Shunyavad* could be seen in Bāul songs also e.g. :

"Eke Eke miliye gelo hate kichuee railo na Guru tomar pathashala te anko sekha holo na"

The meaning of the *dhoha* is :

"One merged in one nothing remains in hand

O' Guru, I didn't learn arithmetic in your school."

Like this, *Shunyavad* appears in Bāul songs. *Manus tattva*, another significant doctrine reverberates the philosophy of humanity. Bāuls are nonconformists; their satirical yet mystic songs contemplate the hegemony of society that satirically demonstrates the corruption, vague boundaries of casteism, religious fundamentalism and divisions of the society, human follies and irrational thoughts too. They believe in universal love. In the lines of Lalon Fakir it echoes impeccably :

Lalon bole jaat er ki rup Dekhlam na ei nojore....

Keo mala keo toshbi gole Tai to ki jaat bhinno bole Jawa kingba ashar kale Jater chinnho roy kische....

"How does religion look?" I've never laid eyes on it....

Some wear *malas* [Hindu rosaries] around their necks, some *tasbis* [Muslim rosaries] and so people say They've got different religions. But do you bear the sign of your religion, when you come or when you go?"

Conclusion :

However, Bāuls who have comparatively been in a marginalized position in our society, they have proven themselves as a sect of progressive folklore because they consciously revolt against their subaltern condition and try to find a way to convey their hardship for emancipation in cultural stipulations through their soulful music. The Bāul philosophy of life teaches the common people how to lead a good life. Most of the people who listen to Bāul songs regularly, have experienced a change in their perspective towards life and felt a change in their mind. Bāul is not just a Song, it is more than that, and it is something that the people can co-relate themselves and feel connected with. Talking about the Bāul singers, their music is their life and without music they are nothing. The Bāuls mostly write about gender equality, life etc. In the Western world, Bāuls and their music are highly recognized because of their idiosyncratic and iconoclastic views of the universe whereas India is still at a distance to make them an icon of the country.

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Cultural Adaptation and Transformation : The Journey of Manipuri *Rās Līla* from Sacred to Secular

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Abstract :

Manipuri dance and music have evolved through the ages in response to shifts in the social, political, economic, and technological spheres. The paper will explore the significant cultural and psychological changes in Manipuri arts, with a special emphasis on Manipuri Rās Līla's transition from temple to proscenium stages. This shift featured a cultural clash between modern objectives and traditional commitment, which sparked discussions about authenticity and commercialization. Manipuri Rās Līla underwent structural and performance changes, such as shorter runs and the incorporation of contemporary aspects, in order to make it more accessible to a wider audience. The spiritual value and core of devotion remained intact despite these modifications. The study emphasizes the painstaking efforts made to strike a balance between customs and the requirements of contemporary performance venues, illustrating the flexibility and tenacity of Manipuri culture. Through an analysis of historical background and modern practices, the paper will unravel the dynamic relationship between innovation and cultural heritage preservation, demonstrating the everlasting significance of Manipuri Rās Līla in both religious and secular domains.

Keywords :

Rās Līla, Temple Performance, Sacred, Proscenium stage, Secular

Objectives :

- i. To examine the evolution of Manipuri dance
- ii. To analyze the impact of cultural shifts
- iii. To compare temple and stage performance
- iv. To discuss the challenges and compromises

Introduction :

The early 20th century witnessed significant transformations, not just in the field of dance but also in several spheres of Manipuri society. This period saw a surge of changes at various levels-social, political, economic, and technological that impacted cultural and artistic domains. One notable component of the shifting cultural environment was the modification

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of traditional dancing traditions. Over time, the social environment has undergone several changes that have resulted in notable transformations in the dynamics of performance in ritual, music and dance. Throughout the course of this cultural shift in popular culture, there has been an ongoing cultural conflict between long-standing traditions and contemporary expectations, as well as conflicts and inconsistencies related to culture and social class. The performative rituals of music and dance carried out in temples achieved broader societal recognition in community existence.

The *Rās Līla* of Shri Govindaji Temple had a significant transformation that enabled it to establish a formal structure and organisation. Over time, it acquired the custom of staging performances for important occasions and it has since evolved into a more styled proscenium format while still maintaining the essence of temple performances. “Local dance forms are adjusted to the theatre concert stage, with each dance number set to beautiful and modern choreography and inserted into a flowing and well-rehearsed programme. Since it has become an audience-centric dance, the use of electronic devices are prevalent, use of microphones, sound system, lighting etc.” (Namiki 66). The changes in performance patterns linked to new interpretations have been a subject of ongoing debate.

During this era in the Meitei social environment, the cultural framework was undergoing a transformation as new elements of inventiveness and adaptability were being incorporated. “One of the first presentation of *Raas Lila* outside of Manipur was sometimes during the early 1930’s when Maharaja Churachand Singh

of Manipur sent a troupe to Calcutta led by the great guru Amubi Singh to perform *Ras Leela*” (Singh Manipuri 88).

As artists and intellectuals expanded their horizons beyond the limitations of temples, they acknowledged the opportunity to disseminate their art to a broader audience. The decision to shift temple performances to proscenium stages was driven by a double objective.

- i. To offer public amusement that could be enjoyed by a wider range of people.
- ii. This transition will symbolise a purposeful endeavour to augment the comprehension and admiration of Manipuri dancing among the general public.

These movements were also shaped by Western ballad traditions, renowned for their capacity to engage and captivate diverse audiences. In the words of R.K. Singhajit Singh, Guru Amubi Singh had been ambiguous about creating secular *Rās Līla*. He says that “the Guru had a great deal of difficulty as he refused to edit his presentation to half an hour instead of the traditional six hours, which would have meant a violation of conventional norms” (Manipuri 88). Eventually, Guru Amubi Singh was compelled to make some compromises, leading to one of the first secular renditions of *Rās Līla*.

By 1940, people started making stage adaptations of *Rās Līla* and other dances with edited versions as new compositions based on the earlier dance. “This journey brought a fresh perspective and new dance compositions were created to suit the changed atmosphere without compromising the intrinsic character of the style” (Singh Manipuri 88).

Variation in Temple and Proscenium Stage performance :

“It is true that Manipuri dance reached the proscenium stage rather recently” (Singh *Manipuri* 87). The depiction of *Rās Līla* that we observe on television or on stage is the outcome of a long and complex process, including several stages of careful testing. The shift necessitated a meticulous adjustment of the *Rās Līla* performers to conform to a forward-facing presentation style, which differs from the traditional arrangement of the temple performance.

It is crucial to acknowledge that the notion of repertory within the temple setting is all encompassing, involving a thorough performance of the ritualistic presentation, including dance, music and ceremonial nuances. Within the temple setting, each aspect of the performance is infused with a profound sense of devotion (*Bhakti*). As discussed above, rehearsals of this tradition are characterised by precise organisation, as participants diligently adhere to a methodical approach. They get advice from *Rāsdhāri* and other individuals who possess profound links to both the performance and the rites of the temple. The *Panchadevata Puja*, done by *Brahmin*, is a crucial part of this procedure as it ensures the performance’s auspiciousness and alignment with heavenly blessings. Nevertheless, the practice of rehearsing influenced by religious beliefs does not immediately apply to the rehearsals for theatrical performances.

Throughout the course of the rehearsals, a notable metamorphosis occurs on the last day. Women are symbolically designated as Gopis, which refers to the female devotees of Lord Krishna. This statement signifies a profound change in their spiritual beliefs. A crucial component

of this metamorphosis entails following a *Niramish* diet plan before the performance. This dietary practice emphasises the dedication of the participants, fostering a feeling of purity and concentration. All these practices are not obligatory in theatrical performances.

In the temple performance, the Gopis would engage in a circle dance around the two idols. Nevertheless, on the proscenium stage, the dynamics underwent a change. Performers orient themselves towards the audience, adopting a curved arrangement that enables them to showcase their dance directly to the spectators. This modification in structure not only addresses the visual elements of the performance but also amplifies the audience’s involvement with the dance.

Significantly, the connection between the artists and the audience has also developed. Within the traditional temple setting, the performers actively participated in acts of worship and ceremonial displays, while the audience frequently found themselves fully absorbed in a shared spiritual encounter. The audience’s disposition has considerable importance in the contemporary theatrical context. Performers evaluate the audience’s viewpoint with the goal of captivating, entertaining and evoking emotional resonance.

This included a deliberate reduction of the episodic performance, compacting the entire episode into a shorter duration of around thirty minutes. This modification was implemented to conform to the changing standards of society and to meet the expectations of a modern audience. Nevertheless, the dance gurus of the state have encountered a significant barrier in successfully transitioning into a new creative realm. This undertaking mirrors the journey of a

river as it changes its direction: although its starting point remains important, the emphasis moves towards adjusting to the path it creates via its environment. While the art's fundamental essence stays unchanged, the Manipuri *Rās Līla* undergoes a mutation in response to changing times, similar to a river.

The *Rās Mandap* (Pavilion) of Shri Govindaji temple is designed to accommodate the elaborate *Rās Līla* performances, with twelve pillars providing ample space for the devotees to see from the four sides. The seating arrangement includes allocated seats for *Rāsdhari*, *Sutradhāri*, instrumentalists and distinguished dignitaries. The performers form a circle around the idols. Crucially, there are no numerical limitations on the number of participants, which enhances the inclusiveness of this spiritual performance. Performers demonstrate unwavering dedication to their *Bhakti* (devotion). This internal link reflects the temple tradition's focus on the spiritual aspect. In contrast, the dimensions of theatrical performances vary considerably. Furthermore, the capacity of the audience for stage performances is restricted owing to the inherent characteristics of the venue.

Following each episode of the temple performance, a rite known as *Ārti* is conducted by the *Brahmins*. During stage performances, this moment occurs towards the end, where a Gopi symbolically offers the *Ārti* to the artistes playing the roles of Radha and Krishna. This action embodies the fundamental nature of dedication and respect, maintaining a connection to the spiritual roots of *Rās Līla*.

An important component of the stage production is the meticulous arrangement of the setting to closely imitate the Vrinda-

van forest. Hence, it may be stated that efforts are made to replicate the legendary ambiance of Vrindavan, even during *Rās* dances conducted in locations other than temples.

With regards to musical instrument, *Pung* (percussion instrument), *Moibung* (conch), *Banshi* (flute) and *Mandila* (cymbal) continue to be employed as traditional musical instruments in theatrical performances. They are played continuously. The *Israj*, although considered a crucial instrument in temple performances, is very rarely utilised in stage performances because of the preference of modern choreographers for the violin, sarod and occasionally the sitar.

Contrary to theatrical performances, temple performances do not involve applauding and cheering. Instead, devotees engage in prayer towards the idol and the performers, who portray the role of Gopis.

Conclusion :

Essentially, the transition of Manipuri dancing from temple ceremonies to proscenium stages was not only a relocation but rather a cultural adjustment to the evolving era. Reformists had a notable difficulty redefining the spatial dynamics in order to create a perceptible separation between performers and the audience. The purpose of this geometric rearrangement was to maintain the essence of *Bhakti* (devotion) even in the setting of more public-oriented displays. Attaining this equilibrium was a significant accomplishment. Despite the fact that a small number of skilled Manipuri artists had started showcasing their talents on the proscenium stage in the early 20th century their performances nonetheless maintained the fundamental characteristics of temple dances. This endeavour is a deliberate attempt to

connect the divide between tradition and modernity, enabling the audience to immerse themselves in the cultural legacy of Manipuri dance within a framework that aligns with the changing standards of society. This development, influenced by the cultural reformation of the early 20th century, serves as evidence of the art form's capacity to adjust and flourish while maintaining its connection to its origins.

The transition of Manipuri *Rās Līla* from its traditional temple setting to the stage is a skillful adjustment that preserves its fundamental essence while adapting to the evolving context in which it is performed. The changeover exhibits a parallelism with the always-moving river, which, despite its capacity to adjust to changing courses, maintains its core essence. It gracefully moves across the realms of tradition and contemporary, maintaining its lasting importance.

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Gesture and Costume of Manipuri Jagoi-Ras as its Spiritual Essence

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Abstract :

As part of the Gaudiya Vaisnavite cult of worshipping Radha and Krishna, Jagoi-Rās is a religious dance that emphasizes prem bhakti, or devotion. Manipuri Jagoi-Rās is distinguished by an everlasting sense of devotion because of its strong spiritual and religious influence. It is not a particularly impressive theatrical production. This is Manipuri Vaishnavism's spiritual centre. Beyond being merely aesthetic components, the dance movements and costumes of Jagoi-Rās hold great symbolic meaning, embodying the essence of Bhakti-Rasa's spiritual consciousness. A dedicated mind's in-depth reflections are communicated through the dance movements, and the exquisitely designed costumes capture the spirit of devotion. With unwavering devotion and selfless intention, Jagoi-Rās is an internalised spiritual practice. It's an experience rather than just a show.

Key words :

Bhakti Rasa, Spiritual, ritual, gesture, costume.

Introduction :

Manipuri *Jagoi-Rās* popularly known as *Rās* dance, or *Rās-Līlā*, is being treated as one of the eight classical dances of India; unlike other classical dances of the country, *Jagoi-Rās*, is the spiritual core of *Manipuri Vaisnavism*. *Jagoi-Rās* has been well known throughout the world as a living religious tradition. What *Manipuri Jagoi-Rās* distinguishes from the other classical dances of India is that it is not a mere form of performing art on the larger planes of culture and aesthetics. In Bengal, the birthplace of *Vaisnavism* where the

theoretical foundations were originally laid, it is noteworthy that Caitanya's *Vaisnavism*, often referred to as *Gaudīya Dharma*, did not fully evolve into a definitive performative religious expression characterized by a purely aesthetic-devotional sentiment known as *Bhakti-Rasa*. This distinctive feature of *Jagoi-Rās* sets *Manipuri Vaisnavism* apart from other *Vaisnavism* forms that gained prominence during the religious, cultural, and philosophical upheavals of the medieval *Bhakti* Movements in various regions. The current investigation delves into the intricate

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nuances of this dance form, highlighting that part of its spiritual core is intricately woven into the gestures and costumes of the performers. It underscores the significance of the dancers' movement and attire, emphasizing how these elements collectively contribute to the profound spiritual essence inherent in the art form.

Jagoi-Rās was constructed only in the highly innovative spiritual vision of Rajarshi Bhagyachandra that the initial theory of Bhakti-Rasa developed for the first time by Sri Rupa Gosvami in his *Bhakti-rasāmṛta-sindhu* and *Ujjvalanīlamanī* collectively known as *Vaisnava rasa śāstra* was infused with Manipur's indigenous aesthetics, which are embodied in the long tradition of *Lāi Harāoba* and other ethnic art forms of the state. Nowhere else in the rest of India has such a form of aesthetically performative religion as *Bhakti-Rasa*, just as it has been developed in Manipur. The highly ritualized form of this performative religion which was established in Manipur, is an aesthetically reconstructed but unprecedented theistic devotional emotional worship.

The fact that, Rajarshi Bhagyachandra had commissioned revered royal scholars to undertake critical research on the issues and requirements for translating his reimagined spiritual vision into a new living religious tradition that is both expressive of local cultural, spiritual and aesthetic practices of the pre-Hinduism society of Manipur as well as suitably catering to the needs and demands of the local spiritual yearnings, and finally after an intense and rigorous three years investigations into dance related musical forms and choreographic systems out of the *Lāi Harāoba*, etc. Rajarshi Bhagyachandra was finally

able to churn out an entirely ingenious aesthetic-devotional theistic religion as an offshoot of Caitanya's *Vaisnavism*. *Manipuri Vaisnavism* made a unique and significant contribution to India's rich religious and cultural heritage. Without the extraordinary spiritual insights gained through the charismatic religious figure Caitanya and mystical experiences, the concept of *Bhakti-Rasa* in Bengal might have remained a mere aesthetic theory, unknown to the world. The spiritual realization achieved through *Manipuri Vaisnavism* shows that such a profound state is attainable for humanity. Under the guidance of Rajarshi Bhagyachandra, what was initially a theoretical concept evolved into a tangible performance known as *Jagoi-Rās*, seamlessly continuing after the *Nata-Sankirtana* performance.

Śrīmadbhāgavatam speaks about nine types of *Bhakti*. They are *Śravanam*, *Kīrtanam*, *Smaranam*, *Pādasevanam*, *Arcana*, *Vandanam*, *Dāsyam*, *Sākhyanam*, and *Ātmānivedanam*. Śrīmatī Rādhikā is the repository of these nine types of *Bhakti*. Hence, as the embodiment of *Mahābhāva*, Śrīmatī Rādhikā is described as *Bhāvamayī Rādhā*. Therefore, Śrī Caitanyadeva, who was envisioned by the Vaisnavas as an embodiment of the union between Śrī Rādhā and Śrī Kṛṣṇa, had worshiped Śrī Kṛṣṇa in the mood of *Rādhābhāva*. It has been the traditional belief that, the first requisite qualification to realise Śrī Kṛṣṇa is to surrender to Rādhā. Due to this reason, *Jagoi-Rās* cannot be offered as a devotional worship without *Nata-sankīrtana* because of the fact that, the *Līlā* of Rādhā and Kṛṣṇa is the manifestation of *Gaudāngabhāvī*. *Jagoi-Rās* is the form of ethnic re-enactment

of Śrī Gaudānga's ecstatic submersion in the mood of Rādhā's divine love of Kṛṣṇa portrayed in the *Nama-Sankīrtana*. Therefore, *Manipuri Vaishnavism* is a form of religion in which human-divine communion is facilitated by the ritualised theatrical enactment of *Bhakti-Rasa*.

Spiritual and Ritualistic Practices :

The seriousness of the spiritual intent of *Manipuri Gaudīya Dharma* is seen in the conducting of a relevant ritual relating to the learning process of performers at the time of the learning of the performance of *Jagoi-Rās* is about to begin. This ritual prayer is specially carried out to remove any likely obstacles which might come across during the acts of learning. One day before the actual performance of *Jagoi-Rās*, an offering of ritual invitation is done to the concerned divinities about the performance as a devotional worship by the traditional expert care taker of such events called 'Arāṅgham'. The actual process of the contemplative devotional worship has already started in these acts as the mental preparedness of the actual performers and the ritual organisers. After the Deities are ritually invited or informed about the ensuing *Jagoi-Rās* as an aesthetico-devotional contemplative worship, the performers will contemplate on the main Deities abstain from eating prohibited foods like fish, etc. till the end of the act. One of the important ideas of spiritual importance to be reckoned with is that, the indigenous gods and goddesses and the departed souls of the members of the performers and the persons involved in organising the devotional worship are also ritually invited to take part in the said process of the devotional worship in the form of the performance of *Jagoi-Rās*. In this respect, Guru Akṣana Rajkumar says:

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In the evening dawn of one day ahead of the performance, as an act of praying for blessings, auspiciousness and protection from any unforeseeable stumbling blocks and troubles which may disturb the performance of the *Jagoi-Rās*, the family concerned offers flat rice, puffed rice, raw milk and liquid jiggery etc. as within their means till the ritual offering of the devotional worship of *Jagoi-Rās* is ended. Incense, lights, beetle nuts and leaves, fruits and flowers are offered at the feet of the Tulasi Plant at the courtyard in the dead of the night with the mandatory ritual invitation and prayer to all the Presiding Deities of the Four Directions of Quarters and the ancestors to be present in the *Rās-Līlā* of Śrī Kṛṣṇa. (Rajkumar, 50)

What the above means is that, the performance of *Jagoi-Rās* as an act of ritualised devotional offering in Manipur is always done along with the ancient pre-Hinduism religious ritual prayers. The performers (*pātras*) of the different divine characters of the *Jagoi-Rās* are belonging the age group of 7-8 years. The reason behind this is the children in this age group are innocent, pure and being untouched by sins and *māyā* as actors or dancers involved in the aesthetically ritualised worship of devotional performance of *Jagoi-Rās* are bowed down even by their parents and elders etc. as the very embodiment of the true spirits of the original divine personas as the characters in the transcendental play of *Nītya-Līlā*. Thus, they are bowed down even by the dance teacher and the parents of the said children God Himself who have assumed different roles of the divinities of the original *Rās Līlā* re-enacted every now and then when the occasions arise. Hence, it has been a distinctive religious tradition of *Manipuri Gaudīya dharma*

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that, no one would invite any one by saying- “let’s go to watch *Jagoi Rās*” (*yenglushi*), but rather they would say- “let’s go have the devotional worship of *Jagoi Rās*” (*khurummusi*). The local Vaisnavas even contemplate with earnest faith on the very “ritual theatrical space” where *Jagoi Rās* is performed (*Rās Mandalī*), such as a courtyard or *Māndap* in front of a temple as the actual or original *Vrndāvana* where Rādhā-Kṛṣṇa and the Gopies perform their *Rās-Kṛdā*. During the *Jagoi Ras* performance, there is a strict ritual prohibition against anyone entering the *Māndap*’s arena, which is used to re-enact the *Brajabhūmī*.

Spiritual value possesses the transformative power to influence one’s behavior, habits, and overall life positively. Its impact extends to the realms of religion and culture, holding significant importance. Traditional dance, beyond captivating with technical brilliance and aesthetics or narrating compelling stories, serves a conscious purpose-reviving traditional ethical and moral values. The theme of *Jagoi-Rās*, embodied in meditative dance for religious rituals, teaches the profound connection between the living soul and eternal energy (God). This transformative teaching leads participants towards a holistic way of living, embracing the integration of emotions, intellect, mind, and body in God’s world. In religious rituals, a crucial component is the belief that uplifts an individual’s physical and psychological state. The journey of self-realization spans multiple lifetimes, with the individual soul undergoing cycles of births and rebirths until it attains moksha or liberation, breaking free from the material plane’s bonds. The relationship between *Jivatma* and *Paramatma* can be likened to waves briefly attaining

individuality and then merging back into the sea-an analogy that helps comprehend their connection.

Gesture of *Jagoi-Rās* as Spiritual and *Bhakti* :

In the *Jagoi-Rās*, both masculine (*tandava*) and feminine (*lasya*) are employed. The role of gesture in *Jagoi-Rās* is associated with the stated characteristic conception of *Bhakti-Rasa*, unlike in other classical dances of India; there are no explicit exposures of bodily features of the dancers. The eyes do not come into direct contact with the spectators, the teeth are not exposed, and thus, they have been constituted in such a way that the ethical codes of conduct of Caitanya’s *Vaiṣṇavism* are strictly integrated in such a way that even the footsteps do not produce any sound during the acts of dance. This particular gesture relating to footsteps has its genesis in the social etiquette of Manipur, where the heavy sounds of footsteps are considered disrespectful. Another possible explanation is that similar is the situation in the field of martial art, where the artists take sufficient care not to produce the ‘thud’ sound during landing from an acrobatic movement during sword fighting.

What is significant about the above gestures of *Jagoi Rās* is that the minimal and melodious flows of bodily movements, which play down explicit exposure of bodily parts and lack of gross movements, are the appropriate expressions of a deeper spiritual emotion of divine love as an offering of one’s psychophysical frames, including the senses and mind, to the loving service of the Lord. These gestures, though toned down from gross expressions, suggestively communicate the most sacred and esoteric spiritual truth of the religion of Caitanya as it was re-imagined and

reconstructed as a living tradition of Manipur. There are strict norms, rules, guidelines, and rituals for the enactment of this classical dance form. Therefore, only those well-trained dancers right from childhood under a competent Guru can perform *Jagoi Rās*. The spiritual journey thus aesthetically performed is a form of internal or contemplative worship of the divine in an uninterrupted flow of the spiritual consciousness towards it, as evidenced by the subtlety and beauty of the physical movements, the absence of gross and acrobatic movements, and the continuous but melodious flows of every part of the body together. The *Prem Bhakti* of *Bhagavata* could be seen, felt, and heard in the form of *Jagoi Rās*. The beginning and end of the are enclosed within the *bhakti*. As a religious spiritual performance, *Jagoi Rās* has many traditional beliefs, starting from the rehearsal. The participants should follow religious ritual restrictions. One of the philosophical concepts that lies in the spiritual and ritual practices of the *Jagoi-Rās* is that the parents consider their own children as the divine Radha and Krishna of *Brajabhumi*.

Costume of *Jagoi Rās* as Spiritual and embodiment of *Bhakti* :

Costume of *Jagoi Rās* is generally known as *Potloi* in local language. Rajarshi Bhagyachandra introduced two types of *Potloi*. They are *Natabarabesh* (costume of Krishna) and *Koktumbi Potloi* (for Radha and Gopi). These costumes are so exquisitely made that they can draw in spectators and arouse their latent spiritual feelings, or bhava *bhakti*. The way, the dancers' bodies are arranged to represent Radha and the Gopis, is that their heads

are covered in a translucent cloth (*kok-khum*) that covers their entire face, and their hair is bound overhead in a manner similar to that of a *yogi*. This ensures that the characters remain in a state of abstract posture and that their eyes, nose and mouth are not made visible to the audience. The chest is fastened by a special cloth called '*thabak-yet*' so that the breasts are not predominantly revealed. The heavily embroidered cylindrical shaped large girdle hung from the waist called as *Kumin* covers the waists, thighs, rear part of the hip and calf, etc.

Thus, how the gestures, costumes, etc have become coordinated in such a way that there is no explicit exposure of female body parts proves that the *Bhakti Rasa* of *Manipuri Vaishnavism* is consistent with the conception of *Prema Bhakti* as selfless love of God, and it is never aiming at seeking one's pleasure, just as it is in the case of '*sukha*'. This helps in the evoking of the disinterested devotional love in the hearts of the bhaktas.

Conclusion :

Manipuri Jagoi-Rās exposes its extraordinary significance as a dance style that embodies a deeply ceremonial and spiritual nature. *Manipuri Jagoi-Rās*, synthesized from a distinctive blend of a theoretical idea of *Bhakti-Rasa* expressed by Rupa Gosvami and the native dance movement aesthetics of Manipur into a dynamic and active religious tradition, is deeply ingrained in *Manipuri Vaisnavism*, unlike other classical Indian dances. The extensive rituals that all contribute to the performance's intricate preparation emphasise the dance's function as a kind of devotional worship rather than just entertainment.

The gestures used in *Jagoi-Rās* are carefully crafted to embody the ideals of *Bhakti-Rasa*. The performance is elevated from a mere physical demonstration to a profound expression of spiritual devotion through the dance's restrained bodily movements and avoidance of overt physical displays. In *Jagoi-Rās*, *Costume*, or *Potloi*, plays an equally important function in communicating the essence of spirituality. With their designs that hide physical characteristics and concentrate on the depiction of divine forms, the *Natabarabesh* and *Koktumbi Potloi* are made to improve the divine images. This method upholds the characters' holiness and heightens the audience's spiritual experience, highlighting the dance's function as a vehicle for the adoration of God. *Jagoi-Rās* is the embodiment of *Bhakti* of spiritual devotion that offers unique insights into

the nature of sacred arts and devotional worship through its delicate dance movements, ceremonial procedures and well-crafted costumes. The dance form's adherence to the precepts of *Prema Bhakti* emphasises its commitment to worshipping the almighty and selfless devotion.

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विंध्य क्षेत्र की बघेली बोली से संबंधित विभिन्न लोकगीत

सौरव कुमार मिश्रा

शोधार्थी

चौधरी चरण सिंह विश्वविद्यालय,

आई एन पीजी कॉलेज, मेरठ (उ.प्र.)

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शोध निर्देशिका

चौधरी चरण सिंह विश्वविद्यालय,

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सार संक्षेप :

मानव जीवन के प्रादुर्भाव से ही संगीत कला का उद्भव हुआ है। किसी क्षेत्र विशेष की जीवन स्तर की प्रागतिक आधार की माप वहां की संस्कृति एवं कला के माध्यम से होती है। लोक संगीत जनसाधारण की आत्मिक मनोदशा का जीवंत वर्णन है। सामान्य रूप से देखा जाए तो मानव जीवन संगीत के बिना अधूरा सा प्रतीत होता है। विंध्य क्षेत्र की लोक संगीत परंपरा इस क्षेत्र को समृद्ध बनाए हुए हैं। यहां पर पारिवारिक, सामाजिक जीवन का भावपूर्ण अभिव्यक्ति का आधार लोक संगीत है। यहाँ के लोकगीतों में अनिबद्ध तथा निबद्ध दोनों ही प्रकार के लोकगीत पाए जाते हैं। अनिबद्ध शैली के लोकगीत विवाह, बरुआ गीतों में शब्दों की कम लय की बढ़त मिलती है जो कुछ शास्त्रीय संगीत में विलंबित जैसा मिलता है। यहाँ पर कई प्रकार की विधाओं में संस्कार गीत, धार्मिक गीत, त्योहारों के गीत, ऋतु गीत तथा आदि आते हैं। इस हेतु लोक संगीत से संबंधित लोकगीतों का संकलन साक्षात्कार द्वारा तथा पुस्तकों द्वारा वर्णित होगा। प्रस्तुत शोध पत्र में क्षेत्र के लोक संगीत का परिचयात्मक लघु विवरण प्रबुद्धजनों के समक्ष प्रस्तुत करना है, जिससे लोक संगीत समुदाय निरंतर प्रगति करें।

मुख्य शब्द :

विंध्य क्षेत्र, बघेली, लोक संगीत, लोकगीत

भारतीय लोक संस्कृति अपने आप में अनोखी विरासत समेटे हुए हैं। जिन्हें कतिपय प्रयासों और अनुसंधान से प्रकाश में लाया जा रहा है। आम जन जीवन की विशिष्टता और वैचित्रता हर क्षेत्र में देखने को मिलती है ऐसा ही विशेषता बघेली लोकगीतों में देखने को मिलता है। यहाँ पर लोक संगीत का शाब्दिक अर्थ है जन-समुदाय का सहजता से प्रकट किया हुआ संगीत। डा. सत्येंद्र के अनुसार “लोक मनुष्य समाज का वह वर्ग है जो अभिजात संस्कार, शास्त्रीयता, पांडित्य चेतना और पांडित्य के अहंकार

अनहद-लोक

ISSN : 2349-137X

से शून्य है और जो एक परंपरा के प्रवाह में जीवित रहता है।”¹ लोक के संदर्भ में डॉक्टर वासुदेव शरण अग्रवाल कहते हैं कि “लोक हमारे जीवन का महासमुद्र है, उसमें भूत भविष्य वर्तमान सभी कुछ संचित रहता है। लोक राष्ट्र का अमर स्वरूप है। लोक कृत्स्न ज्ञान और संपूर्ण अध्ययन में सब शास्त्रों का पर्यवसान है। अर्वाचीन मानव के लिए लोक सर्वोच्च प्रजापति है।”²

विंध्य क्षेत्र के लोकगीतों की अपनी अनोखी पहचान और माटी की सुगंध लिए हुए हैं। जिसमें

वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

UGC CARE - Listed Journal

कई तरह के लोकगीत मिलते हैं, जिसमें संस्कार के लोकगीत, ऋतु गीत, धार्मिक लोकगीत तथा आदि लोकगीत आते हैं।

विंध्य क्षेत्र के लोकगीतों को सरल भाषा में तीन प्रकार से विभाजित किया जा सकता है -

- अ) संस्कार के लोकगीत
- ब) पर्व त्यौहार ऋतु प्रधान लोकगीत
- स) धर्म प्रधान लोकगीत

संस्कार के लोकगीत संस्कार किसी भी संस्कृति के वह आयाम है जिनसे जीवन क्रम की सामाजिक व्यवस्था निश्चित होती है। स्कंद पुराण में कहा गया है “जन्मना जायते शूद्रः संस्काराद्विज उच्यते”³ अर्थात् जन्म से सभी शूद्र (ज्ञान से अनभिज्ञ) होते हैं परंतु सुसंस्कार उन्हें श्रेष्ठ मार्ग की ओर ले जाता है। इस प्रकार विंध्य क्षेत्र के कुछ मुख्य संस्कार गीत इस प्रकार से हैं।

संस्कार के लोकगीत :

सोहर : इस लोकगीत में को नवजात शिशु के जन्म के उल्लास के रूप में गाया जाता है। शिशु उत्पन्न होने के बाद बरहों संस्कार की परंपरा है, इस गीत में शिशु के प्रशंसात्मक शब्द बघेली बोली में गाया जाता है। इन गीतों में राम जन्म या कृष्ण जन्म उत्सवों के सुंदर वर्णन होते हैं।

सोहर गीत :

॥ललना की लुटुरी झालरिया झालरिया बड़ी
सुंदर झालरिया बड़ी सुंदर हो

ललना दूरी खेलन मत जइयो नजर लागि
जइहय नजर लागि जइहय

ललना की बड़ी-बड़ी अखियां कजर भल
सोहय कजर भल सोहय

ललना दूरी खेलन मत जइयो नजर लागि
जइहय नजर लागि जइहय॥⁴

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ISSN : 2349-137X

विवाह गीत : संस्कार जन्म के बाद दूसरा सबसे महत्वपूर्ण संस्कार विवाह संस्कार होता है। क्षेत्र में इस संस्कार पर कई तरह के रस्मों रिवाजों के लोकगीत हैं, जिनमें कुछ लोकगीत इस प्रकार हैं विवाह संस्कार के गीत, अंजुरी गीत, सुहाग गीत, बन्ना बन्नी के गीत, हल्दी तेल के गीत, विदाई के गीत तथा शादियों में समधी पक्ष को परोसने वाली मधुर गारी गीत। बघेलखंड के विवाह गीत अनिबद्ध शैली में गाए जाते हैं। यह सुनने में किसी मंत्रवत पाठ की तरह लगते हैं। विवाह गीत वर और कन्या दोनों के लिए अलग-अलग गाये जाते हैं।

विवाह गीत वर पक्ष :

।राम दुयारे पलकी सजत है लछिमन सजे बारात
हमारे बरतिया ना जए मोरे लछिमन मरि जइहै
भूखिया पियास

भुखिया सहबे पियासिया सहबे, सहबे भुभुरी अघाम

सीता असि भौजी वियाह घर लउबे देखि

अउबे जनक दुयार॥ 5

विवाह गीत कन्या पक्ष :

।पांच मोहर की सुपारिया मगाएन देवतन
नेउत बोलाएन

पहिला नेउता गयाजी गजाधर दूसरे अजोध्या के राम
तीसरा नेउता उहय जगजननी मोरी जग पूरन होया॥⁶

सुहाग गीत : यह लोकगीत विवाह में सुहाग के लिए गाया जाता है। एक तरह का आशीर्वाद प्रदान किया जाता है की वधू का सुहाग सिंदूर हमेशा सुरक्षित रहे। इस लोकगीत में बेटे के श्रृंगार की चर्चा एवं एक पिता का बेटे के लिए चिंता की भावाव्यक्ति है।

।।अरे लाली लाली डोरिया जड़े हैं हीरा मोतिया
अरे लपकत आव रे ओढ़ाव रानी के सोहागबा

अरे उन्हवा से आए हैं सासू रे फलाने रामा
झपट के खोले रे केवाड़ रानी के सोहागबा

अरे चिरई रे सोड़ गए अरे चुनूगन रे सोड़ गए
अरे सोड़ गय सहरवा के लोग रानी के सोहागबा

अरे एक नहीं सोवें अरे बेटी के पापा अरे
जेके घर बेटी है कुमार रानी के सोहागबा।⁷

अंजुरी लोकगीत : संस्कार गीतों में विदाई के बिना विवाह संस्कार की पूर्ति ही नहीं होती है जब क्षेत्र की बेटी को विदा किया जाता है तो उस पल विदाई के गीत गाए जाते हैं। अंजुरी शब्द अंजलि का अपभ्रंश है, जिसमें पिता अपने बेटी का हाथ वर के हाथ में सौंपता है।

।चंदा जइसन मोर बहिनी सूर जस बहनोई हो
की, आंगने में मोर बहिनी चंदा जइसन चमके हो
बाजूबंद कठीवा हो वारी निक लागय हो, की
हाथ पहुंची खेल चूड़ी चूड़ियां सोनार हो

कमर करधन पांव पायल पैजना झंकार हो की,
पांव की अंगूठियां ठेलिया हीरा मोती दमके हो

कान झुमका माथे बिंदिया कठीवा होवारी हो
की, तीन लरके चैन सोहे पत्रा हीरा दमके हो।⁸

तिलक गीत : विवाह संस्कार में तिलक या टीका के समय गाया जाने वाला सुंदर लोकगीत है। इस लोकगीत में राजा दशरथ और प्रभु राम के तिलक चढ़ाने के समय वर्णन है। उस विवाह में ढोल-नगाड़ा, शंख और सितार वाद्य यंत्रों की चर्चा की जा रही है।

।राजा दशरथ के दरबार जनक राजा तिलक
चढ़ामय हो

जनक राजा तिलक चढ़ावे हो जनक सुत
तिलक चढ़ामय हो

देश देश के भूपति आवे दशरथ करें जोहार
जनक राजा तिलक चढ़ामय हो

ढोल नगाड़ा बजत दुआरी बाजत शंख सितार
जनक राजा तिलक चढ़ामय हो।⁹

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त्यौहार एवं ऋतु के लोकगीत :

फगुया लोकगीत : क्षेत्र का फाग उत्सव अपने आप में अनूठा है तथा समूह की परंपरा को अभी तक क्षेत्र में जीवित किया हुआ है। फाग उत्सव में लोग नगाडा व ढोल लेकर के समूह में पुरुष दल बनाकर गीत गाते हैं। इस फाग में एक गृहिणी अपने साजन से ना मिल पाने का कारण दे रही है।

उई आई रैन जोधईया अटा पर उई आई रैन जोधईया

।।दिन के बैरन सास ननदिया रात के बैरन
जोधईया अटा पर उई आई रैन जोधईया

अस तस के मिट गई अंजोरिया सजना परे
सोवइया अटा पर उई आई रैन जोधईया

घूमी घामि जब साजन आए ललना परी
रोवइया अटा पर उई आई रैन जोधईया

अस तस के मैं ललना सोवायौ हो गय बैरन
निंदिया अटा पर उई आई रैन जोधईया।¹⁰

भगत लोकगीत : नवरात्रि का पर्व संपूर्ण भारत में बड़े ही हर्षोल्लास से मनाया जाता है विंध्य क्षेत्र में भी नवरात्रि में नौ दिन का व्रत उपवास पूजा रखा जाता है और क्षेत्र के लोग मां के भगत गीत को गाकर झूमते हैं। इस लोकगीत में देवियों का स्नान करने जाने का सवाल-जबाब है।

।।खोरिन खोरिन फिरय शारदा को सखी
चलबय नहाए हो मां

ए अपन महलिया से बोली कालिका हम
सखी चलबय नहाए हो मां

अरे दाएं हाथ लुटिया बाएं हाथ धोतिया
शारदा चली है नहाए हो मां

अरे बन के बरतिया तोसे पूछी गहिरा घाट
बताओ हो मां

अरे नदिया किनारे कदमिया के बिरवा ओही
तरे गहिरा घाट हो मां

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अरे उहवे घाट कई माई के मढूलिया लाल
ध्वजा फहराय हो मां॥¹

कजरी : ऋतु प्रधान गीतों में विंध्य क्षेत्र के ग्रामवासी सावन का आनंद कजरी के लोकगीतों से उठाते हैं। इस लोकगीत में सावन में घनघोर बादल से बारिश की चर्चा की जा रही है, जिससे चारों तरफ हरियाली और बांध तालाब सभी पानी से भर गए हैं।

॥हरी रामा छाई घटा घनघोर बदरिया कारी रे हरी
हरी रामा घुमड़ घुमड़ के आए हैं बदरा भारी हरी
रामा गरजी गरजी करे शोर बदरिया कारी रे हरी
हरी रामा लपटी झपट लहराय बाग अउ बगइचा
हरी रामा चले हवा झकझोर बदरिया कारी रे हरी
हरी रामा बरसत है दिन-रात बदरिया रामा हरे
रामा सूझे साँझ नहीं भोर बदरिया कारी रे हरी

हरी रामा भरी-भरी लहरय बांध ताल अउ
तलैया हरी रामा बोले मोरैला चितचोर
बदरिया कारि रे हरी॥²

हिंदुली : ऋतु गीत के एक दूसरे प्रकार में खेत में ग्रामवासी बरसात का आनंद सभी लोग आपस में गांव बजा कर लेते हैं। जिस प्रकार कजरी एक ऋतु गीत है, उसी प्रकार हिंदुली भी एक ऋतु गीत है जिसे दीपचंदी ताल में गाया जाता है। इस लोकगीत ने पानी गिरने पर पति और पत्नी का मायके जाने को लेकर मधुर संवाद सवाल जवाब के रूप में है।

॥बरसा है पनिया छिटिक रही गोंदिली चले हो
जाबै ना स्वामी अपने नैहरवा चले हो जाबै ना
कईसे के जाबे धन अपनी नईहरवा बढी हो
आई ना तोहरी नैहर के पनिया बड़ी हो आई ना

चंदन काठ के नईया बनउबे ओहीं हो जाबै
ना स्वामी अपने नैहरवा चले हो जाबै ना

बढी अईहें नदिया डुबुकक जाबो धनिया टूटी
हो जइहें ना तोहरे नैहर से नतवा टूटी हो जइहें ना

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हमरे नैहरवा में लहुरी बहिनिया बियाही लीहै
ना हमारी नईहर से नातवा जुडी हो जइहें ना

हम त न चाही तोहर लाहुरी बहिनिया तोहरे संग
ना हम तो जनम बितौबे तोहरे संग ना॥³

धर्म प्रधान देवी देवता के लोकगीत :

भोला गीत या बमभोलिया : यह गीत क्षेत्र में सावन में भगवान शिव की आराधना के लिए गाया जाता है। इसमें ऐसी प्रार्थना है कि भोलेनाथ उनकी खबर लेते रहें। यह भी ताल मुक्त शैली का लोकगीत है।

॥खबर मोरी लेतय रहे हो अरे लेतय रहे
भोलेनाथ हो खबर मोरी हो

झांझरिया से गौरा निहारे हो जत्री ना आए
दिन लाग हो झांझरिया से हो

पवनसुत धीरे-धीरे बहे हो जत्री के निबल
शरीर हो पवनसुत हो॥⁴

निष्कर्ष :

प्रस्तुत शोध पत्र से विंध्य क्षेत्र के लोकगीतों की गायन परंपरा के विषय में जानकारी प्राप्त हुई है। इन लोकगीतों को सरल भाषा में विभाजित किया गया है, और इस विषय में बताया गया है। लोकगीत के प्रकारों का विवरण व उनसे जुड़ी मान्यताओं रीति-रिवाज के बारे में बताया गया है। विंध्य क्षेत्र के रीति-रिवाज, रस्मों, लोक मान्यताओं पर आधारित लोकगीत क्षेत्र का एक अहम हिस्सा है। इन लोकगीतों से विंध्य क्षेत्र की संस्कृति का पता चलता है। शोधार्थी ने विंध्य क्षेत्र में गाए जाने वाले बघेली बोली के लोकगीत के कुछ मुख्य प्रकार इस शोध पत्र में सम्मिलित किए हैं, जिसे सामने लाने का प्रयास किया गया है।

संदर्भ ग्रन्थ सूची :

1. सत्येन्द्र, हिंदी साहित्य कोष, भाग-1 पृष्ठ 686
2. अग्रवाल, वासुदेव शरण लोक संस्कृति अंक (सम्मेलन पत्रिका) पृष्ठ 250-51

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3. स्कन्द पुराण खंड-18, पुस्तक-6 नगर कांड अध्याय 239 श्लोक 31-34
4. मिश्रा, सविता लोकगायिका के साक्षात्कार द्वारा प्राप्त 21/05/2024 12:00 pm
5. मिश्रा, सविता लोकगायिका के साक्षात्कार द्वारा प्राप्त 21/05/2024 12:00 pm
6. मिश्रा, सविता लोकगायिका के साक्षात्कार द्वारा प्राप्त 21/05/2024 12:00 pm
7. <https://youtu.be/-GROsKfahUE?si=6X8wuJ1FDAW69AGC>
8. <https://youtu.be/nN9yXf9ubRk?si=0FZ5FJ1ATA2fY19h>
9. https://youtu.be/_E_ACnSOYP0?si=rHpFL3cnnQ3wwm7x
10. https://youtu.be/4_v363XHfwE?si=hCJb2FNkXIPU_DI4
11. https://youtu.be/3cWTk0tivaw?si=_oQHTXYCA14XXcf5
12. https://youtu.be/tGmzSKjLP1Y?si=h0Z9_qh48GiTDu-s
13. <https://youtu.be/S-qFImYaNuc?si=aZT9sl5ZY09KPjhJ>
14. <https://youtu.be/SwNLqexNBKM?si=ad9OsmjiF879jdHj>



Musical and Cultural Interplay within Mundari Folksongs of Chhotanagpur

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Abstract:

This is a study of the musical and cultural interaction of the Mundas, an adivasi (tribal, aboriginal) group of east-central India. Over the last three centuries, outsiders, whom Mundas call diku (alien, exploiter), settled into Mundari lands and gained dominance over Mundas and other adivasis. Even though the Mundas perceive the outsiders as nothing more than unwelcome intruders, they have borrowed their music and dances, categorizing them into communal songs and dance repositories. Mundas have successfully redefined, restructured, recontextualized and reinterpreted their cultural tropes to create a unique Mundari cultural expression, a musical buffer zone between them and the outside. In this study, the Mundari complex of songs and dance is studied within the framework of the larger context of Mundari culture and the musical dimensions of Mundari folksongs.

Keywords :

adivasi, Mundari songs, dance-songs, culture, music

Introduction :

Tribal music from India has largely remained unknown, not only outside of India but also within the country itself. Previous studies have primarily focused on compiling song texts and enumerating genres, rather than analyzing the musical sound structures and the cultural histories associated with these songs. Anthropologists studying India's tribal peoples have yet to recognize music and dance performances as outward expressions of deeper cultural processes. This study aims to synthesize the musical, textual, contextual, historical, and socio-cultural dimensions of Mundari folksongs, demonstrating the

importance of music and dance performances as potent expressions of the cultural identity of the Mundari tribe of Chhotanagpur. The Mundas are one of the largest adivasi (tribal) groups living in the Chhotanagpur region of northeastern Central India. Despite both amicable and hostile contact with other tribes, the Mundas, like other tribes of Chhotanagpur such as the Santhal and Oraons, have persistently maintained their linguistic and cultural integrity. The Chhotanagpur plateau region has been a meeting ground for these culturally diverse communities. Today, they represent three of India's language families: the Austro-asiatic (Mundari and other tribal languages),

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the Dravidian (Kurukh, the language of the Oraons) and the Indo-Aryan (the language of the caste communities and the area's lingua franca).

Mundari folksongs as repositories of Munda culture :

Kuppuswamy and Hariharan in their study have shared that tribal songs and music evolve through a process of oral transmission and continue to exist as tradition. They represent the cumulative expression of man across ages and are not the product of a particular period. In itself, it contains the features of perpetual growth, variation, selection, and continuity. It represents the product of a particular cultural complex and culture evolves as groups adapt to new circumstances and influences. The evolution of songs, which is a significant component of culture, is evident in a popular Mundari song :

*gole kenan duran kenan
landa kenan jagar kenan
songe kolo dunin urao kena
susun karam gegon dhanda kena*
I used to whistle, I used to sing
I used to laugh, I used to talk
With friends, I used to chat
All I used to do was dance and dance
Karam (Munda 1981)

Whether traditional or borrowed, Mundari dance songs and communal performances are notable for their distinct style, particularly in terms of rhythm. While small groups of individuals may sing these songs while working or sitting together, their full expression is realized only when accompanied by a dance in the akhara (dancing ground). Although the content of Mundari song repositories has changed over the centuries, the tradition of communal dance events or karam, remains

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unchanged. Karam is closely related to the seasons, sacrificial rites, festivals, marriage patterns, and value systems of the Munda tribe. Mundari songs are usually very short and can be memorised easily. They are often like medieval devotional songs and they are most often generative-one line leading to another :

We will build friendship
We will spread love
We will build friendship
We will spread love
Same beat, same song
Same beat, same song
Come, everyone...
We will build friendship
We will spread love
We will build friendship
We will spread love (YouTube)

The function of repetition in songs is to intensify the message. The movement in such a process is usually from general to, from vagueness to clarity. The folksongs not only expose the little-known artistic traditions of the Mundari tribe but also recreate a sense of communal harmony within the Mundas. The values of equality and communal decision-making, characteristic of the Mundari worldview, are sung and performed through Mundari folksongs accompanied by a dance in the akhara. The troupe is equivalent to an "extended family," a rubric that applies equally well to a Mundari village or hamlet. That it still succeeds in bringing together Mundari people testifies to the creative force of the Mundari communal song and dance performance.

The insistent assertion of Mundari and adivasi cultural identities and autonomy, in the face of centuries of oppression by rulers and landlords within the Nagpuri

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and Pachpargania-speaking communities of southern Bihar, highlights the role that music and dance have played in negotiating and expressing Mundari identities. In these folksongs, the reader often finds annals of the simple lives led by the primitive Mundari tribe, their tricks and stratagems, their periodic excursions into the forests for food gathering, and celebrations of the birth of a child, to name a few.

The musical convergence or approximation between Munda and Sadani (or Ghasi) musicians led to the slow emergence of common musical practices, genres and stylistic traits. Once every year, Mundas from a dozen or more neighbouring villages come together to sing and dance at a large regional fair. In Ranchi district, for instance, thousands of Mundas gather annually in January on top of their highest sacred mountain for a public sacrifice of chickens, followed by singing and dancing. The mountaintop is crowded with small make-shift akharas, each representing a different village. All the akharas come alive simultaneously with independent performances of songs, dance, and drumming. Thus, the village dancing unites a clan in communal activity, thereby uniting all members of the Munda tribe of a given region. Mundas display their singing and dancing at annual multicultural fairs, originally held in honour of and/or sponsored by rajas and zamindars.

At present, Mundas reserve the monsoon season for their karam repertory. The songs sung and performed are largely borrowed or traditional, but all Mundari song performances feature “occasional diaphonic singing in parallel fourths and fifths, and when women respond antiphonically to men in the akhara, they frequently answer at the fourth or fifth” (Stephen, p. 213). Further, Mundas consistently “drum, sing

and dance slightly behind the beat” (Stephen, p. 213). In addition, Mundas typically “subdivide the beat of their songs and slower dances into asymmetrical portions” (Stephen, pp. 213-214). In other words, all Mundari dance-songs, drum patterns, and phrases of the song are of different lengths and often, out of phase with one another. The songs range from six to sixteen lines, ideally suited for group dance. Mundari communal performance is distinct when it comes to rhythm. Mundari drums and drumming patterns differ only in minor details in shape or size from other drums and drumming patterns of tribes of the Chhotanagpur region. The instruments used include the mandar (Mundari dumang), dholak (Mundari dulki), nagara, and karah (Mundari rabaga).

Dr. Ram Dayal Munda worked incessantly to document and enrich the varied signifiers of Mundari culture. He shared the technicalities embedded in the Mundari compositions in an essay :

Each song has a metrical system, a rhyme scheme, a melodic pattern, and a rhythmic cycle assigned to it. The verb phrase in Mundari ends in focus markers -d- or -n- followed by the predicator -a-, and since most sentences end in a verbal phrase the choice of deviation is limited. (Munda 850)

The close interaction of karam songs with the monsoon season, the season of the love-play of Radha and Krishna, is often associated with the influence of Vaisnava musicians. A majority of songs performed during the karam festival can be traced to Nagpuri and Panchparhania monsoon folksongs and repertories of the Chhotanagpur region. The word “karam” designates much more than simply a Mundari song-dance repertory. It is also a

tree, the spirit or deity of that tree, and includes the rituals dedicated to that spirit. The deity is typically worshipped in the month of bhado (August-September) by Mundas.

Although the Mundari repertory is named after the spirit, the songs themselves and their performance are independent of the festival. This also implies that the rituals associated with the karam festival are optional and personal, meaning they are performed only by those households that have been bothered in some way by the karam deity, who would then require the sacrifice of chickens to be appeased. As karam songs become popular, they are also becoming more localized. The mention of Radha and Krishna as a simple village couple in some karam song texts shows how Mundari poets seek to reaffirm Mundari values of communality and equality while also establishing a cultural demarcation between themselves and the dikus. Thus, karam may be observed as one Mundari response to the cultural encroachment of the dikus.

Conclusion :

The changes observed in Mundari musical interaction over the last two centuries reflect the sweeping transformations in the political and cultural status of the diverse communities of Chhotanagpur. Before the dikus arrived, the musico-cultural distance between the Mundas and other tribes was minimal. They developed common musical styles, performance contexts and instruments while maintaining distinctly separate

repertoires. With the Hinduization of the tribes, musical approximation occurred, leading to unidirectional borrowing that resulted in the Mundas' karam repertoire. However, this does not imply that the Mundas have surrendered to this process. On the contrary, the Mundas have successfully adopted and reinterpreted the songs of other castes in a distinctly Mundari style and performance context. Therefore, karam reflects the multiple identities that the Mundas must negotiate in their effort to preserve the continuity of their society and culture. In conclusion, through the performance of karam, the Mundas demonstrate their ability to assert their cultural autonomy. Rather than assimilating into Hindu caste society and culture, the Mundas continue to redefine their own cultural identity.

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Exploring Self-Identity of Women in Assamese Folktales : A Critical Analysis of *Chaulpuriya* and *Maghar Bihu*

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Abstract :

*This paper examines the representation of women's self-identity in two Assamese folktales, **Chaulpuriya** and **Maghar Bihu**. The folktales feature female characters who challenge traditional gender roles and seek autonomy, but their journeys are influenced by societal expectations and patriarchal norms. The analysis reveals that while the women in these tales demonstrate agency and intelligence, their self-identity is often tied to their relationships with men and their ability to conform to idealized feminine roles. The paper argues that these narratives reflect and reinforce gender biases, highlighting the need for a critical reevaluation of traditional folktales and their impact on gender representation.*

Keywords :

Assamese Folktales, Gender Representation, Self-identity of Women, Patriarchal Norms, Traditional Gender Roles.

Introduction :

Assamese folktales often present traditional feminine-masculine characteristics. There are female characters in some Assamese folktales who want to move away from social construction. However, such female characters are often denied recognition. The collection of fairy tales by Troilokyewari Devi Baruani (*Sadhukatha*, 1934) includes *Ejani Rajkanyar Katha*, *Chaulpuriya*, *Chari Chor*, and *Maghar Bihu*, which contain female characters who try to transcend socially constructed gender identities and

explore self-identity. However, descriptions of the results of self-identity search as a consequence of women's religious behavior and descriptions of women's self-search as a means of satisfying men's interests or achieving things reveal gender bias. This paper analyzes the exploration and recognition of women's self-identity in the *Chaulpuriya* and *Maghar Bihu* tale.

Result and Discussion :

The folktale *Chaulpuriya* tells the story of an intelligent and enterprising woman. According to the story, a man had

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five sons and one daughter. One day the man asked them a question, "Who are you indebted to for all things- food, shelter, clothing, and other things that you have now, and will have in the future?" All the five sons said they were indebted to him everything they had now, and everything they would have in the future. But the daughter said that now she was indeed indebted to him but in the future, after she got married, she would be on her own. (Devi Baruani 20) The patriarchal father is dissatisfied with his daughter's answer and forces her to marry a man named Chaulpuriya. He was responsible for collecting firewood for the royal kitchen. The girl's father hates her for wanting to move away from the traditional notion that 'women are dependent' and subordinate to father, husband and son. His father thinks that women can never be self-sufficient. In the story, the daughter does not protest against her father's actions, but the daughter overcomes the perceptions of her father and society towards women identifies herself, and expresses her worthiness and abilities. However, the concept of 'ideal bride' or 'Lakshmi woman' is active in the folktale. Instead of recognizing women's competence and skills, such perceptions interpret success as a consequence of religious or cultural behavior.

The wife of Chaulpuriya has saved a portion of the beans, rice and other things brought by her husband to eat and has been able to earn money by selling them. Later, "With the money she had saved, she bought bamboo and with the help of a man she fenced the garden and brought banana seedlings and betel nut seedlings from other people's houses and started planting

them. She grew various vegetables and started selling them. They eat a portion of this vegetable themselves and give some to their neighbors. The neighbors began to be fascinated by her qualities." (24) She has also saved money by weaving and selling clothes and bought a cow. She has kept some of the cow's milk for the family to eat and sold the rest. With the money she saved, she gathered everything she needed for the house. There was also a change in the body and mind of Chaulpuriya. "The neighbors say that there must be a god with this woman, otherwise how can she improve so much in a year?" (25)

It has been seen that society believes that a woman's ability to build a household through her intelligence and actions is due to the influence of fate. Such perceptions reflect the traditional attitudes towards women. There is no doubt that the promotion of Chaulpuriya from firewood collector to officer in charge of the royal stable is not due to his own merits. It is only by the intelligence and grace of his wife that it is possible. But it was only because of "such devotion to her husband as an uneducated woman" that the king gave Chaulpuriya the title of 'Ghora-Barua' (officer in charge of the royal stable). This proves that the intelligence and skills of the wife of Chaulpuriya have not been given proper recognition. However, Chaulpuriya's wife has managed to control her fate. This recognizes the skills of women to some extent. The wife of Chaulpuriya's search for self-identity was not fulfilled as she thought of her husband's status rather than using her qualifications and abilities to establish herself. The main factor behind the incompleteness of such investigations is the social construction of

the 'ideal wife' or 'Lakshmi woman'. The character moved forward by breaking the boundaries of one social construction but has fallen into the boundaries of another social construction.

The female character in the folktale *Maghar Bihu* was initially cowardly and unable to make decisions without her husband. Living within a social construct, the character could not become familiar with her courage and skills. But after facing danger, she has become acquainted with self-strength and is therefore able to save herself from danger with intelligence and courage. Her husband and mother-in-law have not been able to help her in this regard.

The story of the folktale is that a daughter-in-law is lying in bed at night during *Magh Bihu*. Because, she has no mother, and nothing called her mother's house. "That daughter-in-law's brother went somewhere when she was young. No one can tell if he is dead or alive. The mother who was there also died." (138) A thief who came to steal from their house that day found out everything about the daughter-in-law and came to kidnap her by introducing himself as her brother. The father-in-law and mother-in-law were very happy to learn that the thief was the brother of the daughter-in-law. They want to send their daughter-in-law with her thief-like brother. At first, however, "she was afraid to go out" (139), and "seeing that her husband was not at home, she objected to go". (139-140) But at the insistence of her in-laws, she went with her brother. After coming a long way from home, his brother, who was a thief, told her of his intention: "I am not your brother, I have brought you to marry." (140) The daughter-

in-law, hearing this, did not object to showing it to the thief. However, the signs of fear and weakness seen in the bride's character in the beginning are not seen in this difficult situation. She soon made her plans with intelligence and courage and "went home with the joy of a longtime wife." (140) Only his sick mother was in the thief's house.

The strategy used by the girl to escape the thief's trap is very interesting. Because she has easily won the trust of the thief and the thief's old mother by displaying the behavior of a 'Lakshmi woman' and then takes the opportunity to return to her house.

The daughter-in-law arrives at the thief's house and begins to strengthen her identity by constructing an identity of a 'Lakshmi woman'. Accordingly, she cleans the house, cooks and feeds the thief with respect, and feeds and cares for the thief's sick old woman. Both mother and son are easily pleased with her behavior. Earning this trust from them, she "did every work she could in the garden and house, and set the house and yard like the yard of a house of Lakshmi live. The mother and son were pleased to see her and began to wonder where to take her and where to put her. The thief also gave her all the keys of the house." (141)

The girl begs the thief not to keep her as a *batlu* (a woman living as a wife without marriage) and says, "If you want to accept me as a wife without marriage, I will commit suicide." (141) She needs a little time to finalize her plan. So she tells the thief, "You must gather ten devotees and hold the wedding. This month of *Magh* (January-February) is my birth

month, you can't get married in this month." (141) Hearing such words, they convinced her that she was a 'Lakshmi woman' and therefore decided to fix the wedding date in *Fagun* (February-March). It is at this time that the thief travels with the others of his group to steal far away. The thief's mother slept well that night. She has taken this opportunity. She fills the two bags with the money, gold, and jewelers that the thief had stolen puts everything in the cow cart, and goes home. But her family is surprised to see her coming out like this. They are afraid that the thief may come again and what the villagers will think. (143) But she is no longer the fearful and dependent woman she used to be. So she is also prepared to deal with such situations. Accordingly, "she sent her husband to the king's house early in the morning to tell him about the thief and about the money, which was stolen by the thief. The thief was returning to his house when the king's soldiers arrested him. It was also proved that she had been kidnapped by the thief." (143) She has received a reward from the king for catching the thief.

In this folktale, the intelligence and courage of a woman do not become a factor in gaining the rank of a man like that of the *Chaulpuriya* in the folktale *Chaulpuriya*.

Conclusion :

The analysis of *Chaulpuriya* and *Maghar Bihu* highlights the complex and often contradictory nature of gender representation in Assamese folktales. While the female characters in these folktales demonstrate remarkable agency and intelligence, their self-identity is ultimately tied to their relationships with men and their ability to conform to societal expectations. The paper argues that these narratives reflect and reinforce gender biases, emphasizing the need for a critical reevaluation of traditional folktales and their impact on gender representation.

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बिहार के उत्सव में लोक कला का समायोजन

मकसुदन कुमार

असिस्टेंट प्रोफ़ेसर

विशुन राजदेव टीचर्स ट्रेनिंग कॉलेज, वैशाली

धनंजय कुमार

असिस्टेंट प्रोफ़ेसर

महिला कॉलेज, चाईबासा

सारांश :

वैसी कला जो हमारे बीच वर्षों पहले पारंपरिक रूप से हमारे समाज में चली आ रही है। यह कला हमारे समाज से ही निकालकर हमारे मनःस्थिति के पटल पर सामने आती है। इस कला में शास्त्रीय नियम नहीं होते हैं, बल्कि यह कला भिन्न-भिन्न क्षेत्रों और भिन्न-भिन्न संस्कृतियों में विभिन्न तरह से व्याप्त होते हैं। लोक कला के विभिन्न प्रकार होते हैं। जैसे - लोक संगीत, लोकगीत, लोकनाट्य, कठपुतली, कहानी सुनाना, चित्रकला, मूर्ति बनाना आदि इन सभी कलाओं का बिहार के उत्सवों में, संस्कारों में, त्योहारों में, अत्यधिक महत्व होता है। हमारे विभिन्न संस्कारों के अंतर्गत जो भी विधियां संपन्न की जाती है उनमें कहीं ना कहीं लोकनाट्य और लोकगीतों के सुंदर उदाहरण मिलते हैं। हमारे लोक जीवन में जन्म से लेकर मृत्यु तक अनेक ऐसे आयोजन होते हैं जिसकी आत्मा लोक कला से जुड़ी होती है। इस पूरी यात्रा को अनुशासित व्यवस्थित और क्रमबद्ध करने के लिए कई प्रकार के उत्सव या संस्कार किए जाते हैं। लोक जीवन अपने मनोरंजन के लिए अपने बीच और अपने आसपास बिखरे उपादानों में ही मनोरंजन की विधियां ढूंढ निकलता है क्योंकि ग्रामीण अंचलों में शहरों की तरह विधिवत बनाए गए मनोरंजन के केंद्र नहीं होते हैं। एक तरफ शहरों में जहां मनोरंजन के लिए सिनेमाघर, नाट्य गृह, क्लब, सुगम संगीत केंद्र होते हैं वहीं दूसरी ओर ग्रामीण क्षेत्रों में किसान मजदूर दिनभर काम करने के बाद जब घर आते हैं तो आसपास के कुछ लोग एक चौपाल के पास बैठते हैं, कुछ गपशप कर लेते हैं। और कभी-कभी ऐसे अवसरों पर ढोलक झाल लेकर हरि-कीर्तन का गायन या रामचरित्र मानस की चौपाई का गायन कर लेते हैं। इस तरह के आयोजन प्रायः होली चैता रामनवमी कृष्ण अष्टमी दशहरा तथा इसी तरह के अन्य त्योहारों पर ज्यादा देखने को मिलता है।

बीज शब्द :

लोककला, संस्कृति, संस्कार, मनोरंजन, त्योहार

प्रस्तावना :

बिहार भारत का एक ऐसा राज्य है जो बहुत पिछड़ा हुआ है। यहां के अधिकांश लोग कृषि पर निर्भर रहते हैं। इस राज्य कि प्रति व्यक्ति आय भारत के अन्य राज्यों की तुलना में बहुत ही कम है। बिहार की गरीबी बिहार वासियों के लिए एक अभिशाप है

लेकिन पिछड़ेपन होने के बावजूद भी यहां के लोक जीवन और लोक संस्कृति की मौलिक रूपरेखा सुरक्षित मानी जाती है क्योंकि हद से ज्यादा संपन्न समृद्धि और आधुनिकतावादी होना लोक संस्कृति की आकृति पर प्रहार करती है। इसलिए बिहार की लोक-संस्कृति, लोक-जीवन भौतिक साधनों के अभाव में पीड़ित

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

UGC CARE - Listed Journal

होकर भी अपने मूल लोक कला से अलग नहीं हो सका। आज भी यहां का लोक कला अन्य राज्यों की तुलना में अधिक प्रभावशाली और दक्ष है। यहां भौतिक संसाधनों के कमी होने के बावजूद भी लोग जीवन अपने संघर्षों एवं तनावों से मुक्ति पाने के लिए विभिन्न प्रकारों का मनोरंजन करते, उत्सव का आयोजन करते हैं जिससे कुछ समय के लिए लोग अपने दुख तकलीफों को भूलकर उत्सव-त्योहार और लोक कला में मग्न रहते हैं। बिहार के उत्सवों तथा संस्कारों में लोक कला बहुत ही पहले से चली आ रही है और इस लोक कला को संरक्षण और बढ़ावा देने में बिहार के लोगों का महत्वपूर्ण योगदान रहा है। मंथन राय अपनी पुस्तक 'हमारे कुछ प्राचीन लोकोत्सव' में लिखते हैं कि सामान्य रूप से उत्सव और मेले देश के प्रचलित धर्म से संबंध रखते हैं चाहे उसका रूप रंग जैसा भी हो और हमें भी कहीं ना कहीं यह सही ही लगता है, क्योंकि बिहार के लोक कला की अगर हम बात करें तो पता चलता है कि अधिकांश लोक कला हिंदू धर्म के उत्सवों और त्योहारों से किसी न किसी रूप से जुड़ा हुआ है। जैसे होली या दीपावली के पर्व लोक राज और लोकरंग से भरे होते हैं। धर्महीन समाज में उत्सवों और लोक कलाओं की गुंजाइश बहुत ही कम होती है। प्राचीन युग में भी सभी धर्म के अपने-अपने पर्व उत्सवों और त्योहारों में गीत संगीत नृत्य आदि कलाओं का आयोजन होता रहा है जिससे कि लोग मनोरंजन कर सकें। तो अब हम बिहार के कुछ उत्सवों धार्मिक अनुष्ठानों और त्योहारों में लोक कला का समायोजन और विशेषताओं पर चर्चा करते हैं।

जन्मोत्सव : इस उत्सव को बिहार के ग्रामीण इलाकों में लोग बहुत ही मनोरम ढंग से मनाते हैं क्योंकि घर की स्त्री जब अपनी पहली संतान को जन्म देती है तो पूरे घर में खुशियां छा जाती हैं। इस खुशी के अवसर पर पमारिया को आमंत्रित किया जाता है। पमारिया अपने अभिनय के माध्यम से लोगों को कथा कहानी कहते हैं। साथ ही वह नृत्य

और गीत भी गाते हैं। वह घर के आंगन या ब्रह्मदेव को ही अपना मंच बना लेते हैं। आस-पास की स्त्रियां भी एक जगह बैठकर सोहर जैसे लोकप्रिय समूह गान गाती हैं। जिसमें प्रसन्नता व्यक्त करने की बहुविध चेष्टाएं होती हैं। यह सारी चेष्टाएं पूरे मंच पर घटित होने वाले एक नृत्य गीत रूपक का आकार देती हैं। जन्मोत्सव आनंद और प्रसन्नता का एक त्योहार जैसा रूप ग्रहण कर ही लेता है। साथ ही इस उत्सव में लोकगीत संगीत और लोकननाट्य की विविधता भी बहुत ही महत्वपूर्ण भूमिका निभाती है।

मुंडन : आमतौर पर यह संस्कार बच्चों के जन्म के पहले, तीसरे, पांचवें या सातवें वर्ष में किया जाता है। इस संस्कार को चूड़कर्म भी कहते हैं। यह संस्कार विधिवत रूप से किया जाता है। इसका आयोजन किसी तीर्थ स्थल स्थानीय नदी के तट पर किया जाता है। इस अवसर पर जिस प्रकार इस संस्कार को संपादित किया जाता है वह एक अच्छे खज नाटक का उदाहरण है। नदी किनारे जमीन में एक लकड़ी गाड़ी जाती है और उसमें मूज की एक बड़ी रस्सी बांध दी जाती है। रस्सी में जगह-जगह पर आम के पत्ते बंधे होते हैं। पंडित जी यहीं बैठकर पूजा करवाते हैं और हजाम (नाई) बच्चों के बाल मुड़ते हैं जिस समय मुंडन होता है उस वक्त महिलाएं वहां बैठकर समूह में लोकगीत गाती हैं। जैसे बच्चों की बुआ नेग लेने के लिए तरह-तरह के गानों के माध्यम से मांग करती है। मुंडन होने के बाद बच्चों के बाल को गंगा नदी में विसर्जित किया जाता है और बच्चों को गंगा स्नान कराया जाता है। फिर घर जाकर चोपहड़ा पूजा (चार पहर की पूजा) किया जाता है। जो भजन कीर्तन के साथ संपन्न किया जाता है।

जेनउ : इस संस्कार को विशेष रूप से ब्राह्मण और क्षत्रिय जैसे उच्च वर्णों के लोग बहुत ही धूमधाम से मनाते हैं क्योंकि एक प्राचीन परंपरा है जिसमें बालक को शिक्षा प्राप्त करने के लिए गुरुकुल में भेजा जाता था। गुरुकुल जाने से पहले यह संस्कार कराया जाता था। इस संस्कार को उपनयन संस्कार

भी कहते हैं। इस संस्कार को अनुष्ठानिक तरीके से किया जाता है जिसमें यगो-पवित्र के बाद बालक भिक्षा मांगने का नाट्य करता है। यह संस्कार किसी खुले स्थान पर संपन्न होता है लेकिन अब अधिकांश गांव में इस संस्कार का आयोजन किसी सजे मंडप के नीचे होता है और संस्कारों को देखने के लिए आसपास के लोग भी इकट्ठा होते हैं। जो कि दर्शकों की भूमिका निभाते हैं।

विवाह : हमारे समाज में अत्यंत प्राचीन काल से चली आ रही एक ऐसी परंपरा जिसमें दूल्हा और दुल्हन को विवाह की निश्चित तिथि के कई दिन पहले से ही अनेक संस्कार किए जाते हैं। जिसमें समाज की महिलाएं हिस्सा लेती हैं और गीत गाती हैं। जैसे गोसाईं गीत अपने इष्ट देवता को प्रसन्न करने वाला गीत कहते हैं। विवाह के अवसर पर दूल्हा और दुल्हन जिन-जिन अनुष्ठानों में भाग लेते हैं उनमें अनेक प्रकार के आनंदित कार्यक्रम आयोजित होते हैं और नाच गानों का भी प्रबंध होता है। तथा जब शादी करके दुल्हन दूल्हे के घर आती है तो वहां दूल्हे के घर में कोहबर चित्रकला की ऐसी कलाकृति जिसमें दूल्हा और दुल्हन का नाम लिख कर बनाया जाता है। इस नज़रियें से अगर देखा जाए तो विवाह का पूरा का पूरा आयोजन लोक कलाओं से ओत – प्रोत होता है।

बिहार के त्योहारों में लोक कला : रामनवमी का त्योहार भगवान राम के जन्मोत्सव के रूप में मनाया जाता है। इस दौरान गांव के बहुत से लोग मंदिर में उपस्थित होकर पूजा करते हैं। पुजारी तथा मंदिर के अन्य संरक्षक भगवान श्री राम जी के जन्म पूजन की तैयारी में जुट जाते हैं। निर्धारित समय पर पुजारी राम जन्म की घोषणा करते हैं और वहां पर उपस्थित सारे भक्त जन जय श्री राम की जयजय कार लगाते हैं। उसके पश्चात हारमोनियम, ढोलक, झाल, आदिवासी यंत्रों के साथ श्री राम जन्म की कीर्तन करते हैं। कहीं-कहीं मंदिरों में इस अवसर पर भगवान श्री राम के महिमा का कथा वाचन भी होता है। और

वहां कथा सुनने के लिए सैकड़ों भक्त जन आते हैं और कहीं-कहीं तो भगवान श्री राम की झाकियां भी निकाली जाती है।

जन्माष्टमी : यह त्योहार भगवान श्री कृष्ण के जन्म पर मनाया जाता है। इसे भादो महीने के कृष्ण पक्ष की अष्टमी तिथि को मानते हैं इसलिए इसे कृष्ण जन्माष्टमी भी कहते हैं। इस अवसर पर बिहार के कुछ एक गांव शहर में मेला का भी आयोजन किया जाता है। ऐसे अवसरों पर **रासलीला** का आयोजन किया जाता है।

दशहरा : इस पर्व को विजयदशमी के नाम से भी जाना जाता है। पौराणिक कथाओं के अनुसार भगवान श्री राम इसी दिन लंका पर विजय प्राप्त किए थे। बिहार के अधिकांश ग्रामीण इलाकों में लोग रामलीला का आयोजन करते हैं जो कि पुरे 10 दिनों तक रात भर प्रदर्शन होता है। कहीं-कहीं रामलीला करने वाली पेशेवर पाटिया (नाच टीम) बुलाई जाती है तो कहीं कहीं गांव के लोग स्वयं ही रामलीला में भाग लेकर दर्शकों के सामने प्रस्तुत करते हैं। गांव में इस अवसर पर और भी अनेक तरह के पौराणिक प्रसंगों को लेकर लोक कला का प्रदर्शन किया जाता है। ग्रामीण इलाकों या कस्बा में काली या दुर्गा का मुखौटा लगाकर एक हाथ में तलवार और दूसरे हाथ में खप्पर लेकर अभिनय करने वाले अनेक लोग होते हैं कुछ लोग असुर या राक्षस का मुखौटा लगाकर राक्षसों का अभिनय करते हैं। पारंपरिक रामलीला में तुलसीदास द्वारा रचित रामचरितमानस के आख्यानो का प्रयोग होता है। रामलीला अपने जीवंत परंपरा के कारण 2005 में यूनेस्को ने रामलीला लोकनाट्य को मानवता के मौखिक एवं अमूर्त विरासत की श्रेष्ठ कृतियों की सूची में शामिल किया है। लोकमान्यता के अनुसार महिषासुर नामक राक्षस का वध कर माता दुर्गा ने विजय पाई थी। इस संबंध में दूसरी लोक श्रुति यह है कि भगवान श्री राम ने रावण को हारने के लिए माता दुर्गा की आराधना की जिससे खुश होकर देवी ने विजय श्री का आशीर्वाद दिया था तबसे दशहरा बड़े धूम धाम से मनाया जाता है।

दीपावली : यह कार्तिक मास की अमावस्या को मनाया जाने वाला सर्वाधिक प्रसिद्ध त्योहार है। यह त्योहार पूरे भारत में धूमधाम से मनाया जाता है। यह माना जाता है कि इसी दिन भगवान राम अपना 14 वर्ष वनवास पूर्ण कर अपनी पत्नी सीता और भाई लक्ष्मण के साथ अयोध्या लौटे थे। तब से इसी खुशी में पूरे अयोध्यावासियों ने खुशी से दीप जलाए। दीपावली त्योहार में अगर हम लोग कला के समायोजन की चर्चा करें तो इसमें प्रायः आपको रंगोली कला और मूर्ति कला देखने को मिल जाएगा। अब तो आधुनिकतावादी के दौर में लोग मिट्टी के दिए छोड़ चाइनीज़ इलेक्ट्रॉनिक लाइट का दिया ही प्रयोग करने लगे हैं। रंगोली हाथों से बनाने के बदले रंगोली का बना बनाया स्टीकर ही अपने घरों में चिपका लेते हैं। लेकिन बिहार के ग्रामीण इलाकों में अभी भी मिट्टी के दिए ही जलाए जाते हैं। कुम्हार दीपावली से पहले गांव की गली-गली में जाकर अपने द्वारा बनाए मिट्टी के दिए और खिलौने को बेचते हैं। बच्चे घर के आंगन में मिट्टी का ही घरौंदा बनाते हैं और रंगों से ही रंगोली बनाते हैं। इसमें बच्चों की एक अलग कलात्मक अभिरुचि देखने को मिलती है।

छठ पर्व को कार्तिक मास के शुक्ल पक्ष की षष्ठी को मनाया जाता है। यह त्योहार भगवान सूर्य की आराधना के लिए आयोजित किया जाता है। बिहार उत्तर प्रदेश और झारखंड में इस पर्व को छठ महापर्व के नाम से जाना जाता है। यह त्योहार चार दिवसीय होता है। इसकी शुरुआत कार्तिक मास के शुक्ल पक्ष चतुर्थी को ही हो जाती है और समाप्ति कार्तिक शुक्ल पक्ष के सातवे को होती है। यह त्योहार महिलाएं अपने संतान उत्सव की कामना के लिए करते हैं। इन चार दिनों में पहला दिन नहाए-खाया होता है जो बहुत ही पवित्रता के साथ आयोजन किया जाता है और व्रत करने वाली महिलाएं स्नान करने के बाद भोजन करती हैं। दूसरे दिन पूरे दिन उपवास रहकर रात को पूजा करके खाती हैं जिसे

खरना कहते हैं। तीसरे दिन उपवास रखकर डूबते सूर्य को अर्घ्य दिया जाता है। फिर चौथे दिन उगते हुए सूर्य को अर्घ्य देकर ही प्रसाद ग्रहण करते हैं और भोजन करते हैं। जब महिलाएं अर्घ्य देने के लिए किसी नदी या तालाब या गंगा के तट पर जाती हैं तो उसे समय अन्य महिलाएं भी समूह में छठ का पारंपरिक गीत गाते हुए वहां जाती हैं।

महाशिवरात्रि : यह व्रत फागुन के कृष्ण पक्ष चतुर्दशी को मनाया जाता है। पुरानी कथाओं के अनुसार ऐसा माना जाता है कि भगवान शंकर और देवी पार्वती का विवाह इसी तिथि को हुई। उसी के उपलक्ष्य में महाशिवरात्रि का त्योहार मनाया जाता है। इस त्योहार के शुभ अवसर पर गांव के मंदिरों में भक्तों का समूह शिव चर्चा करते हैं। और कई जगहों पर भगवान शंकर और देवी पार्वती की झांकियां निकाली जाती हैं। जिससे पूरे गांव में घूमने के बाद मंदिर में पहुंचकर भगवान शिव और पार्वती का विवाह कराया जाता है जिसे गांव के ही लोगों द्वारा प्रस्तुत किया जाता है। गांव के स्थानीय लोग ही शिव पार्वती और अन्य भूत पिशाच की भूमिका निभाते हैं जो की देखने में अत्यंत मनोरम लगता है।

होली : फागुन मास के पूर्णिमा को मनाया जाने वाला यह दो दिवसीय त्योहार है जिसमें पहले दिन होलिका दहन होता है। उसके अगले दिन रंग-अवीर और गुलाल एक दूसरे को लगाते हैं। होली मनाने के पीछे प्रमुख पौराणिक कथानक कश्यप और भक्त प्रह्लाद की है। भारत में होली अलग-अलग प्रदेशों में अलग-अलग तरीके से मनाई जाती है। ब्रज की होली देशभर में प्रसिद्ध है। बरसाने में लठमार होली मनाई जाती है जिसमें पुरुष महिलाओं को रंग डालते हैं और महिलाएं उन्हें लाठी से मारती हैं। बिहार की बात करें तो बिहार में इन्हें फगुआ के नाम से जाना जाता है। इस त्योहार के अवसर पर बिहार के अधिकांश गांव में एक सप्ताह पहले से ही जोगीरा और चैता फाग गाया जाता है। शाम में एक

निश्चित स्थान पर कुछ लोग ढोलक, झाल, हारमोनियम लेकर आते हैं और गायन-वादन का आनंद लेते हैं।

उत्सव चित्र :



Pic-01 : Sohar Geet



*Pic - 04 : Mundan Sanskar
(Satvik Singh Rajput, Jamshedpur)*



*Pic-02 Ramnavami :
(Sri Maksudan kumar Ji, Begusarai, Bihar)*



Pic-05 : Krishna Janmashtami



*Pic - 03 : Deepawali Celebration (Anwasha Ji
from Bhubaneswar)*



Pic-06 : Hari Kritan



Pic-07 : Chhat Puja



Pic-08 : Holi



Pic- 9



Pic- 10 : Upanayanam Sanskar or Janeu (Thread Ceremony),

(Credit – Abhinav Mishra Ji (Sai), Bhubaneswar.

निष्कर्ष :

इस तरह से देखा जाए तो पता चलता है कि हमारे जितने भी पर्व त्योहार उत्सव या धार्मिक अनुष्ठान होते हैं। उनमें कहीं ना कहीं किसी न किसी रूप में लोक कलाओं का समायोजन होता ही है। एक ओर जहां लोग आधुनिकता की दौड़ में अपने लोक कलाओं को भूल रहे हैं। वहीं दूसरी ओर यह पर्व त्योहार धार्मिक अनुष्ठान हमें हमारी लोक कलाओं को स्मरण कराने का काम करती आई है। अतः हमें यह कहने में कोई संकोच नहीं है कि हमारे त्योहार पर उत्सव और धार्मिक अनुष्ठान हमारे लोक कलाओं को संरक्षण प्रदान करने का काम करती आई है।

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चित्र :

- * चित्र संख्या 02,03,04,09 तथा 10 प्राथमिक स्रोत (लेखक के द्वारा)
- * चित्र संख्या 01,05,06,07, द्वितीयक स्रोत (इन्टरनेट से)



राजस्थान लोकसंगीत का लोकप्रिय मधुर वाद्य : 'मोरचंग'

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सारांश :

राजस्थान विभिन्नताओं का प्रदेश है, यह अनेक लोक संस्कृति व लोक कलाओं को अपने अंदर समेटे हुए है। समय-समय पर त्योहार व मांगलिक कार्यक्रम इसका एक अभिन्न अंग है। विभिन्न अवसरों पर विभिन्न प्रकार की संगीत कलाओं का गायन वादन व नृत्य का आयोजन किया जाता है। राजस्थान की संगीत परंपरा घरों से प्रारंभ होकर व्यवसायिक परिदृश्य में देखी जा सकती है यहां के वाद्यों का इतिहास समृद्ध रहा है उन्हीं वाद्यों में से एक सुरीला वाद्य 'मोरचंग' है।

सारांश :

राजस्थान, लोक संगीत, वाद्य, मोर्चा

परिचय :

मोरचंग एक सुषिर वाद्य है इसे ताल व ध्वनि के लिए उपयोग किया जाता है। यह वाद्य राजस्थान के बाड़मेर, जैसलमेर व जोधपुर क्षेत्र में बजाया जाता है। अलग-अलग प्रदेशों में अलग-अलग नामों से जाना जाता है।

इसकी आकृति को लेकर अलग-अलग विद्वानों के अलग-अलग मत हैं। जैसे मोर के पंख जैसी आकृति होने के कारण मोरचंग नाम होना, मध्य में गोल अर्थात् चंग जैसी आकृति साथ ही मुख से वादन होने के कारण मुखचंग नाम होना, मोर की भांति ध्वनि उत्पन्न करने के कारण भी मोरचंग नाम से संबोधित किया जाता है।'

वर्तमान स्वरूप :

वर्तमान में मोरचंग का उपयोग विभिन्न संगीत

शैलियों में किया जा रहा है, जिसमें लोक संगीत, शास्त्रीय संगीत और फ्यूजन संगीत भी शामिल हैं।

विभिन्न क्षेत्रों के कलाकार इसे अपनी शैली और संगीत के अनुसार ढालकर प्रस्तुत करते हैं, जिससे इसकी ध्वनि और भी विविधतापूर्ण हो जाती है। परन्तु वर्तमान में वाद्य की इतनी अच्छी स्थिति नहीं है हमें प्रयास करने होंगे जिससे हम हमारी संस्कृति की ये धरोहर सुरक्षित रहे।

बनावट :

यह एक छोटा सा धातु का वाद्य यंत्र होता है, जिसे होंठों के बीच दबाकर बजाया जाता है। मोरचंग को विभिन्न नामों से भी जाना जाता है, जैसे कि 'ज्यूज हार्प' या 'जौहर हार्प'।

मोरचंग आमतौर पर लोहे या स्टील से बना होता है, लेकिन कुछ स्थानों पर कांस्य या पीतल से

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भी बनाया जाता है। इसका आकार छोटा होता है, और इसे आसानी से हाथ में पकड़ा जा सकता है। इसमें एक U-आकार का फ्रेम होता है, जिसमें एक लचीला और पतला धातु का जीभ (लैंग) होता है। जीभ को फ्रेम के बीच से बाहर की तरफ मोड़ा जाता है, जिसे बजाने के दौरान कंपन में लाया जाता है।²

मोरचंग एक सरल, लेकिन प्रभावी वाद्य यंत्र है, जिसे बजाने के लिए अनुभव और अभ्यास की आवश्यकता होती है। इसका ध्वनि स्वरूप गहरे, कंपनयुक्त और मौलिक होता है, जो इसे अन्य वाद्य यंत्रों से अलग बनाता है।



कलाकार छूगे खां जी :

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मोरचंग का सामाजिक व सांस्कृतिक सरोकार :

मोरचंग का सामाजिक और सांस्कृतिक संदर्भ गहरा है, जो विभिन्न समुदायों की सांस्कृतिक पहचान और संगीत परंपराओं से जुड़ा हुआ है।

मोरचंग का सामाजिक महत्व भी उल्लेखनीय है। इस वाद्य यंत्र का प्रयोग न केवल संगीतकारों द्वारा, बल्कि ग्रामीण और शहरी दोनों समाजों में सामूहिक मनोरंजन के साधन के रूप में किया जाता है।

यह सामाजिक एकता और सामुदायिक भावना को बढ़ावा देने में महत्वपूर्ण भूमिका निभाता है, खासकर त्योहारों, विवाहों और अन्य सामाजिक समारोहों के दौरान। यह वाद्य यंत्र समाज के विभिन्न वर्गों के बीच सांस्कृतिक आदान-प्रदान का एक माध्यम भी है।

मोरचंग का प्रमुख सांस्कृतिक महत्व राजस्थान की लोक संगीत परंपरा में देखा जाता है, जहां यह मुख्य रूप से लोक संगीत और नृत्य के साथ बजाया जाता है। यह विशेष रूप से 'मांगणियार' और 'लंगा' जैसे संगीतकार समुदायों द्वारा प्रयोग किया जाता है, जो सदियों से इस वाद्य यंत्र को बजाते आ रहे हैं।³

मोरचंग की ध्वनि को राजस्थान के थार रेगिस्तान की विशेषता मानी जाती है, और यह लोक संगीत की आत्मा को प्रतिबिंबित करती है। इसके अलावा, मोरचंग दक्षिण भारत के कर्नाटक संगीत में भी इस्तेमाल होता है।

मोरचंग का उपयोग समय के साथ बदलता रहा है, लेकिन इसका सामाजिक और सांस्कृतिक महत्व आज भी बरकरार है। यह न केवल एक संगीत यंत्र है, बल्कि एक सांस्कृतिक प्रतीक भी है जो समाज के विभिन्न पहलुओं को एक साथ जोड़ता है।

मोरचंग बजाने की विधि :

मोरचंग वाद्य को बाएं हाथ से पकड़ कर होठों के बीच कसकर दबाया जाता है दाएं हाथ की उंगली से मोरचंग में लगी लोहे की पट्टी का जो कि अंत में उभरी हुई होती है दाएं हाथ से उस पर झटका दिया

जाता है तब गले में फूंक के दबाव के कारण इसमें ध्वनि निकलती है। इस ध्वनि के बहुत ही कर्णप्रिय होने से प्रस्तुतियां दी जाती है।

उपयोग :

वर्तमान में अनेक मनोरंजन के साधन हैं जैसे चलचित्र, मोबाईल फोन, कंप्यूटर आदि प्रौद्योगिकी का महत्वपूर्ण स्थान रहा है, प्राचीन समय में वर्तमान की तरह मनोरंजन के साधन नहीं थे कलाकारों की कलाकारी व सृजनात्मक ही एक मात्र साधन हुआ करता था।

मोरचंग का उपयोग भी मनोरंजन की दृष्टि से किया जाता था। रेवड, ऊंट चराते समय मनोरंजन के लिए किया जाता था परंतु समय परिवर्तन के साथ इसे मांगलिक उत्सव व विविध कार्यक्रमों में उपयोग किया जाने लगा है।⁵

तभी से यह सिलसिला आज तक कायम है। इसकी संगति लगभग सभी लोक वाद्यों के साथ की जाती है जैसे सारंगी, ढोलक, नगाड़ा, हार्मोनियम आदि। ताल पक्ष में अधिकतम कहरवा व दादरा ताल में बजाया जाता है।

उत्पत्ति के संबंध में छूगे खां जी जो कि जैसलमेर निवासी मोरचंग कलाकार हैं उनसे साक्षात्कार के दौरान एक मत रखा कि मोरचंग भारत में भी दक्षिणी वाद्य है वहां इसे ताल वाद्य के रूप में उपयोग किया जाता है एवं दक्षिण में मोरचंग का उपयोग शास्त्रीय गायन के साथ ताल वाद्य के रूप में किया जाता है।

मोरचंग में एक पतला लोहे का तार लगा होता है जिसे मुंह में रखकर वादन किया जाता है, तार लोहे का होने के कारण व लोहे के लगातार सम्पर्क में रहने के कारण इन कलाकारों को समय-समय पर टिटनेस का इंजेक्शन भी लगवाना पड़ता है। इसका वादन एकल व समूह दोनों में किया जाता है परन्तु एकल वादन को मंच पर कम लोकप्रियता प्राप्त हुई है इसका कारण यह है की आज टेक्नोलोजी इतनी आगे बढ़ गई है की किसी भी मंच पर बिना टेक्नोलोजी

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साउंड एफेक्ट के प्रस्तुति की कल्पना करना मुश्किल है एवम् मोरचंग आज भी अपने मूल स्वरूप में बजाया जाता है।

इसके लोकप्रिय कम होने का एक और यह कारण भी कह सकते हैं की प्राचीन समय में यह क्षेत्र विशेष एवम ऊंट, भेड़ तथा बकरियां चराने वाले किसान व मजदूर वर्ग मन बहलाने में किया करते थे। मोरचंग को मंच पर शामिल करना इस वाद्य के सुरीले व मीठे स्वरूप के कारण सम्भव हुआ। प्रौद्योगिकी के साथ विभिन्न वाद्यों ने अपना आधिपत्य स्थापित किया है। हर्ष की बात है की आज इसका सफर मंच पर जारी है।

यह लोहे, पीतल, सोना, चांदी आदि धातु का बनाया जाता है। लोह धातु का मोरचंग अधिक उपयोग में लिया जाता है, समय समय पर इसे रेजिन का पेपर, सरसों तेल या नींबू से साफ किया जाता है क्योंकि लोहे का होने के कारण जंग लगने की समस्या आ सकती है।

मोरचंग वाद्य का उपयोग गायन में विवादी स्वर के भाँति प्रतीत होता है। जैसे गायन में विवादी स्वर अपनी बहुत बड़ी भूमिका निभाता है इसके उपयोग से पूरा राग खिल उठता है वैसे ही मोरचंग प्रस्तुति में अपनी भूमिका निभाता है।

मोरचंग धुन :

(ताल : कहरवा)

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पश्चिमी देशों की पुस्तकों में मोरचंग का जिक्र

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यह प्रमाण देता की मोरचंग में ना सिर्फ भारत अपितु देश विदेश में अपना परचम लहराया है।

यह भारत देश का अति प्राचीन वाद्य है, इसे माना जाता है कि यह वाद्य एक थेरेपी का कार्य करता है एवं कई बीमारियों को हील करने की क्षमता रखता है शरीर के चक्र को जागृत व उत्पन्न कंपन को शरीर व आत्मा अनुभव करने की क्षमता आदि शामिल है मोरचंग बजाने से कपालभाँति व भस्त्रिका नामक योग होते हैं जिससे रक्त का प्रवाह में ऑक्सीजन की मात्रा बढ़ती है, मुख का खुलाव होता है, जिससे वाणी का प्रभाव भी बढ़ता है।

कपालभाँति व भस्त्रिका दोनों योग एक साथ होने के कारण फेफड़ों का भी व्यायाम होता है जिससे अपने शरीर में ऑक्सीजन की बढ़ोतरी होती है ऑक्सीजन की बढ़ोतरी होने पर रक्त संचार शरीर में बिल्कुल सुचारू रूप से होता है इस वाद्य को 15-20 मिनट बजाकर निराशा / उदासी से छुटकारा पाया जा सकता है। साथ ही व्यक्ति में सोचने समझने की क्षमता में वृद्धि होती है। मोरचंग बजाने से मुख का व्यायाम होता है इस कारण व्यक्ति को मुख का लकवा कभी नहीं आ सकता है व शरीर के शेष भाग में लकवा है तो इस वाद्य द्वारा स्वस्थ किया जा सकता है।⁶

वाद्य को लेकर कई देश जैसे इंग्लैंड, ब्रिटेन, रूस और चीन का दावा है कि इसकी उत्पत्ति भारत देश में हुई है श्री कृष्ण आरती में लिखी पंक्तियां जो कि कई वर्ष पूर्व लिखी गई है इसका साक्षात प्रमाण हैं की मोरचंग अर्थात मोरसिंग की उत्पत्ति का श्रेय भारत को देने में कोई दोराय नहीं है।

श्री कृष्ण जी की आरती की पंक्तियों के कुछ अंश

**कनकमय मोर मुकुट बिलसे, देवता दर्शन को तरसे।
गगन से सुमन राशि बरसे, बजै मोरचंग मधुर मूदंग।**

गवालिन संग। अतुल रति गोपकुमारी की।

श्री गिरधर कृष्ण मुरारी की ॥ आरती ॥

अर्थात : कृष्ण जी के भक्त कृष्ण जी के काल्पनिक स्वरूप का बखान करते हुए कहते हैं की सोने का मुकुट हो उनके सिर पर कृष्ण जी का ऐसा स्वरूप देखने के लिए देवता भी तरसते हैं, आकाश से पुष्पों की बौछार व बाजे मृदंग व मोरचंग।

आज भी भारत देश में ही इस वाद्य का निर्माण कार्य गड़िया लोहार (धुमक्कड़ जाति के लोग) द्वारा किया जाता है। परंतु आज बहुत से लोग मोरचंग का निर्माण करने लगे हैं लेकिन वास्तविक कला गड़िया लोहार लोगों के पास है इनकी प्रसिद्धि का श्रेय राजस्थान के लंगा व मांगणियार लोगों को जाता है जिन्होंने राजस्थान की कला संस्कृति व धरोहर को संजोकर रखा है साथ ही इस कला को जीवित रखने के लिए उन कलाकारों का योगदान है जो वर्तमान में मोरचंग का प्रदर्शन मंच स्तर पर कर देश - विदेश में अपनी कला का जादू बिखेरते हैं।

कलाकारों में निम्न नाम शामिल हैं :

- छुग्गे खां जी
- मगदा खां जी
- गफ्फुर खां जी
- कुटले खां जी, आदि नाम सम्मिलित हैं।

संदर्भ ग्रंथ सूची :

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The Voice of God : Divine Alterity and Performance in Religio- Spiritual Art Form of *Theyyam* in North Kerala

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Abstract :

*The theory of alterity examines the nature of otherness and difference in the human experience and explains the complex dynamics of how individuals and societies perceive, understand, and interact with those who are different from themselves. It examines how actors, directors, and creators engage with alterity to bring authenticity and richness to their work and transforms into a catalyst for meaningful artistic exploration and societal reflection. The present study is based on the religio-spiritual art form of *Theyyam* in North Kerala which embodies the concept of alterity where performers don ornate costumes and masks to transcend their own identities and channel divine beings and spirits into real life. Exploring the connection between alterity and *Theyyam*, this article sheds light on how the ritual celebrates the 'other' in a sacred and transformative way while exploring the themes of cultural diversity, multiple identities, spirituality, caste relations and community.*

Keywords :

*Alterity, Otherness, Performance, Embodiment, *Theyyam**

Introduction :

Alterity is a ubiquitous concept with an extensive philosophical and academic ambience. Emmanuel Levinas defined it as 'the otherness of the other' (1999, p. 178). It refers to the essential strangeness of the other, which is the impetus that drives the individual to seek it out. It involves the understanding and appreciation of the existence of alternative perspectives,

cultures, identities and experiences. The term is often used to explore the dynamics of interacting with the 'other' in various contexts. The encounter with the 'other' is inspired by the desire for the infinite within oneself. For Levinas (1999, p. 178), the other lies above the self at a height that the self can never reach; in other words, the other is entirely, irrevocably separate from the self. Human beings are

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)
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motivated, argued Levinas, by the constant and unfulfillable desire to encounter the other (Türkkan, 2011). According to Jacques Lacan

alterity/ the other as the unconscious/ the symbolic order which is identified during the mirror stage. One's identity is shaped and mediated through the unconscious other. The self exists in the gaze of the Other, and the self's primary desire is to be known in the eyes of the Other (Türkkan, 2011).

The Oxford English Dictionary defines alterity as “the fact or state of being other or different; diversity, difference, otherness; an instance of this” (5788). The interpretations of the term have varied across different fields though the notion of ‘exteriority’ has been a central reference in all discourses. The other has been addressed as “that enigmatic, mysterious, ‘strangeness’ beyond synthesis, thematization and comprehension” (Cooper and Hermans, 2007), as “the human Other” (Levinas, 1999), or as a process,

Alterity names the process by which an “Other” is constructed. It carries the double sense of both the subject position of “Otherness” in which someone is placed and also the adoption of that subject position as the Other's perspective. Alterity is then a double process of placement and perception. (Madsen, 2012)

The concept of alterity rejects the neutrality of Western phenomenology and adopts a relational understanding of human metaphysics. The identity of the self is based on the “desire for the absolutely other” which is a movement “toward an alien outside- of oneself... towards a yonder” (Levinas, 1999). The other which exists beyond, is never fully possessed or

found. The other, which is always desirable, always sought; instills a desire for the infinite within one's self.

Alterity and Performance :

Performance identifies with subjective dimensions of identity and embodiment as its central doctrines. In their performative spaces, the actors undergo stages of embodiment which are appropriated and regulated in hyper contextuality. The actor transcends his identity or consciousness and morphs with the state of otherness he transforms into. The transcendental state of otherness or alterity is bound to and exists only through the specific context that is constructed through the text or the act. Every act of performance involves a series of interactions, experiences and behaviors that are associated with the realization of the alter identity. It involves body, text, language and visual- auditory elements which enhance the experience of performance. Alterity emerges with the recognition of the particular embodied states engaged by the actor in the space of the theatre and the distinct textual expression. Even though Levinas does not refer to the world of theater and performance, it can be integral to a general phenomenological analysis of the stages of embodiment and performance since both domains explore the relationship between I and the other. As Levinas says, “the person with whom I am in a relation I call being, but in so calling him, I call to him. I do not only think that he is. I speak to him. He is my partner in the heart of a relationship” (1999, p. 189). Every performance involves identification with a state of alterity embodied by the actor through his expressions, gestures and physical action. The transformation of the

actor is mediated and influenced by the gaze of the spectator, the context of performance and the obligations associated with both. In theatrical performances, the actor identifies with the character which is scripted by the director in accordance with the demands of the plotline and context. The audience, oblivious to the story, develops a conceptual understanding as the play progresses through the performance of the actor. The alter identities created in the space of a theater are controlled and regulated by a set of theatrical conditions and guided expectations. However, in ritualistic or religio- spiritual performances, the context and nature of the performance becomes esoteric and mystical. The other is no longer a scripted character that can be identified with, but is an enigmatic, deific entity that is feared and transmuted.

Alterity and the Religio- Spiritual Art of Theyyam :

The traditional ritualistic art form of *Theyyam* in North Malabar articulates rich and complex cultural phenomena, most of which encompasses religious or ritualistic elements. With a legacy of 2,000 years, it brings together ancient lores of Gods, Goddesses, heroes and martyrs deeply embedded in the region's collective unconscious. Their lives are invoked through a magnificent theatrical enactment offering nuances of a metaphysical dimension. *Theyyam* is fundamentally rooted in the spiritual and religious life of Malabar region as a conduit for the divine, connecting the mortal world with the transcendent. Combining different modes of art like dance, music, narration and painting, this unique and demiurgic practice brings together art and idolatry. The

word *Theyyam* is a correlative replacement of the Malayalam word 'deivam' (God) and *Theyyattom* means 'God's dance'. According to *Keralolpathi*, by Thunchaththu Ramanujan Ezhuthachan, the art forms of *Theyyattam*, *Kaliyattam*, *Deivattam* and *Puravela* were bequeathed to the tribal communities of Kerala by Lord Parasurama, granting them the divine power of Gods and Goddesses to be used as a social ritual for the wellbeing and unity of the society (Namboodiri, 2012). The *Theyyam* artist, belonging to specific communities with hereditary ties to the art, takes on the role of a spiritual medium during the performances. It is performed as part of religious ceremonies and festivals, often in temple premises and sacred groves. The performers wear intricate costumes, elaborate headdresses and facial makeup which represent various deities and characters from local folklore. The dramatic and ceremonial atmosphere is enhanced by the dance, music and gestures. The artist gradually transforms into the demigod or deity they are portraying. This ritualistic transformation symbolizes the connection between earthly realm and the divine, allowing direct communication with the spiritual realm.

In *Theyyam*, the ritualistic dance, we find how the primitive man transforms his life experience into metaphysical thoughts through rites and rituals... It is the worship of the spirits by invoking them to the mortal body of the dancer who impersonates them and gives blessings to the believers. (Panikkar, 2012)

By incorporating incantations, recitals, dialogues, intricate body painting, spectacular ensembles, elaborate gestures and grandiose movements they convert the

performative art into supernatural and pietistic act. The performer undergoes severe physiological, mental and spiritual transformation as part of the preparatory procedures, culminating in the formation of an alter identity of a deity.

The formation of this alter identity is a highly complex and elaborate process which elates the esthesia of the performing artist and the spectator. Theyyam combines both the essential attributes of tribal culture along with the fundamentals of primeval Hindu mythologies by fostering a metaphysical medium invoking the deities through the ceremonial performance in all exuberance. The process begins with the selection of the deity or character the artist will portray. Each Theyyam performance is dedicated to a specific deity or spirit and artists typically have hereditary rights to perform particular roles based on their caste and tradition. The artist undergoes an elaborate transformation, donning an intricate costume and makeup that is unique to the chosen deity or character. The costume includes vibrant garments, headdresses and ornaments that represent the specific identity. The songs of *Theyyam*, also called '*Thottam*' songs narrates the story of the character and is sung by the performer himself which helps him to appropriate the spirit of the deity he is supposed to embody. The makeup, using natural pigments, is designed to replicate the divine or mythological figure's features. Before the performance, the artist engages in spiritual preparation, which may involve fasting, meditation and rituals to establish a connection with the deity or character which is vital for creating the right mental and spiritual mindset. The artist initiates the transformation by performing

specific rituals that invoke the presence of the deity or spirit. This may include chanting mantras, making offerings and engaging in symbolic actions that represent the deity's attributes or legends. As the performance progresses, the artist enters an altered state of consciousness intensely engrossed in the whole process as he evolves and transcends into an ethereal order of divine power. This state can be induced by a combination of factors, the artist's mental focus, the ritual environment and the energy of the community and the audience. This altered state allows the artist to become one with the appropriated identity. The artist embodies the alter identity through changes in behavior, movement, and expression, demeanor, gestures, and actions which align with the characteristics of the deity or character they are portraying. This transformation is meant to be both physical and spiritual. Throughout the performance, the transformed artist interacts with the community and the audience as if they were the deity or Supreme Being. This interaction involves giving blessings, offering guidance, and participating in symbolic rituals with the belief that these actions have a direct impact on the community's well-being.

Theyyam can be characterized as a frenzied dance resulting from spiritual exhilaration or possession during which the performer 'becomes' singular quote a deity as part of an elaborate process of identity formation :

possession trance includes the shared belief that such changes result from the takeover of the body and person of the actor by another entity- a spirit, an ancestor, another living person or even an animal. The self of the actor is in abeyance and the behavior presented

is that of the other, so that major transformations are accepted. (Bourguignon, 2004).

The space for the performance is set away from the temple at the *Devasthanam* (divine spot) or *Kavu* (groves), or in *tharavadu* (ancestral homes). The artist is required to diligently follow a complex set of procedures beginning with the 'deepavum thiriyum' (lighted lamp wicks) placed in a 'kodiya' (banana leaf), which is handed to the performer through a mediator by the Brahmin priest. This is a

symbolic act in which the poojari [priest] invokes the God into the lighted wicks and gives it to the performer [and] this has to return to the priest after the performance in the sense that the spirit of the God is given back. (Nambiar, 1997)

The next stage is the rendering of the *thottam* song by the performer, called the *Thidangal*, *Varavili* or *Kavinarthal* involving an intense invocation of the deity through a selected combination of lengthy or short recitals which lasts for four to five hours. As per the tradition, the artist should not learn the *thottam* textually, rather he should receive the text orally and recite it continuously so that he gradually understands the *Theyyam* through the meaning of each word. The accompanying musical instruments include *chenda*, *veekuchenda*, *elathalam* and *kuzhal* all of which add to the trance-like state into which the psyche of the performer gradually enters. The cadenced and numinous recital of the legend of the hero initiates the mental transition of the performer as he psychologically visualizes himself as the protagonist of the myth. The performer is then costumed and made up under a lamp light in a lengthy process

during which he mentally envisions the power and charisma of the mythical idol that he is being masked into. The most sacred component of the costume, the *mudi* or headdress, is finally placed on the artist as he sits in front of the sanctum and the audience. The decisive moment in the process of transformation occurs when the ornately adorned performer stares into a mirror beholding in its reflection, the sight of a majestic entity, the *Theyyam* himself. This crucial moment of fusion, called *mukha darshanam*, marks the crossing of the line between the real identity of the performer and his newly appropriated alter-identity as the divine being. He is no longer able to identify with individual self, as he undergoes an imperceptible psychological slip into an alternate identity. The *Theyyam* dancer experiences three states of transition:

The dancer in *Theyyam* while passing through the metaphysical experience and getting himself possessed, traverses through three stages; first being one of impersonation which is the negation of his own self... the grotesque mask gives him a new personality, which is far from the reality. The second stage helps him to evolve a mental state of flight to mystic heights before which the dancer takes a look at the mirror which is a meaningful ritual, indicating that he gets convinced about the identity of the deity (*Theyyam*) which he impersonates. The last stage of impersonation signifies the processed state which is energized fully by the rhythmic accompaniment. The whole physique and psyche of the performer get possessed by the mood of the character which he impersonates. His demeanor is not only adjusted to a special rhythm, but also his utterances attuned to a totally non-realistic, beyond-the-consciousness level. (Panikar, 2012)

The performer transforms himself and his body in the process of impersonating a supernatural being. "He refashions his self to be in the exact condition for the deity to appear and play through his body. His self develops into a reflexive state through which profuse perspectives go back and forth" (Turner, 1979). The aficionados, who witness this metamorphosis, piously look upon the performer as God himself/ herself offering resolutions to their misfortunes, healing their troubles and an assurance of the omnipotent powers of their enigmatic God. The performance aims at making the impersonation an authentic experience for the spectators where symbolic stories and myths are presented in a comprehensible and accessible manner for the masses.

In certain forms of Theyyam, the alter identity appropriated by the performer is twofold. On one hand the artist undergoes a transition into a divine form; while in certain performances like *Karichamundi Theyyam* and *Muchilot Bhagavathy Theyyam*, the characters depicted by the male performers are that of female goddesses. The impersonation of a female character by a male actor indicates the multiple identities assumed during a *Theyyam* performance. The actor's psyche appropriates the identity of the female goddess and the nuances of her personality along with the charisma of a transmundane entity. It neutralizes gender disparities and prejudices by transcending the boundaries of gender identities and norms. *Theyyam* can be understood as a social drama which democratizes the complex socio-political hegemonies of caste enrooted in the southern Indian peninsula. It defies the caste hierarchies, discrimination and imparity

that relegate mainstream religious rites and rituals to the Brahmanical hegemony by allowing the lower class people an entry into the temples and its associated rituals as *Theyyam* performers. The performers are men mainly from indigenous communities like *Vannan, Panan, Koppalan, Pulayan, Velan, Mavilan, Chingathan, Malayan* and *Munnootan*. In certain forms like *Devakoothu*, women are the performers. They could acquire a representation among the higher-caste landlords and communicate directly to them defying all social norms in the form of a Godly figure that is immune to prejudice and persecution. In this performative realm, the artist transgresses the communal identities of caste and society. Once the transition is achieved he is on par with the Aryan Brahmanical cult of priests and landlords. The *Theyyam* rituals are essentially similar to the rituals practiced by the Brahmanical system in the temples. But during the performance there is no caste distinction or discrimination cast on the performer. He is seen as an incarnation of the immortal deity who is brought to life and to the people of the community. They surpass the social norms and customs with regard to gender, caste, community and faith, none of which is limited to a singular interpretation. The art of *Theyyam* establishes a cultural platform which is open to discourse, reflection and a shared understanding of social reality. The alter identities envisioned and developed during the *Theyyam* performances have multiple significance that demand further investigation.

Conclusion :


The act of *Theyyam* presents a vivid portrait of the social dynamics, familial

relations, caste systems and beliefs of the middle ages. It maintains a system of social cohesion, obliterating the boundaries of castes, gender and the human and spiritual realms. The divine is feared and inaccessible, mediated by selected Brahmanical hierarchy. The form, nature and power of Gods are expressed in narrative dimension. The art of *Theyyam* brought Gods to the common man in all its grandeur and dynamism. As the deity does not have a body of its own, a *Sthula Sarira*, the *theyyakaran* becomes the medium for its voice and spirit. Through him the God reaches out to the woes and worries of the ordinary people, giving solace and hope through a firsthand experience of divinity. The artist shifts between the multiple identities conferred upon him as part of the rites. As the artist transforms himself into the divine figure, he masks his real identity which is temporarily lost in the performative trance of the art. The dialogue exchanged between the 'Deivakolam' and the young landlord in the movie *Kanthara* "Is this the Demigod speaking? Or is it the performer?" (Shetty, 2022) represents the indeterminable boundaries between the alter- identities developed by the *theyyakaran* in the final stages of the performance.

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सामायिकी



Impact on Society : Public Response to Feminist Art and Its Influence on Gender Perceptions

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Abstract :

This study investigates the impact of feminist-themed art on societal perceptions of gender and equality in Karnataka, India. The research uses a primary data approach, involving random sampling of 200 individuals from diverse demographic backgrounds across Karnataka. The aim is to gain a comprehensive understanding of how feminist art influences public attitudes toward gender roles, body autonomy and social equality, as well as the broader cultural shifts it might inspire.

Keywords :

Society, Gender, Public, Art, Feminist

Feminist art, including painting, sculpture, street art, digital art, and installations, has become a powerful medium for advocating social change. In Karnataka, the rise of feminist perspectives within the fine arts sector is both reflective of and contributory to shifts in societal attitudes about gender and identity. The study seeks to investigate these dynamics by examining how audiences engage with feminist-themed artworks, the emotional and cognitive responses elicited and any subsequent shifts in personal beliefs or attitudes related to gender equality.

Preliminary analysis suggests that feminist-themed art in Karnataka has significant potential to influence gender perceptions among the public. Many respondents indicated that exposure to such artworks prompted reflection on societal norms, personal biases, and the importance of gender equality. For some, particularly younger participants and women, feminist art provided a form of validation and empowerment, reinforcing their beliefs in social justice and equality. However, other respondents, especially from more traditional or conservative

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

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backgrounds, expressed ambivalence or resistance, viewing feminist themes as provocative or misaligned with cultural values.

The study also explores how specific aspects of feminist-themed art—such as visual symbolism, the use of female-centric narratives, and engagement with topics like body positivity and social stigma—affect viewers differently. Works that explicitly challenge patriarchal norms, such as those depicting empowered female figures or critiquing gender-based violence, often elicit strong emotional responses. Art that celebrates body diversity and autonomy tends to be received positively among younger demographics and women, who see it as a progressive representation of femininity and self-acceptance.

Introduction :

The feminist art movement in India is gaining momentum, with artists using visual narratives to challenge patriarchy and address socio-political issues. In Karnataka, the feminist art movement is gaining momentum, inspired by global feminist ideals and regional contexts. This study investigates the impact of feminist-themed art on societal perceptions of gender roles and equality in Karnataka, providing insights into public engagement with these themes and how such art shapes discourse around gender and identity.

Feminist art addresses themes such as body autonomy, gender-based violence, stereotypes, and empowerment, resonate with diverse audiences. A 2023 report by the Arts and Culture Council found a 42% increase in exhibitions featuring feminist themes across India, indicating a growing acceptance and visibility of feminist art in both traditional and contemporary spaces. Karnataka's art scene is increasingly

inclusive of feminist perspectives, with nearly one-third of exhibitions featuring works addressing women's rights and identity.

However, public perceptions of feminist-themed art remain varied and complex. A recent survey by the National Centre for the Arts (2022) found 55% of respondents across urban India supported feminist art, while 28% viewed it as provocative or polarizing, especially among older and rural populations. This study employs a random sampling method with 200 individuals across Karnataka to explore these responses further.

Background of the study :

Feminist art has been a significant movement in challenging societal norms and advocating for social change since the 1970s. In India, this movement has influenced artists to address issues like body autonomy, gender stereotypes, violence against women and representation. Karnataka, a region with a rich cultural heritage and diverse social fabric, has found a unique resonance in addressing issues such as gender-based violence, body autonomy, and the rights of marginalized women.

The reception of feminist art varies across demographic groups within the state. Urban and educated communities may be more open to feminist perspectives, while rural areas are often more resistant due to conservative views on gender roles and cultural norms. Studies indicate that art can influence public perceptions and attitudes, but the impact depends largely on the cultural context in which the art is consumed. Urban audiences in cities like Bangalore show a greater acceptance of feminist-themed art, associating it with progressive values and social change.

Conversely, audiences in smaller towns and villages may perceive feminist themes as disruptive or contrary to traditional values.

Limited research has focused on how feminist art impacts public perceptions in Karnataka specifically. Understanding the public's response to feminist-themed art in Karnataka can provide valuable insights into the relationship between art and social change within a specific socio-cultural context. It can also shed light on the potential of feminist art to bridge gaps between progressive ideals and traditional beliefs, influencing individuals from different socio-economic, age, and gender backgrounds.

This study aims to contribute to the understanding of feminist art's role in shaping perceptions of gender and equality in Karnataka by employing a primary research approach with random sampling of 200 individuals. The findings will provide an empirical basis for assessing how art influences social perspectives on gender, the extent to which art can be a catalyst for change, and how demographic factors shape the acceptance or resistance to feminist themes.

Study on Feminist Art in Karnataka objectives :

- Assessing public awareness and understanding of feminist themes in art.
- Analyzing emotional and cognitive responses to feminist-themed artworks.
- Examining demographic factors' influence on attitudes towards feminist-themed art.
- Evaluating feminist art's role as a catalyst for social change.

Hypotheses :

Positive effect of exposure to feminist-themed art on gender equality attitudes.

- Younger, urban and educated audiences more likely to respond favorably.
- Feminist-themed art elicits stronger emotional responses among women.
- Digital accessibility of feminist-themed art enhances public awareness.

Research methodology :

This study uses a mixed-methods research methodology to assess the influence of feminist-themed art on public perceptions of gender and equality in Karnataka. A random sampling method is used to select 200 participants from diverse demographic backgrounds, including age, gender, education level and urban-rural residency. Data is collected through surveys and structured interviews, allowing for a comprehensive analysis of attitudes and perspectives.

The sampling design ensures inclusivity across different demographics, and the sample size balances statistical power with logistical feasibility. The sample includes individuals from urban and rural areas, aged 18-65, with varying education levels and balanced gender representation.

Data collection methods include a structured questionnaire with Likert-scale questions, structured interviews with a subset of 50 participants and observational analysis with a curated selection of feminist-themed artworks in both physical and digital formats. These methods allow for a deeper exploration of emotional and cognitive responses, as well as how personal and cultural factors influence attitudes. Overall, the study aims to provide a comp-

prehensive understanding of the impact of feminist-themed art on public perceptions of gender and equality in Karnataka.

This research methodology aims to provide empirical evidence on how feminist-themed art impacts societal perceptions of gender in Karnataka. The study uses descriptive statistics to summarize demographic data and general responses from the survey, while inferential statistics use tests like the Chi-Square Test and ANOVA to evaluate associations between categorical variables and responses to feminist art. Correlation analysis measures the relationship between exposure to feminist-themed art and progressive attitudes towards gender equality.

Data analysis :

Thematic analysis uses thematic coding to identify recurring themes in structured interviews, such as feelings of

empowerment, empathy, resistance or cultural conflict. NVivo software or similar tools can be used to code and organize the data, making it easier to extract patterns and interpret public perceptions. Content analysis is applied to responses regarding specific artworks, allowing for a nuanced understanding of emotional and cognitive reactions.

Statistical tools and software used include SPSS/Excel for quantitative data management and NVivo/ATLAS.ti for qualitative data management. Ethical considerations include informed consent, cultural sensitivity, and data security. Participants are informed about the study's purpose, assured of confidentiality and anonymity, and presented feminist-themed art respectfully. Data security is ensured through secure storage and access limited to authorized research personnel.

Result analyses :

Question	Response Options	Number of Respondents	Percentage
1. Are you familiar with the concept of feminist art?			
	Yes	124	62%
	No	76	38%
2. How often have you encountered feminist-themed art in the past year?			
	Frequently (more than 5 times)	40	20%
	Occasionally (2-5 times)	76	38%
	Rarely (1 time)	48	24%
	Never	36	18%

3. On a scale of 1-5, how strongly do you believe feminist art contributes to gender equality awareness?			
	5 (Strongly Agree)	52	26%
	4 (Agree)	64	32%
	3 (Neutral)	44	22%
	2 (Disagree)	24	12%
	1 (Strongly Disagree)	16	8%
4. How does feminist art make you feel?			
	Empowered	70	35%
	Uncomfortable	30	15%
	Inspired	50	25%
	Indifferent	40	20%
	Angry	10	5%
5. Do you think feminist art challenges traditional gender roles effectively?	Yes	140	70%
	No	60	30%
6. Should feminist art be included in mainstream art galleries and exhibitions?			
	Yes	160	80%
	No	40	20%
7. In your opinion, does feminist art contribute to social change?			
	Yes, significantly	80	40%
	Yes, to some extent	60	30%
	No, not really	40	20%

	No, not at all	20	10%
8. How would you describe the portrayal of women in feminist-themed art?			
	Empowered, strong, and independent	120	60%
	Victimized and oppressed	40	20%
	Neutral portrayal	30	15%
	Other (Please specify)	10	5%
9. Do you believe that feminist-themed art is more influential in urban areas than rural areas?			
	Yes	130	65%
	No	70	35%
10. Do you think social media has made feminist art more accessible and influential?			
	Yes	150	75%
	No	50	25%

The study reveals that 62% of respondents in Karnataka are familiar with feminist art, indicating a moderate level of awareness. Most encounter feminist-themed art occasionally, suggesting that it is becoming more visible but not yet ubiquitous. A large portion (58%) agree that feminist art contributes to gender equality awareness, with only a small minority (20%) disagreeing. Emotionally,

35% or 25% of respondents feel empowered or inspired by feminist art, with fewer reporting discomfort or indifference. 70% believe that feminist art effectively challenges traditional gender roles. The majority (80%) support mainstream inclusion of feminist art in mainstream galleries. 70% believe that feminist art contributes to social change, with 40% seeing it as having a significant impact.

Most respondents see women in feminist art as empowered and strong, reflecting the positive and transformative messages conveyed through such artworks. A higher number of urban respondents believe feminist art is more influential in urban areas.

Recommendations :

The study suggests several recommendations to increase awareness and education about feminist art. 38% of respondents are unfamiliar with feminist art, indicating a need for increased educational initiatives and campaigns. Art institutions, galleries, and community programs should actively introduce feminist-themed art to the public, particularly in rural and underserved areas. Expanding exposure to rural areas through travel exhibitions, workshops and community centers could help increase exposure to feminist art.

Art institutions should foster an inclusive environment, with 80% of respondents supporting inclusion in mainstream galleries. Art galleries should provide platforms for open dialogue, addressing discomforts and promoting understanding. Social media can be utilized to reach a broader audience and foster discussion around feminist art.

Lastly, local government and non-governmental organizations should support initiatives promoting gender equality through art, including funding and showcasing feminist artists. These recommendations aim to bridge the gap between the positive correlation between feminist art and social change and promote a more inclusive and diverse art scene.

Conclusion :

This study demonstrates that feminist-themed art has made significant inroads into public consciousness in Karnataka, particularly in urban areas. The majority of respondents recognize its contribution to gender equality awareness, and many believe it challenges traditional gender roles effectively. While there is some discomfort and indifference among certain groups, the general consensus is positive, with high support for the inclusion of feminist art in mainstream art spaces.

The findings indicate that feminist art plays a vital role in shaping cultural perceptions of gender, contributing to the ongoing social discourse on equality and women's rights. Moving forward, it is crucial to expand the reach of feminist art to rural areas, increase public education and engagement, and leverage digital platforms to amplify its impact. Through these efforts, feminist art can continue to play an important role in fostering social change and promoting gender equality in Karnataka and beyond.

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वर्तमान समय में संगीत शिक्षा, शिक्षण, संस्थाएँ और घराने एक समीक्षात्मक अध्ययन

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सारांश :

वर्तमान समय में संगीत, शिक्षा, शिक्षण संस्थाएँ और घरानों की स्थिति एक महत्वपूर्ण सांस्कृतिक धरोहर के रूप में देखी जाती है। भारतीय शास्त्रीय संगीत की बात करें, तो यह दो प्रमुख रूपों में बँटा हुआ है - हिंदुस्तानी और कर्नाटक संगीत। दोनों ही रूपों में अनेक घरानों की परंपराएँ हैं, जो अपने विशिष्ट शैलियों के लिए प्रसिद्ध हैं। हालांकि, आधुनिक दौर में घरानों का प्रभाव थोड़ा कम हुआ है क्योंकि शिक्षा और प्रशिक्षण के साधनों में विस्तार हुआ है।

शिक्षा की दृष्टि से, संगीत के क्षेत्र में अब पारंपरिक गुरु-शिष्य परंपरा के साथ-साथ संगीत विद्यालयों, विश्वविद्यालयों और ऑनलाइन प्लेटफार्मों का उपयोग बढ़ा है। कई विश्वविद्यालय संगीत में डिग्री पाठ्यक्रम प्रदान करते हैं, जिससे युवा पीढ़ी को शास्त्रीय और आधुनिक संगीत के शैक्षिक और व्यावहारिक ज्ञान दोनों का विकास हो रहा है। इन पाठ्यक्रमों में राग, ताल, गायन, वादन, और संगीत इतिहास की गहन शिक्षा दी जाती है।

वहीं, शिक्षण संस्थाएँ जैसे भारतीय संगीत नाट्य अकादमी, प्राचीन कला केंद्र और विभिन्न संगीत विश्वविद्यालय शास्त्रीय संगीत को संरक्षित करने और उसकी शिक्षा देने में महत्वपूर्ण भूमिका निभा रही हैं। यह संस्थाएँ न केवल पारंपरिक संगीत को सिखाती हैं बल्कि इसे नई तकनीकों और साधनों के साथ समायोजित भी करती हैं। आधुनिक डिजिटल साधनों ने संगीत को और अधिक सुलभ बनाया है, जिससे छात्रों को देश-विदेश में कहीं से भी प्रशिक्षण प्राप्त करने का अवसर मिल रहा है।

हालांकि, घरानों की विशिष्टता और उनका योगदान अभी भी महत्वपूर्ण है, परंतु अब संगीत का स्वरूप अधिक समावेशी हो गया है। आजकल कई कलाकार विभिन्न घरानों और शैलियों का मिश्रण कर एक नई धारा का निर्माण कर रहे हैं। इस प्रकार, संगीत की शिक्षा और उसका प्रसार अब अधिक व्यापक हो गया है, जिससे परंपरा और नवाचार का संतुलन बना हुआ है।

मुख्य शब्द :

संगीत, घराना, गुरु शिष्य परंपरा, शिक्षा, प्रणाली

शिक्षा और घराने :

शिक्षा और घराने दो महत्वपूर्ण पहलू हैं, जो किसी भी परम्परा, कला या संगीत की गहनता और विविधता को परिभाषित करते हैं। इन दोनों का सम्बन्ध उस विशेष क्षेत्र की पद्धति, संस्कृति और परम्पराओं से होता है। शिक्षा का अर्थ है ज्ञान, कौशल, मूल्यों और आदतों का हस्तान्तरण। यह औपचारिक और अनौपचारिक दोनों तरीकों से हो सकता है। शिक्षा का प्रमुख उद्देश्य व्यक्तिगत और सामाजिक विकास के लिए आवश्यक ज्ञान और क्षमता प्रदान करना है। इसमें जीवन कौशल, वैचारिक समझ और नैतिक मूल्यों को विकसित करना शामिल होता है।

भारत में शिक्षा की प्राचीन प्रणालियों में गुरुकुल प्रणाली का विशेष स्थान था, जहाँ विद्यार्थी अपने गुरु के आश्रम में रहकर ज्ञान प्राप्त करते थे। वर्तमान में, शिक्षा प्रणाली आधुनिक पाठ्यक्रमों और विधियों पर आधारित है, जिसमें प्राइमरी से लेकर उच्च शिक्षा तक कई स्तर होते हैं। शिक्षा व्यक्ति के बौद्धिक, मानसिक और नैतिक विकास में मदद करती है। इसके माध्यम से व्यक्ति विभिन्न विषयों में ज्ञान प्राप्त करता है और समाज में सकारात्मक योगदान देने योग्य बनता है।

संगीत शिक्षा भारतीय शास्त्रीय संगीत में एक महत्वपूर्ण पहलू है। जो गुरु-शिष्य परम्परा के माध्यम से पीढ़ियों से चली आ रही है। यह शिक्षा एक गुरु (संगीत शिक्षक) के मार्गदर्शन में शिल्प को दी जाती है। संगीत शिक्षा में स्वर, ताल, राग और आलाप जैसी अवधारणाओं का अध्ययन किया जाता है, जो शास्त्रीय संगीत के मूल तत्व हैं। शास्त्रीय संगीत सीखने के शिष्य को शारीरिक और मानसिक अनुशासन के साथ-साथ धैर्य और समर्पण की आवश्यकता होती है।

संगीत एक ऐसी विधा है जो मानव जीवन में सौन्दर्य, भावनात्मक अभिव्यक्ति और सांस्कृतिक धरोहर का प्रतिनिधित्व करती है। भारतीय परम्परा में संगीत

का स्थान अद्वितीय है और इसका शास्त्रीय स्वरूप विशेष रूप से महत्वपूर्ण है। वर्तमान समय में संगीत शिक्षा, उसके विभिन्न प्रकार, संस्थाएँ और संगीत घरानों की भूमिका पर चर्चा करना जरूरी है क्योंकि ये सभी संगीत की उन्नति और इसके संरक्षण में अहम योगदान देते हैं।

संगीत और घराने :

भारत में संगीत को प्रारम्भ से ही नाद-ब्रह्म अर्थात् परमात्मा के रूप में देखा गया है। वेद तथा पुराणों का ज्ञान शताब्दियों तक गुरु घरानों के माध्यम से ही पीढ़ी दर पीढ़ी अंतरित होता रहा है। इस काल खण्ड में साहित्य और संगीत समन्वित रूप से साथ-साथ चलते रहे। वेदों में जो विभाजन हुआ उसमें गेय तत्व का भी प्रमुख योगदान लक्षित होता है। सामवेद के उच्चारण में गेय तत्व सबसे अधिक है, जबकि अथर्ववेद में सबसे कम। बहुत सी ऋचायें तो सभी वेदों में समान रूप से सम्मिलित हैं केवल उनके ध्वनि की आघात पद्धति में अंतर है और यह अंतर गेय तत्व पर आधारित है।

संगीत शास्त्र की उत्पत्ति 'सामवेद' से मानी गई है। ऋग्वेद में तीन स्वरों का अस्तित्व है- उदात्त, अनुदात्त और स्वरित और सामवेद में सात स्वरों का।

उपर्युक्त आधार पर हम शास्त्रीय संगीत के विकास की कल्पना निम्नानुसार कर सकते हैं। परंपरा से चले आये सामवेद के गायकों ने इन सात स्वरों का विकास कर उनका बारह स्वरों में विभाजन किया होगा। इसी के साथ वैदिक शब्दावली का जनसामान्य की पहुँच के बाहर पाकर इन साधकों ने वेदों की ही भावना के अनुकूल संस्कृत भाषा में काव्य-रचना करके उन्हें स्वर-ताल बद्ध किया होगा अथवा अन्य ऋषियों द्वारा रचित पुराण काव्यों को इन स्वरों में बांधा होगा। परमात्म-चिन्तन अथवा भक्ति में तन्मयता अनिवार्य तत्व है और जब साधकों ने पाया होगा कि विभिन्न प्रकार की स्वर-योजना तथा लय-बद्धता तन्मयता में विशेष सहायक होती है तो उन्होंने इनके विकास

अनहद-लोक

ISSN : 2349-137X

के लिये और प्रयास किये होंगे। इन्हीं प्रयासों की परिणति संगीत के पृथक शास्त्र के रूप में हुई होगी। लोगों तक पहुँचाने की दृष्टि से गीतों की भाषा भी संस्कृत से होती हुई विभिन्न जन-भाषाओं के रूप में आती गई होगी।

इस लंबी अवधि के दौरान संगीत शास्त्र का प्रारंभिक विकास हुआ होगा तथा एक विशेष स्तर पर आने के बाद उसे शास्त्र के रूप में प्रथक मान्यता प्राप्त हुई होगी। प्रारंभ में संगीत निश्चित ही परमात्म चिंतन तथा ईश्वर-भक्ति से जुड़ा रहा होगा, बाद में संभवतः गोपी कृष्ण लीलाओं तथा राम-विवाह आदि के माध्यम से इसमें श्रृंगार ने प्रवेश लिया होगा। क्रमशः यह शास्त्र अपनी प्रारंभिकता से विकसित होता हुआ पूर्णावस्था को प्राप्त हुआ होगा।

भारतीय संस्कृति के सभी आयाम आज से हजारों वर्ष पूर्व विकसित हुए। संसार आश्चर्य चकित है कि उस युग में आवागमन अथवा संचार-व्यवस्था का लगभग अभाव होते हुए भी, ये सभी आयाम देश में उत्तर से दक्षिण तथा पूर्व से पश्चिम तक कैसे फैल गये। यही नहीं तो देश के बाहर भी इनका प्रचार-प्रसार हुआ। राम, कृष्ण, शिव और शक्ति के प्रति श्रद्धा भाव सुदूर बनांचलों तक आज भी अक्षुण्ण है। इसका सारा श्रेय हमारे साधु-सन्त संन्यासियों और परिव्राजकों को है जो स्वयं संसार से विरक्त होते हुए भी लोक-कल्याणार्थ समस्त भारत में निरंतर भ्रमण करते रहते थे। उसी काल में संगीत-शास्त्र भी इसी माध्यम से चारों दिशाओं में फैलकर हमारी संस्कृति का अविभाज्य अंग बन गया।

किसी भी जीवित शास्त्र का गतिशीलता अविभाज्य अंग होता है। संगीत के विकास-काल में जिन प्रतिभा सम्पन्न संगीत प्रेमियों ने संगीत के प्रति अपना समर्पण किया, उन्होंने न केवल इसके प्रचार-प्रसार को अपने जीवन का उद्देश्य बनाया, अपितु अपनी प्रतिभा के आधार पर इसे कुछ विशिष्ट स्वरूप भी दिया। बस ये ही संगीत के प्रति समर्पित विभूतियां उन विशिष्टता

पूर्ण पद्धतियों के संस्थापक बन गये। आगे चलकर ये ही पद्धतियां विशिष्ट घरानों के नाम से जानी गईं।

इस सारे विश्लेषण का उद्देश्य ज्ञान तथा शिक्षा का वास्तविक स्वरूप एवं प्रसार में गुरुकुल, घराने अथवा पैतृक परंपरा का महत्त्व दिग्दर्शित करना है।

घरानों की शिक्षा :

यह सही है कि घराना के अंतर्गत जो शिक्षण होता है उसमें भले ही समय अधिक लगता है, किन्तु गायकी की परिपक्वता तथा सफल मंच-प्रदर्शन प्रस्तुत करना इत्यादि कुशलता पूर्वक सिखाया जाता है। किन्तु यह भी है कि अत्यंत कड़े अनुशासन के चलते विद्यार्थी को किन्हीं आशंकाओं के निराकरण हेतु प्रश्न पूछने की छूट न रहने से शिक्षार्थी की शिक्षा, अधूरी एवं उलझनों से भरी होती थी। केवल 'खानदानी' या 'हमारे घराने में ऐसा होता है' कहकर सत्य बात को झुठलाया नहीं जा सकता। भारतीय स्वस्थ परम्परा तो यह है कि विद्यार्थी अपनी शंकाओं को गुरु के सामने प्रकट कर सकता है और गुरु शिष्य के प्रश्नों का समाधान करने का पूरा प्रयत्न करता है और यदि किसी प्रश्न का समाधान गुरु करने में समर्थ नहीं है तो वह उसे अन्य किसी विद्वान से शंका का समाधान करने हेतु प्रेरित करता है।

इसीलिये नियुक्तियों हेतु साक्षात्कार के समय विशेषज्ञों द्वारा पूछे गये प्रश्नों का समाधान अधिकांश घरानों से निकले व्यक्ति नहीं कर पाते हैं और ऐसे ही व्यक्ति संस्थाओं में नियुक्त होने पर विद्यार्थियों के प्रश्नों से या तो बचना चाहते हैं या घराना और खानदान के नाम पर चुप कराने का असफल प्रयास करते रहते हैं। घरानों में कोई पाठ्यक्रम न होने तथा शिक्षण अनियमित होने के कारण शिक्षार्थी का भविष्य अनिश्चित एवं संदिग्धवस्था के बीच झूलता रहता है।

शिक्षण संस्थाओं द्वारा संगीत शिक्षा :

दूसरी ओर संस्थाओं द्वारा संगीत शिक्षण में भी कुछ अच्छाई है तो कुछ बुराई भी। अच्छाई यह है

कि हमें निश्चित अवधि में विभिन्न रागों, विभिन्न सिद्धांतों, विभिन्न शैलियों, विभिन्न घरानों की बंदिशों, शैलियों की विशेषताओं, विभिन्न प्रकार के मतों, विभिन्न विद्वानों द्वारा लिखित पुस्तकों का अध्ययन, विभिन्न गुरुओं अथवा किसी एक गुरु के अन्तर्गत सीखने का सुअवसर अपनी प्रकृति तथा अपनी रूचि के अनुसार शैली व गायकी सीखने का सुअवसर प्राप्त होता है। जो घरानों में कम संभव हो पाता है। लेकिन यह भी सत्य है कि बहुत कम ऐसी संस्थायें हैं जहाँ उपरोक्त प्रकार की सभी सुविधायें प्राप्त हो सकें। उचित शिक्षक न मिल पाने, समय की बाध्यता, विस्तृत पाठ्यक्रम को पूर्ण करने के बोझ, परीक्षायें उत्तीर्ण करने की बाध्यता एवं निर्धारित प्रतिशत अंको के प्राप्त न होने के कारण वांछित प्रगति रूक जाती है या अपरिपक्व रह जाती है। अयोग्य शिक्षकों द्वारा शिक्षण, अनियमित कक्षाओं तथा आपसी खींचतान की राजनीति के कारण संस्थाओं की एवं शिक्षक की गरिमा घट रही है। शिक्षक के उचित आचरण न होने से शिष्य समुदाय में भी अनुशासनहीनता संगीत के उत्थान में बाधक बन रही है।

संगीत विषय की विशेषता :

संगीत विषय की पहली विशेषता यह है कि सीखने-सिखाने में शिक्षक और छात्र दोनों में एक विशेष प्रतिभा, विशेष क्षमता तथा विशेष रुचि की आवश्यकता होती है जो सामान्यतया सुलभ नहीं दूसरे इस शिक्षा से अर्थ प्राप्ति की संभावनाये बहुत कम-नगण्य है। तीसरे इसका स्वरूप पूर्णतः व्यावहारिक है-औपचारिकता की गुंजाइश इसमें बहुत कम है।

नृत्य, संगीत, चित्रकला आदि कला-विषयों के दो पक्ष होते हैं (1) प्रस्तुति (2) अनुग्रहण (श्रवण अथवा दर्शन), संगीत में रुचि रखनेवाले के भी दो वर्ग हैं। (1) गायक तथा (2) श्रोता। श्रोता वर्ग में भी संगीत के प्रति रूचि तथा एक सीमा तक उसकी मर्मज्ञता तो आवश्यक होती है। परंतु गायक में तो इन दोनों गुणों के साथ-साथ अपने ध्वनि यंत्र को

नियंत्रित करने की विशेष क्षमता अनिवार्य है। यह क्षमता सामान्यतया स्वभाविक तथा ईश्वर प्रदत्त रहती है। अभ्यास लगन तथा अध्यवसाय द्वारा इस क्षमता को विकसित किया जा सकता है किंतु उसकी अपनी सीमायें हैं। इसीलिये संगीत का मर्म न जानने वाले लोग भी चोटी के तये हुए गायकों में से किसी विशिष्ट गायक को सुनना ही पसंद करते हैं। तथापि संगीत को सिद्ध करने के लिये समर्पण, लगन तथा साधना तो हर गायक को अनिवार्य है।

संगीत-शिक्षा में घरानों तथा शिक्षण संस्थाओं का अंतर :

युग का परिणाम तो हर व्यक्ति तथा संस्था पर पड़ता है स्वाभाविक है कि संगीत-घरानों में संगीत तथा संगीत शिक्षा के प्रति जो समर्पण भाव पूर्व में था, उसमें अब वह सघनता नहीं रही। फिर भी आज घरानेदारों को अपने घराने के उसने तथा प्रतिष्ठा का ध्यान रहता ही है अतः निश्चित ही इन घरानों के माध्यम से शिक्षा प्राप्त गायकों का एक विशिष्ट स्तर रहता है। जबकि शिक्षा संस्थाओं की शिक्षा पद्धति में औपचारिकता की प्रधानता होने के कारण इनका मुख्य उद्देश्य परीक्षा पास कराना तथा प्रमाण-पत्र दिलवा देना मात्र रहता है। अतः इन विद्यालयों से निकले हुए छात्र प्रायः ही संगीत के व्यावहारिक पक्ष में स्तरीय नहीं रहते। (अपवाद हर जगह होते हैं।) संगीत का जो मुख्य लक्ष्य है स्वतः की तल्लीनता के साथ साथ श्रोताओं का भी आंतरिक आनन्द तथा तल्लीनता प्रदान करना, वह क्षमता अधिकांशतः घरानों से निकले हुए गायकों में ही होती है।

आज के अर्थ-प्रधान युग में घरानों की अपनी समस्यायें हैं। कोई भी अच्छा से अच्छा गायक-कुछ शीर्ष स्थान पर बैठे हुए को छोड़कर अपनी गायन कला के माध्यम से अपना तथा अपने परिवार का चरितार्थ चला सके यह तो आज संभव नहीं है। घरानों का उत्थान तो रजवाड़ों के समय हुआ था, जब कि इन्हें राज्याश्रय प्राप्त था। वास्तव में संगीत

कला तो संस्कृति का अविभाज्य अंग है और इसी नाते वह सम्पूर्ण राष्ट्र की संपत्ति है, इस नाते ही प्राचीन काल में राजाओं द्वारा इसका सांगोपांग तथा संरक्षण होता था। आज ये घराने उपेक्षित हैं और स्थिति यह हो गई है कि विभिन्न घरानों से संबंधित अच्छे गायक भी या तो किसी संगीत विद्यालय में अध्यापक हो गये हैं और या फिर स्वयं अपना विद्यालय चलाने को मजबूर हो गये हैं।

उपाय :

इन समस्याओं के निवारणार्थ मेरी दृष्टि में संगीत की पीढ़ा को अनुभव करनेवाले उपासकों तथा उसके प्रति वास्तविक रुचि रखनेवाले संवेदनशील - श्रोताओं को इस दिशा में जनांदोलन हेतु संकल्प लेने की आवश्यकता है। आज के युग की सभी प्रकार की समस्यायें संगठन के माध्यम से ही सुलझती हैं। संगीत के क्षेत्र में विभिन्न स्तरों पर संगठन खड़े करने की आवश्यकता है। साथ ही अखिल भारतीय स्तर पर भी एक विशाल शक्तिशाली संगठन की आवश्यकता है यह संगठन आंदोलनात्मक भी होगा और रचनात्मक भी (जहां एक ओर यह जन-जागरण के माध्यम से संगीत को भौंडेपन से निकालकर सुरुचिपूर्ण बनाने का प्रयास करेगा वहीं दूसरी ओर शासन को संगीत के प्रति अपना कर्तव्य निर्वाह करने को बाध्य करेगा। अपने प्रारंभिक काल से ही संस्कृति के एक महत्वपूर्ण आयाम के नाते संगीत को भारत में राज्याश्रय प्राप्त होता आ रहा है आज भी इसका संरक्षण करना शासन का कर्तव्य है तथापि यह कार्य केवल मांग रखने से ही नहीं होगा। इस हेतु जन जागरण के माध्यम से एक जन-शक्ति का निर्माण करना होगा, तभी यह दुरूह कार्य संभव हो सकेगा। इस हेतु संगीतज्ञ तथा संगीत प्रेमी दोनों ही वर्गों को एक जुट होकर प्रमाणिकता से निरंतर प्रयास करने होंगे।

निष्कर्ष :

उपर्युक्त विश्लेषण के आधार पर निम्नलिखित निष्कर्ष निकाले जा सकते हैं :

अनहद-लोक

ISSN : 2349-137X

- 1) संगीत कला भारतीय संस्कृति की प्राचीनतम धरोहरों में से एक है। आध्यात्मिकता भारतीय संस्कृति तथा चिन्तन की अपनी पहचान है और प्रारंभ से संगीत का सीधा संबंध आध्यात्मिक तथा आत्मोत्कर्ष में रहा है यह हमारी राष्ट्रीयता का अविभाज्य अंग है।
- 2) सदियों तक संगीत कला घरानों के माध्यम से विकसित, पुश्चित तथा पल्लवित होकर पीढ़ी दर पीढ़ी हस्तान्तरित होती रही। कालानार में परिस्थितियों के परिणाम स्वरूप इसके बाह्य स्वरूप में अन्तर आया, तथापि इसकी आत्मा तथा प्रकृति अनुष्ण रही।
- 3) आधुनिक संस्कृति के परिणाम स्वरूप ये संगीत घराने धीरे धीरे बिखरने लगे। संगीत की शिक्षा को भी अन्य की तरह औपचारिक स्वरूप प्राप्त हुआ। इसके कारण संगीत का स्तर बुरी तरह प्रभावित होता गया। अब यह केवल मनोरंजन का साधन बन गया है।
- 4) सिनेमा तथा दूरदर्शन संस्कृतियों ने संगीत को और भी अधिक पतन की ओर ढलेगा। अब यह केवल अर्थ प्राप्ति का साधन बनकर रह गया है। इसमें अब भौंडेपन तथा फूहड़पन तथा तमाशबीनी होती जा रही है। (यही स्थिति अन्य कलाओं की भी है।
- 5) संगीत को इस पतन के गर्त से निकालने का प्रयास करना हर राष्ट्र-प्रेमी तथा राष्ट्रभिमानी का प्राथमिक कर्तव्य है। विशेषकर संगीतज्ञी तथा संगीतप्रेमियों का।
- 6) इस कर्तव्य का निर्वाह करने के लिये राष्ट्रीय स्तर पर जन-जागरण की आवश्यकता है इस हेतु रचनात्मक तथा आंदोलनात्मक दोनों प्रकार के प्रयास होना चाहिये।
- 7) इस संगोष्ठी के माध्यम से इस महान प्रयास का प्रारंभ हो सके तो यह इस संगोष्ठी की सफलता का एक सबल प्रमाण होगा।

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Fairy like Feminist Culture in Music: The Emergence of a new genre and the creation of a proactive women-only space, through socio-cultural and ethnic tremor in the gendered realms of Musicology

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and Higher Education for Women*

Abstract :

This paper is an insight into how feminist music culture rooted in musicology in general, and ethnomusicology in particular, views women's music as a manifestation of art, society, culture, class, gender, ideology and aesthetics by redefining subjectivity and reflexivity in feminist musicology to craft a fairy like feminist music culture that empowers women in the realms of music. The paper aims to encourage the representation of the feminine, feminist and female in art, life, music and culture to contest patriarchal categories and stereotypes and expresses the need to redefine the fact, that the concept of femme fatale, the androgyne, the 'petite lassie', the mother figure and the temperamental diva are all contemporary icons of feminine performance both visually and sonically to celebrate the diversity of women's music. Through a feminist theoretical lens, the paper highlights, the consciousness of women to address diverse issues including gender, sexuality, feminism, art and culture to address the sounds of identity and social change through the expression of feminist music. The paper explores a number of feminist songs and singers and how these contributions are means of enlightenment and empowerment for women. It looks at how feminist ethnomusicology could redefine the study of women's music in its social and cultural contexts as a social process to relate women to music, anthropology, folklore, performance studies, and more, in order to celebrate a philosophy that redefines what woman's music is, what feminist music means and how feminist power in music aesthetically reflects, references, and inflects our human condition to create a better feminist music culture.

Keywords :

Ethnomusicology, feminist, aesthetics, culture, music

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

UGC CARE - Listed Journal

The feminist orientation of music in the realms of literature, art, song, film and aesthetics are psychological, sociological, politic and economic and create a feminist culture in the realm of aesthetics. Sexism, racism, homophobia, classism, anti-semitism, ageism, ableism, imperialism and women's liberation movement gave a new sense of direction in the field of feminist aesthetics. A number of musical movements instigated by women of color and lesbians who were marginalized or rendered invisible by the white heterosexual leaders contributed to the realm of feminist aesthetics to contribute to a new ethos in feminist culture in music. The vote, Equal Rights Amendment, and abortion rights were central issues, but the pioneers of feminist aesthetics and the first and second wave feminists handled women's issues by depicting the issues of the contributions of art and music and the significant involvement of women by emphasizing on the popularization of all types of music by women with feminist efforts to emancipate women as the marginalised through inclusivity in music. A huge gradient of feminist songs and anthems, deifying and demonizing the feminist perspectives were fascinating as they addressed the challenges of women - their likes and dislikes, their joys, sorrows, emotions, thoughts, feelings and struggles. Heathen feminists, who criticized patriarchy and the male domination of men in music critiqued patriarchal subjugation on the grounds that they were pouring music into microphones and sound systems and using all technological devices that which were 'invented' by men.

The feminist-oriented songs that were earlier not heeded to, slowly created an impact and the lyrics, messages, themes, tones, tunes and emotions began to inspire

individual women and men into pooling assorted collections of women's music which emerged into a new genre of its own. It provided the liberty for young and old, children, teens and adults to maximize the freedom for an individual as a reader to listen to the music to appreciate or explore the various messages, and then classify or refrain them from categorizing the songs based on individual tastes and preferences. This enabled listeners to probe into the dynamics of music and to understand what songs hold meaning for a particular person and why they do not create the desired impact on the other. It gave the lover of music and the connoisseur of aesthetics the freedom to explore and understand why certain songs were more meaningful in a feminist manner and why certain songs were not. There 'was always space for creating varied groups of songs based on theme, content and music and this was the inspiration to create feminist playlists based on different genres of music. The very vehemently strong and resilient emotive reactions to the music or the lyrics of the songs created by men were sometimes not genuine or radical and critiquing these songs without a feminist power analysis or radical discussion about the insight and verity in these works without a balanced feminist perspective was ridiculed.

Feminist Songs were an advantage and considered a boon to mental therapy and feminist music therapy as they were the outlet for listeners and singers of music and helped women to vent out their emotions and struggles in a large way. Counselors and Psychotherapists who tried varied psychotherapy tests and

counseling measures were unable to root out the problems of their patients and many a time music was the leveler and was found inspiring to put women on the right track. Teenagers have found feminist songs soul stirring and this genre was a stimulus for healing young girls with psychosomatic and emotive issues regarding their mental and physical health and their concerns of gender, to recuperate from their maladies and recoup their healthy mental state. A number of popular songs that were psycho therapeutic and helped in counseling and guidance through the lyrics and music of feminist music were songs that included “*Wheeler* by Pink”, “*A Sorta Fairytale* by Tori Amos”, “*Alien She*” by Bikini Kill, “*All American Girl*” by Melissa Etheridge, “*Ampersand*” by Amanda Palmer, “*Androgynous*” by Joan Jett, “*Be a Man*” by Courtney Love, “*Beautiful Flower*” by India Arie, “*Beautiful Liar*” by Beyoncé and Shakira, “*Been a Son*” by Nirvana, “*Black Girl Pain*” by Jean Grae and Talib Kweli, “*Butyric Acid*” by Consolidated, “*Can’t Hold Us Down*” by Christina Aguilera, “*Cornflake*” and “*Crucify*” by Tori Amos, “*Daughter*” by Pearl Jam, “*Double Dare Ya*” by Bikini Kill, “*Express Yourself*” by Madman, “*Fixing her Hair*” by Ani DiFranco, “*God*” by Tori Amos, “*Gonna Be an Engineer*” by Peggy Seeger, “*Goodbye Earl*” by The Dixie Chicks, “*He Thinks He’ll Keep Her*” by Mary Chapin Carpenter, “*Hey Cinderella*” by Suzy Bogguss, “*Human Nature*” by Madonna, “*I am Woman*” by Helen Reddy, “*I Will Survive*” by Gloria Gaynor, “*I’m a Bitch*” by Meredith Rooks, “*I’m Every Woman*” by Chaka Khan or Whitney Houston, “*It’s a She Thing*” by Salt and

Peppa, “*Just a Girl*”, “*No Doubt*”, “*Man! I Feel Like a Woman*” by Shania Twain, “*ME and a gun*” by Tori Amos, “*My Old Man*” by Joni Mitchell, “*No More Tears*” by Barbra Streisand and Donna Summer, “*Not a Pretty Girl*” by Ani DiFranco, “*Not Ready to Make Nice*” by The Dixie Chicks, “*One of the Boys*” by Katy Perry, “*Poker Face*” by Lady Gaga, “*Pretty Girls*” by Neko Case, “*Professional Window*” by Tori Amos, “*Promiscuous*” by Nelly Furtado, “*Respect*” by Aretha Franklin, “*Silent All these Years*” by Tori Amos, “*Sisters are Do*” by Aretha Franklin and Annie Lennox, “*Women Should be a Priority*” by Sweet Honey and the Rock, “*You Don’t Own Me*” by Lesley Gore, “*You Ought a Know*” by Alanis Morissette, “*Your Revolution*” by Sidebar and more.

The movement in feminist culture in music fathomed the concept of song, melody and art to challenge masculinity, femininity as also gender norms and purposes to motivate women and enthuse non-binary musicians into this realm of feminist culture in music. Some examples of feminist music include, “*Independent Women*” by Destiny’s Child, which is a popular song that celebrates the feminine gender and champion’s women who are self-sufficient, self-motivated, self-sufficient and self-made. The popular song, “*Tomboy*” by Princess Nokia is a number that is a confrontational rap that celebrates diverse women and highlights the issues of women of color. The noted song, “*Queen*” by Janelle Monáe featuring Erykah Badu is a popular and much loved anthem to the marginalized and the song is so elevated that it contains some seriously gratifying and powerfully exuberant music that showcases the pride of a deific femi-

nine energy. Queen Latifah's music was extraordinarily popular as feminist music. Her music was one of hip-hop's pioneer feminists, which was all set for rapping about issues of black women in the late 1980s. The most popular movement of the times was however, the Riot Grrrl movement and it was a popular feminist movement that brought about more representation in the music industry while inspiring the next generation of female and non-binary musicians. Other examples of the popular feminist music include, "Beyoncé's music", which has become more political and vocal about being feminist. The music of Madonna's music, which has fascinated a considerable interest of numerous feminist scholars and engrossed a number of fans pays tribute to the woman who is the individualist, resilient, strong, self-sufficient and self-motivated individual human being. It echoes the feminism of Madonna as an American singer-song writer. Madonna got popularized and recognized by the musical sphere as a feminist icon of music and was undoubtedly an inspiration to all gendered beings in the promotion of feminist culture in music.

The optimistically constructive, proactively productive and robustly assertive image of women was coded by feminist musicians that not only appraised and critiqued the fissures in regard to gender, but also demonstrated the goals of the feminist movement in terms of social justice regarding gender as well as the right to privacy concerning abortion and birth control to repeat the socio-political impacts of women's music, the purpose and influence of women's music and popularization of music and culture at

women's music festivals. Women's music as a category of music constructed on the ideas of feminist separatism and lesbian-separatism was premeditated and designed to inspire feminist consciousness and this was chiefly popular in western popular music as its aim was to promote music "by women, for women and about women". Women's music primarily concentrated on the woman's question in feminism and exposed the unfair treatment of the female from society, culture, humanity and families that were disregarded by men. The lyrics of all the songs of feminist music focused on the power of women individually and collectively and echoed how male redeemers could not match the strength and courage of women's solidarity. It was this movement and co-operation in music that later laid the foundations of women empowerment in music and related its prowess to the creation of lesbian music. As a precursor to women's music and the need to include music for women in literature and as an offshoot of the feminist movement, the genre was referred to as a musical expression of the second-wave feminist movement. This included championing the rights for gender justice, equal work and equal pay at work and the equivalent treatment and justice for men and women in society. The songs and lyrics included the need to address the theme of female labour, civil rights, and peace movements and the need to voice the need for overthrowing oppression and the subjugation of women in art, aesthetics and life. The movement was started by lesbian performers such as Cris Williamson, Meg Christian and Margie Adam; African-American musicians including Linda Tillery, Mary Watkins and Gwen Avery, a number of passionately

profound musicians and activists such as Bernice Johnson Reagon and a number of musicians in her batch including Sweet Honey in the Rock and more. The need for “positive women’s images within popular music” and a “lack of opportunities for female performers” were perceived by musicians and critics, particularly women in the late 1960’s and early 1970’s as women were disadvantaged in the field because of their difference in gender. They apparently perceived superficial lack of inclusion of women in the conventional realms of music and were critiqued by a number of talented feminists who asserted that it was essential for women to create a separate space for women to create a feminist music that was all their own. The strategies and maneuvers of the exclusion of women and the lesbian and feminist separatism was asserted so that a feminist culture of music and feminist realm of music for women would strengthen women’s energy and give an mammoth enhancement to the growing evolution, development and popularization of feminist music that would address the issues of women’s musicality over the globe..

The purpose and influence of women’s music had farfetched reactions and strengths in the realms of creating a feminist culture in feminist music as a form of empowerment. Common European classical semiotic codes, used throughout centuries to express femininity in the form of musical gestures changed over time as the meaning of femininity changed from the image of a beautiful woman gazed at from the male point of view to a woman’s view of herself full of strength and inner charm in portraying her *forte* through courage, resilience and resourcefulness as truthful expressionism. Feminist musicians intended


to display a positive, proactive and assertive image of women that not only appraised the rifts regarding concerns to gender, but also validated the goalmouths of the feminist movement in terms of social justice and gender justice as including all rights of equality and parity including the right of privacy concerning abortion and birth control in nullifying the gender divide through the genre of feminist culture in music “. In “I Am Woman,” Helen Reddy sings, “I am woman/hear me roar/ and I’ve been down there on the floor/ No one’s ever gonna keep me down again” and creates a feeling of “girl power” that reflected the ambitions of the feminist movement. Lesbian expressionism through musical compositions helped lesbians encode their lesbian life experiences as composers, writers, artists and musicians without limiting their identity and imagination by including expressions of women as people of color, straight women, men, transgender, lesbians who have children and who had relationship with men before. Women’s Music thus created an impact on the lives of women and all marginalised groups as a force to reckon with. Women’s music created newer frontiers of thought and expression in gender studies with the firm conviction that women ought to create a women-only space to emancipate themselves and all marginalised from all forms of subjugation through music. The socio-cultural and ethnic shockwaves that contest the gendered beliefs of the patriarchal male governance of the traditional patriarchal society illustrates the need to include feminist aesthetics as a source of empowerment and emancipation. Hence, it is the need of the hour to embolden women in music, to disseminate feminist

music for empowerment and popularize women's music as a genre which expands beyond the boundaries of caste, culture, creed, race and gender to create a feminist aesthetics which redefines the ethnic and social diversity of the feminist culture of music.


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अंकन



गीत-गोविन्द आधारित काँगड़ा चित्रकला

डॉ. नेहा मार्तोलिया

अस्सिस्टेंट प्रोफेसर, चित्रकला विभाग

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सारांश :

भारतीय कला प्रवाह ने समय-समय पर अनेक शैलियों के कलात्मक गुणों को आत्मसात् कर नई शैलियों का सृजन किया, जिसमें भारतीय लघु चित्रकला अपना विशिष्ट स्थान रखती है। पाल तथा अपभ्रंश शैली के ताड़पत्रों से प्रारम्भ होकर राजस्थानी, मुगल तथा पहाड़ी शैलियों में कागज पर लघुचित्रों के अंकन का एक नया अध्याय इतिहास में सम्मिलित हुआ तथा नवीं व दसवीं शताब्दी में इसके द्वारा सम्पूर्ण भारत में चित्रकला के नये युग का सूत्रपात हुआ है। सामाजिक व राजनैतिक उथल-पुथल के फलस्वरूप 16वीं शताब्दी में हिमालयी क्षेत्र में जो कला प्रस्फुटित हुई वह भारतीय कला जगत में 'पहाड़ी चित्रकला' के नाम से जानी गई। पंजाब की पहाड़ियों में सन् 1678 ई. पूर्व भी लोककला के रूप में चित्रकला विद्यमान थी, समयानुपरान्त मुगल दरबार के चित्रकारों के वहाँ पहुँचने से पहाड़ी लघुचित्रों के लालित्यपूर्ण अंकन दृष्टव्य होते हैं। चित्रकारों ने मुख्य विषय के रूप में नायिका-भेद, रसमंजरी, रसिकप्रिया, रागमाला, बिहारी सतसई के अतिरिक्त गीत-गोविन्द पर आधारित हो चित्रों की रचना की है।

मुख्य शब्द :

गीत-गोविन्द, राधा-कृष्ण, प्रेम-प्रणय, प्राकृतिक सौन्दर्य, गोपिकायें, काँगड़ा

पहाड़ी शैली हिमाचल प्रदेश, जम्मू तथा गढ़वाल के राजाओं के संरक्षण में विकसित चित्र शैलियों का सम्पुंजन है। यह शैली उन्नीसवीं शताब्दी तक बसोहली, काँगड़ा, चम्बा, नूरपुर, गुलेर, सुकेत, सिरमौर, कुल्लू, व मंडी आदि में स्थानीय शैलीगत भेदों के रूप में व्याप्त रही। गुलेर चित्रशैली परवर्ती काल में 'काँगड़ा शैली' के रूप में विकसित हुई तथा इसके शक्तिशाली कलापोषक राजा संसार चन्द के राज्यकाल में यह 'काँगड़ा कलम' पहाड़ी राज्यों के 'स्वर्ण युग' के रूप में प्रचलित हुआ।

ग्यारहवीं शताब्दी के सम्पूर्ण भारत में वैष्णव

धर्म का बोलबाला था। काँगड़ा शैली में मुख्य विषय के रूप में गीत-गोविन्द को चित्तेरों ने बहुत उत्सुकता के साथ अंकन किया। कृष्ण व राधा के वियोग, संयोग तथा प्रणय लीलाओं का अनुपम सामंजस्य कर पहाड़ी चित्तेरों ने जयदेव कृत गीत-गोविन्द को जीवन्तता प्रदान की है।

गीत-गोविन्द :

विश्वभर की समस्त प्राचीन भाषाओं में संस्कृत का सर्वप्रथम और उच्च स्थान है। विश्व साहित्य की पहली पुस्तक ऋग्वेद इसी भाषा का देदीप्यमान रत्न है। वैदिक साहित्य के अनंतर सासंस्कृतिक दृष्टि से

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

UGC CARE - Listed Journal

वाल्मीकि के रामायण और व्यास के महाभारत की भारत में सर्वोच्च प्रतिष्ठा मानी गई है। इनके अतिरिक्त भागवत पुराण, रसमंजरी, गीत-गोविंद आदि का भारतीय कला में भी विशेष महत्व रहा है।

जर्मन कवि गेटे ने शाकुंतलम् और मेघदूत के समान ही गीत-गोविन्द को भी सराहा है। (वैद्य, 1969) ब्रजभूमि में गीत-गोविन्द का प्रचार काफी व्यापक था। गीत-गोविन्द दक्षिण में अधिक गाया जाता है तथा बालाजी की सीढ़ियों पर श्वविड़ लिपि में खुदा हुआ है। (द्विवेदी, 2007)

संस्कृत काव्य गीत गोविंद अपनी शैली के लिए एक श्रेष्ठ कृति मानी गई। संस्कृत की इस प्रसिद्ध कृति के लेखक जयदेव, वैष्णव संप्रदाय से थे। जयदेव का जन्म उड़ीसा में भुवनेश्वर के पास केन्दुबिल्व नामक ग्राम में हुआ था। वे बंगाल के सेनवंश के अंतिम नरेश लक्ष्मणसेन के आश्रित महाकवि थे। गीत-गोविन्द को श्रीमद्भागवत के बाद राधाकृष्ण लीला की अनुपम साहित्यिक अभिव्यक्ति माना गया है।

गीत-गोविन्द का संपूर्ण ग्रंथ बारह सर्ग तथा चौबीस प्रबंधों (खण्डों) में निबद्ध है। इन पदों का उपविभाजन पदों तथा गीतों में हुआ है। प्रत्येक अष्टपदी में प्रायः आठ-आठ पदों अथवा गीतों का सन्निवेश हैं। परन्तु प्रारम्भ की कुछ अष्टपदियों में पदों की संख्या अधिक दिखती है। कवि जयदेव ने भगवान कृष्ण की विभिन्न मनःअवस्थाओं को दृष्टि में रखकर प्रत्येक सर्गों का विषयानुकूल नाम भी रखा है, जैसे- सामोददामोदर, अक्लेशकेशव, मुग्धमधुसूदन, स्निग्ध-मधुसूदन तथा अन्तिम द्वादश सर्ग का नाम सुप्रीतपीताम्बर है। गीत-गोविन्द में केवल तीन पात्र हैं- राधा, कृष्ण और दूतिका (सखी)। गीत-गोविन्द में अत्यन्त नैराश्य और निरवधि-वियोग को छोड़कर भारतीय प्रेम के शेष सभी रूपों का बड़ी तन्मयता और कुशलता के साथ वर्णन किया गया है।

पूर्व में गीत-गोविन्द श्रृंखला टिहरी गढ़वाल के

राजाओं के संरक्षण में थी, जो वर्तमान में राष्ट्रीय संग्रहालय, नई दिल्ली में संगृहीत है। डब्लू जी आर्चर के अनुसार यह चित्र श्रृंखला खुशाला और गोधू के द्वारा बनाए गए। (गोस्वामी एवं फिशर, 2009)

राधा और कृष्ण के पारस्परिक प्रेम के अभ्युदय की झलक गीत-गोविन्द की आरंभिक पंक्तियों में मिलती है-

**मेघैर्मेदुरमम्बरं वनभुवः श्यामास्तमालद्रुमैर्नक्तं
भीरुरयं त्वमेव तदिमं राधे! गृहं प्रापय।**

**इत्थं नन्दनिदेशतश्चलितयोः प्रत्यध्वकुंजद्रुमं
राधामाधवयोर्जयन्ति यमुनाकूले रहःकेलय।।**

(द्विवेदी, 2015)

अर्थात्- प्रस्तुत पंक्ति में भगवान श्री कृष्ण श्रीराधा जी से कहते हैं कि हे राधे! सम्पूर्ण आकाश बादलों से भर जाने के कारण मनोज्ञ हो गया है। तमालवृक्षों के द्वारा वन-भूमि श्यामवर्ण की हो गई है तथा यह रात्रि की बेला है और क्योंकि मैं भीरू स्वभाव वाला हूँ, अतएव तुम ही मुझे घर पहुँचा दो। इस कथन के द्वारा कृष्ण इशारों से यह व्यक्त करना चाहते हैं कि यह तीनों कारण यहां पर प्रणय-क्रिया करने के लिये अतिउपयुक्त स्थिति है। इस प्रकार सर्वेश्वर भगवान श्री कृष्ण के कहे जाने पर कृष्ण की प्रियसी श्री राधा, उनके साथ चल पड़ी। इस प्रकार श्री नन्द जी के सन्निकट से चले हुए राधा और माधव ने मिलकर यमुना तट के एकान्तिक कुंजद्रुमों के वृक्षों की छाव में जिन सूरतक्रीडाओं को किया उन सूरतक्रीडाओं की जय हो। क्योंकि वे सर्वोत्कृष्ट तथा भक्तजनों के द्वारा नमस्कारणीय हैं।

गीत-गोविन्द में वर्णित प्रेम के इन पदों में व्याप्त इन्हीं सूरतक्रीडाओं को चित्रकार ने अपने चित्रों में बड़े रोचक, सरस एवं सजीवतापूर्वक अंकन किया है जिसमें विशेष रूप से राधा-कृष्ण की केलि कथाओं व उनकी अभिसार लीलायें दर्शित हैं।



चित्र-1 : कृष्ण के बांसुरी का सम्मोहन, गीत-गोविन्द
शृंखला, काँगड़ा, लगभग-1775-80 ई०

अन्तर्मोहनमौलिघूर्णनचलन्मन्दारविभ्रंशन-
स्तम्भाकर्षणदृष्टिहर्षणमहामंत्रः कुरङ्-गीदृशाम्।

दृष्यद्दानवदूयमानदिविषहूर्वाहुःखापदां
भ्रंशः कंसरिपोर्विपोलयतु व श्रेयांसि वंशीरवः॥
(द्विवेदी, 2015)

प्रस्तुत चित्र के मध्य में नीलवर्णी कृष्ण को पीतांबर वस्त्र धारण कर त्रिभंगी मुश्व में बांसुरी बजाते हुए दर्शाया गया है, जिनकी बांसुरी की ध्वनि एक महामंत्र के समान प्रतीत हो रही है। बांसुरी की सुमधुर ध्वनि सुनकर वशीभूत सुन्दर गोपबालायें स्वतः ही उनकी ओर आकर्षित हो रही हैं। मोर मुकुट पहने तथा पीतांबर वस्त्र पहने हुए सर्वेश्वर भगवान श्री कृष्ण की मुश्व बहुत ही आकर्षक प्रतीत हो रही हैं। इस चित्र में कृष्ण के बायीं ओर छः तथा दाहिनी ओर चार गोपिकायें कृष्ण को प्रेम पूर्वक निहारते हुए चित्रित की गई हैं। बायीं ओर खड़ी गोपिकाओं ने पीला, नीला, गुलाबी रंग के तथा दाहिनी ओर खड़ी गोपिकायें नारंगी, पीला, लाल व श्वेत रंग का वस्त्र धारण किये हुये हैं। चित्र में कृष्ण के दाहिनी ओर खड़ी एक गोपिका अपने चिबुक पर हाथ रखे आश्चर्य की मुश्व में खड़ी है। एक अन्य गोपिका हाथ जोड़े खड़ी है तथा इन तीनों गोपबालायों के पीछे एक अन्य गोपिका कुछ कहने की मुश्व में चित्रित है।

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सभी गोपबालायें सुन्दर स्वर्णाभूषण से सुसज्जित हैं। चित्र के अग्रभाग में धानी हरे रंग की घास व झाड़ियां दिखाई गई हैं तथा पृष्ठभूमि में पहाड़ियों के साथ लहराते हुये खेत, कुछ झाड़ियों की झुरमुट तथा वृक्षों का झुण्ड दर्शाये गये हैं। चित्र में पीछे एक लंबी नदी को बहते हुए दर्शाया गया है जिसके किनारे बगुले के जोड़े विचरण कर रहे हैं। रंग संयोजन अत्यधिक सुकोमल एवं आकर्षक है।



चित्र-2 : कृष्ण और गोपिकाओं की वसन्त क्रीड़ा, गीत-
गोविन्द शृंखला, काँगड़ा, लगभग-1780 ई०

ललितलवंगतापरिशीलनकोमलमलयमलयसमीरे
मधुकरनिकरकरम्बितकोकिलकूजितकुंजकुटीरे।

विहरति हरिरिह सरसवसन्ते
नृत्यतियुवतिजनेन समं सखि विरहिजनस्य
दुरन्ते॥ ध्रुवपदम्॥

(द्विवेदी, 2015)

प्रस्तुत चित्र प्रफुल्लित वसन्त ऋतु का चित्रण है जहाँ राधा, कृष्ण को ढूँढ रही है। उनके हृदय में रतिभाव-प्रेम की भावनाएं ज्वर की तरह चढ़ी हुई हैं तथा उनको यह वसन्त ऋतु बड़ी ही कष्टदायक प्रतीत हो रही है क्योंकि इस ऋतु में उनके प्रियतम कृष्ण अन्य गोपिकाओं के साथ नृत्य करने का आनन्द उठा रहे हैं। इस फलक में वसन्त ऋतु के सौन्दर्य एवं आनन्द से मदोन्मत्त कृष्ण व गोपिकाओं को नृत्य करते हुये दर्शाया गया है। चित्रकार ने मोर मुकुट पहने, पीतांबर वस्त्र धारी कृष्ण को चित्र के मध्य में नृत्य करते हुये अंकित किया है। उनकी मनमोहक

वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)
UGC CARE - Listed Journal

भंगिमा से आकर्षित हो सम्मुख खड़ी गोपिका उनके कंधे से लटक रहे पीतांबर वस्त्र को खींचकर कृष्ण का ध्यान अपनी ओर आकर्षित करना चाह रही है। वह गोपिका इस तरह से अपने सुधबुध खो बैठी है कि उसे एहसास नहीं है कि उसकी ओढ़नी उसके सुंदर सुकोमल शरीर से निकलकर उसके हाथों में है और वह उस ओढ़नी को ऊपर की ओर पकड़े नृत्य कर रही हैं। चित्र में कृष्ण के दायाँ ओर छः अन्य गोपिकालयें कृष्ण के प्रेम में इस तरह से मदमस्त हो नृत्य कर रही हैं मानों उन्हें संसार की कोई परवाह न हो। सभी गोपिकाओं को सुसज्जित स्वर्णाभूषण व भिन्न-भिन्न भाव-भंगिमाओं के साथ अंकित किया गया है तथा वे काँगड़ा शैली के अनुरूप लंबा व पारदर्शी ओढ़नी ओढ़े हुए हैं। पृष्ठभूमि में श्वेत तथा गुलाबी रंग के प्रसूनों से आच्छादित तरूवर यौवन, जीवन व आनन्द के प्रतीक है। चित्र में सुंदर पुष्पों से आच्छादित वृक्षों पर कोयल कूक रही है तथा अन्य पक्षियों के साथ मधुमक्खियों (भंवरो) के झुण्ड भी दर्शित हैं। यमुना नदी का तेज प्रवाह है तथा नील-गगन व सुंदर वातावरण वसंत ऋतु के आगमन का परिचारक है।



चित्र-3 : राधा की उत्कंठा, गीत-गोविन्द शृंखला, काँगड़ा, लगभग-1780 ई., राष्ट्रीय संग्रहालय, नई दिल्ली

गणयति गुरुग्रामं भ्रामं भ्रमादपि नेहते
वहति च परितोषं दोषं विमुञ्चति दूरतः।

युवतिषु वलन्तृष्णे कृष्णे विहारिणि मां विना
पुनरपि मनो वामं कामं करोति करोमि किम्॥

(द्विवेदी, 2015)

प्रस्तुत चित्र में वसंत ऋतु के स्वच्छंद वातावरण में राधा के हृदय में प्रेम रति भाव की उठती हुई आकांक्षाओं का भावांकन दर्शनीय है। चित्र में बायीं ओर राधा को एक सखी से वार्तालाप करते हुए दर्शाया गया है तथा चित्र में दाहिनी ओर नीलवर्णी कृष्ण को सुरम्य वन में पाँच गोपियों के साथ रास-विलास में तन्मय चित्रित किया है। चित्र में पीतांबर वस्त्र पहने कृष्ण ने एक गोपिका को अपने भुजपाश में बांधा हुआ है, वह गोपिका भी बड़ी तन्मयता से कृष्ण का आलिंगन कर रही है। कृष्ण का दाहिना हाथ सामने खड़ी गोपिका के चिबुक को स्नेह से स्पर्श कर रहा है। सभी गोपिकाएं भी कृष्ण के सौंदर्य से अभिभूत होकर अनुराग पूरित नेत्रों से उन्हें निरिंमेष निहार रही हैं। वहीं चित्र के बायीं ओर अपने प्रियतम कृष्ण को अन्य गोपियों के साथ देखकर राधा क्षुब्ध तथा रुष्ट होकर एकांत कुंज में एक सखी से अपनी मनःस्थिति का वर्णन कर रही है। राधा कहती है कि मेरी उपेक्षा करके कृष्ण अन्य गोपियों के साथ प्रेम क्रीडा कर रहे है। यद्यपि राधा ईर्ष्यापूरित क्रोध एवं वियोग की व्यथा में जल रही है परंतु फिर भी उनका हृदय श्रीकृष्ण का स्मरण कर रहा है तथा वह उनसे मिलने के लिए आतुर है। चित्र में चित्रकार ने राधा की विवशता को व्यक्त करते हुये उनकी मनोव्यथा का अत्यंत सजीवतापूर्ण अंकन किया है। सखी को देखकर प्रतीत होता है कि वह राधा के कुण्ठित मन को सांत्वना प्रदान कर रही है। चित्र में अंकित सुंदर वस्त्राभूषण धारण किये हुये सभी नारी आकृतियां सुकोमल एवं लालित्य से परिपूर्ण है, जो कि काँगड़ा शैली की विशेषता है। ऐसा प्रतीत होता है कि चित्र में अंकित बैठा हुआ पक्षी भी मानो राधा की मनोव्यथा को एकाग्रचित होकर सुन रहा है। संपूर्ण चित्र की पृष्ठभूमि में विविध प्रकार के वृक्ष तथा पर्णावलियों का सुन्दर चित्रण हुआ है।



चित्र-4 : वसन्त ऋतु में राधा की सिहरन, गीत-गोविन्द श्रृंखला, काँगड़ा, लगभग-1775-80 ई०, भारत कला भवन, वाराणसी

उन्मीलन्मधुगन्धलुब्धमधुपव्याधूतचूताङ्कुर-
क्रीडत्कोकिलकाकलीकलरवैरुद्रीर्णकर्णज्वराः।
नीयन्ते पर्थिकैः कथङ्कथमपि ध्यानावधानक्षण-
प्राप्तप्राणसमासमागमरसोल्लासैरमी वासराः॥
(द्विवेदी, 2015)

यह गीत-गोविन्द काव्य पर आधारित एक अन्य रमणीय चित्र है जो वाराणसी के भारत कला भवन संग्रहालय में संगृहीत है। चित्र में कृष्ण की प्रतीक्षा में बैठी राधा को यमुना के तट पर सखी से वार्तालाप करते हुये दर्शाया गया है। वसन्त की खुशी से धरातल पर मानों फूलों की चादर सी बिछ गयी है तथा झारिया व वृक्ष फूलों से लदे हुए हैं। पुष्पों से आच्छादित वृक्षों में मधुमक्खी (भंवरे) चित्रांकित है। भंवरे को चित्रकारों ने कृष्ण के प्रतीक के रूप में दर्शाया है जिस प्रकार भंवरा प्रत्येक पुष्प में बैठकर उसका रसास्वदन करता है ठीक उसी प्रकार कृष्ण भी गोपिकाओं के साथ रास-विलास में तन्मय रहते हैं। संभवतः यही कारण है कि श्री राधा, कृष्ण की प्रतीक्षा कर रही है जबकि भुलक्कड़ कृष्ण अन्य गोपिकाओं के सानिध्य में मग्न हैं। सम्पूर्ण वातावरण राधिका के मन में प्रेम-प्रणय के भाव प्रज्वलित कर रहे हैं। चित्र से प्रतीत होता है कि दाहिने ओर के पत्तों की सरसराहट से राधा तथा उनकी सखी को कृष्ण के आने की आशंका हुयी हो यथा दोनों ही आश्चर्य से पीछे की ओर देखने लगे। चित्र में रंगों का

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संयोजन मृदुल एवं मनमोहक है। निस्संदेह चित्रकार ने पूर्ण मनोयोग से उपरोक्त पद का जीवंत अंकन करने का प्रयत्न किया है, जिसमें वह पूर्ण रूप से सफल हुआ है।



चित्र-5 : राधा का माधव की अंतरंग लोक में प्रवेश, गीत-गोविन्द श्रृंखला, काँगड़ा, लगभग-1775-80 ई०, माप-17-1×27-3 सेमी०

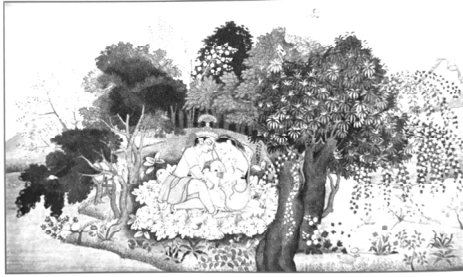
हारावलीतरलकांचनकाच्चिदाम-
केयूरकङ्कणमणिद्युतिदीपितस्य।
द्वारे निकुंजनिलयस्य हरिं निरीक्ष्य
व्रीडावतीमथ सखीमियमित्युवाच॥

(द्विवेदी, 2015)

उपरोक्त पद पर आधारित यह चित्र इस बात की पुष्टि करता है कि अब श्री कृष्ण तथा राधिका में अलगाव, तिरस्कार, दुःख इत्यादि सभी समाप्त हो चुका है और यह सुन्दर मिलन की वेला है। प्रस्तुत चित्र के दाहिने ओर नायक (कृष्ण) को नदी तट पर अशोक की पत्तियों का आसन बिछाए राधा की प्रतीक्षा में बैठे दर्शाया गया है। वहीं बायीं ओर से राधिका एक साथी के नेतृत्व में घने जंगल की ओर बढ़ती है, जहाँ नीलवर्णी कृष्ण पीताम्बर वस्त्र पहने हुये उनकी प्रतीक्षा कर रहे हैं। यह रात्रि का समय है जिस कारण संपूर्ण पृष्ठभूमि को गहरे रंग से अंकित किया है। रात के अंधेरे में कृष्ण के रत्नजडित उपस्थिति से संपूर्ण वातावरण जगमगा उठा है। एक नौसिखिया प्रेमी की तरह कृष्ण उत्सुकता से उस दिशा की ओर देखते हैं जहाँ से राधिका का आगमन होना है। चित्र से प्रतीत होता है कि मणियों की

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कान्ति से प्रकाशित निकुंज गृह में श्री हरि को देखकर मानों अचानक राधा, नवोधा नायिका की तरह शर्मिदा हो जाती है। चित्र में राधा की सखी जो उसकी गुप्त लालसाओं से पूरी तरह वाकिफ है उससे कहती है कि हे! राधे आप हंसते हुये चेहरे के साथ माधव की अंतरंग दुनिया में प्रवेश करें, जहाँ लाल पंखुड़ियों से सज्जित सेज पर कृष्ण आपके साथ समागम के लिये उत्सुक हैं। चित्र की पृष्ठभूमि में यमुना नदी का तेज बहाव दृष्टव्य होता है। चित्रकार राधा व कृष्ण के कामुक भाव तथा उत्सुकता को प्रस्तुत करने में पूर्ण रूप से सफल हुआ है।



चित्र-6 : प्रथम प्रणय मिलन, गीत-गोविन्द शृंगला, काँगड़ा

**प्रथमसमागमलज्जितया पटुचाटुशतैरनुकूलम्।
मृदुमधुरस्मितभाषितया शिथिलीकृतजघनदुकूलम्॥**
(द्विवेदी, 2015)

प्रस्तुत चित्र में कृष्ण और राधा का समागम दर्शाया गया है, जो संयोग शृंगार पर आधारित है। चित्र में वसंत ऋतु के सोलह शृंगार से सज्जित प्राकृतिक परिवेश के मध्य अशोक के पत्तियों से सजाये गये सेज में राधा-कृष्ण के प्रथम मिलन की रतिकेली को दिखाया गया है। चित्र के मध्य में मोर मुकुट धारी श्यामवर्णी कृष्ण को पीतांबर धोती पहने दर्शाया गया है। मोतियों से निर्मित आभूषण पहने कृष्ण के मस्तिष्क पर शोक्त तिलक अंकित है। कृष्ण अपने भुजपाश में राधिका को बड़े तन्मयता के साथ बाँधे हुए हैं। चित्र में कृष्ण के सम्मुख बैठी हुई

राधिका अपने गौर अर्धनग्न शरीर को छिपाने का असफल प्रयास कर रही है। राधिका गुलाबी रंग के पारदर्शी वस्त्र तथा आभूषणों से सुसज्जित है। चित्रकार ने उनके रूप व भावों को बड़े ही सुकोमलता से प्रस्तुत किया है। राधिका को संकोचित देख कृष्ण अपनी चटुकारितापूर्ण बातों के द्वारा उन्हें अपने मनोनुकूल मनाने का प्रयास कर रहे हैं। इस संदर्भ में राधिका अपनी सखी से कहती है कि हे सखी! मैं लज्जित थी, लेकिन कृष्ण अपनी बातों से मुझे फुसलाता रहा। मैंने मधुर मुस्कान में उत्तर दिया तो उसने भावावेश में मेरे वस्त्रों को ढीला कर दिया। सौन्दर्य एवं सुरभि से सुवासित इस वातावरण में पक्षी भी मानो प्रणय-गीत गुनगुना रहे हैं। पृष्ठभूमि में बहती हुयी यमुना नदी एवं अंकित तरुवर, वल्लरी एवं झाड़ियों की झुरमुट आदि सभी गुलाबी, श्वेत, पीले व लाल रंग के विविध प्रजातियों के पुष्पों से आच्छादित है।

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Colours in Meetei / Meitei culture : An overview

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Abstract :

Colour constitutes an integral aspect of cultural expression. It plays a crucial role in enhancing the quality of our lives. Color can serve as a distinctive marker for a specific community. The development of culture is a historical process that we learn from our ancestors. Since the early ages of humankind, men were used to live in the cave shelter. During that time the early cave people prepared colours from the nature and they have painted on the walls of the huge boulders. Such paintings depicted on the walls documented the culture of that pass life. Manipur is a land, with a history spanning over 3000 years, boasts a rich cultural heritage embodied by different ethnic communities. The Meitei people, central to this cultural tapestry, have assigned profound meanings to various colours that are intricately woven into the fabric of their lives. This paper attempts to explore the significance and symbolism of colour within the Meitei tradition, shedding light on how these vibrant hues hold deep-rooted meanings in the lives of the people.

Keywords :

Colour, Culture, community, Meetei/Meitei.

Introduction :

Study on a Culture is an ample topic. There are many verities of areas that we can study in a culture. At first we need to understand is defining a culture. The term 'culture' is derived from the Latin word 'cult' or 'cultus' which means tilling or cultivating or refining and worship. The development of culture is a historical process that we learn from our ancestors. (Berger, 2000) It can be interpreted in many ways as in terms of aesthetic matter

and as a concept used by anthropologist to describe the way people live. (<https://www.nios.ac.in>) It is a way of life we exist. The food habit, the way we speak, cloths we wear, the way we worship are all about culture. Culture is associated with the religion we followed. The integration of color into a culture is a complex process influenced by a combination of historical, social, psychological and symbolic factors. India is a rich country form by many ethnic communities. (Berger, 2000) Each comm-

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ISSN : 2349-137X

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unity has their own beautiful culture and believed system. In today generation understanding the culture of a particular group is an important part of our life. It brings to make understanding and respect between one culture to another. The development of culture is a historical process that we learn from our ancestors. Since the early ages of humankind, men were live in the cave shelter. During that time the early cave people prepared colours from the nature and they have painted on the walls of the huge boulders. Such paintings depicted on the walls documented the culture of that pass life. Manipur is a land, with a history spanning over 3000 years, boasts a rich cultural heritage embodied by different ethnic communities.

There are more than 30 ethnic tribes in the state. Meitei is an indigenous group of people living in the Manipur state since the formation of Meitei kingdom. Meitei people living in Manipur adopted Christianity, Hinduism and Sanamahism (Indigenous religion). The Meitei people, despite embracing various religions, consistently uphold their traditional belief system without evidence of neglect. The infusion of Vaishnavite culture in Manipur has significantly contributed to enhancing the aesthetic aspects of Meitei culture, adding a layer of beauty to its rich heritage.

This mix religion among the Meitei people does not harm the community. There are several noteworthy elements that contribute to identifying a community, and color stands out as a crucial factor in this regard. Apart from Meitei community, every community has their own significance colors and those colours signify the particular community. Colour can be

treated as both scientific and artistic way. It is a pigment made by different small particles and it is one of the fundamental elements of art. Each colour has their own wavelength, values and intensity. We are surrounded by full of colours and we enjoyed. Worlds' without colours will be test less to us just like tea without sugar. There are more than 7 million colours. These colors have formed by three main building blocks Primary, Secondary and Tertiary colours along with three properties such as hue, values and saturated. (Mario, Jesus, 2001) People choices different colours according to the geographical condition of the place they live. The interpretation of a single color can differ significantly among various cultures. For example in Asia continent the orange colour signifies spirituality, enlighten, positive etc. But in U.S. orange signifies road hazard, traffic delays and fast food restaurants. (Mario, Jesus, 2001) Color plays a very important role in the society we live. Since birth to till death we are fashioned with full of colours. Selection of colour is an important part of our life. Colour also signifies the gender, ages, male and female. Among different colours, some colours they are very close to signifying the particular culture. During every celebration or festival within the Meitei community, individuals enthusiastically select a diverse array of colors. However, their choices are often constrained by certain established boundaries or limitations. For example, in the religious ceremony the uses of colourful dress are not so popular. The present paper attempts to understand the significances of colour in Meitei tradition. The paper is limited to the Meitei community.

Objectives :

The objectives of the present study are :

1. To understand the significances of colours in the Meitei tradition.
2. To study the meaning and relations of colour with the culture.
3. To understand the values, role and impact of colour in human life.

Methodology

The methodology adopted in this paper used primary and secondary sources. Interview with scholars and observational method has adopted for the execution of paper. Secondary data were collected from the books, e journals and social media are also employed.

Preparation of colours in Meitei tradition :

Colour takes a very important part of every ethnic community in Manipur. Each community can be identified by a single colour. It is one of the powerful medium of non-verbal communication. For example, in traffic signal Red interpreted as stop, likewise orange and green has too different meanings. In the Manipur history, preparation of colours has been practiced since from the early period. It was mentioned in the Cheitharol kumbaba (Royel chronicle) that the people of the state used to prepare colour from the plants and minerals. These extracted colours were mainly used in textile, handicraft, fine arts etc. There are more than 50 plants that can be prepared colour in the early history. During the reign of king Taothing-mang (264AD-364AD) the preparation of colour and dying process has established. Later on the system of

dyeing processed has continued during the time of king Yanglao Keiphaba (969-984AD). During the time of king Loyumba (1074-1133 AD), the traditional method of preparing colour from verities of plant leaves, fruits, bark and dye process has highly practiced. Not only preparing colour and dye he also introduced various costumes design for different occasions. He allocated the task of dyeing yarns using plant materials among different clans. Each clan was specifically assigned to handle the dyeing process for a particular color of yarn and cloth. This organized distribution of responsibilities allowed for a systematic and efficient production of a diverse range of colored textiles within the community. (Potsangbam, Ningombam, Warjeet, 2008) The preparation of colors is a complex process, requiring an experimental approach to produce specific hues. During the early period of Manipuri civilization, the Meitei people engaged in the artistic practice of creating colours. This kind of art practice was mostly done by women folk. They used to prepared colours from the varieties of plant leaves, flowers and barks for dying thread and cloths. In addition to gathering colour-yielding plants, there existed a cultural practice of cultivating these plants within the confines of households. Some commonly utilized colors were derived from these cultivated plants are-

Indigo : Indigo colours were prepared from Kumna (*Strobilanthus*) plants.

Pink (Leimachu) : Pink colour was prepared from Kusum Lei (*Cartharnus tinctorius*). A special technical process is needed for preparing the colour.

Red : Ureirom (*Bixa orellana*) plant was used for extracting red colour. In the earlier time this plant was abundantly found in Manipur. Now this plant is very rear to find in the region. Red colour can also prepare from the mixture of lime and Tarmaric.

Yellow (Napu machu) : Yellow colour is the mixture of U-Napu and Tarmaric. This colour was also prepared from the chingleipak (a typical soil found in the hilly region).

Green : Preparation of green colour is very difficult. Some technical process is needed for preparing green colour. According to Bahadur, green colour was prepared from a type of creeper known as Sambum. Sometimes cow dung is also used for preparing olive green.

Black (Amuba machu) : For writing manuscript black colour was preparing from lamp black. For dying purposes black colour was extracted from the mixture of bark of shahi (*Lithocarpus dealbatus*) and Kum plant. (Bahadur, 2018)

General concept of colour and it meanings :

The meaning of colour is different to regions, religions and community. According to psychologist E.R.Jaensch stated that generally colour has to be preference due to the climatic condition of the region. In his research work shows those who live in a climate with lots of more sun light preferred warm bright colour and those who live in a less sunlight preferred cool colour. This statement may be corrected. For example, the people living in the Rajashthan and other mainland states of India preferred more bright colourful dress than north east states. This may be the region of geographical location of the region. Below table shows the symbolic meaning of colour of three different regions. The interpretation of colour in two country mentioned in the table was narrated by Mario and Maroto. Colour meaning of Meitei community mentioned in the table was base on personal observation and information collected from the scholars.

Colour	United state	India Significances	Manipur (Meitei)
Red	Excitement, warning, sex, passion, adultery, safety rescue, hot, spicy	Birth, fertility	Birth, fertility, love, danger
Yellow	Visibility, cautionary, happy, sunny, cowardice	Sun, commerce	Life, happiness, sacred, prosperity
Blue	Trustworthy, official business, philosophy, soothing	Heavens, love, truth, mercy	Sky, water, truth
Green	Environmental, outdoorsy, masculinity, freshness, healthy, envy, jealousy, inexperience	Nature	Nature

orange	Visibility, refreshing, danger	Death, rebellion	Saint, faith
Purple	Nobility, bravery, law, excess		sorrow
Pink	Femininity, childhood, fun, sweetness, homosexuality	Happiness, hope	femininity
Brown	Dullness, boring, fertile, strength, unprocessed, poverty		Poverty, Earth
Black	Death, evil, sin, nothingness, business, adult, formal, sexy	Laziness, anger, intolerance	Death, evil, martial art, Widow, Priest
White	Clean, pure, elegant, antiseptic	Creation, rebirth, light, serenity, reincarnation	Purity, clean, mourning, funeral

Significances of colour in Meitei/Meitei culture

Colour representing Meitei Clan :

Meitei is a group of indigenous people having seven Yek salai (Clan) namely (1) Ningthouja (2) Luwang (3) Khuman (4) Angom, (5) Moirang, (6) Khaba Nganba, (7) Sarang Leisangthem respectively. Each clan has represented by a unique colour.

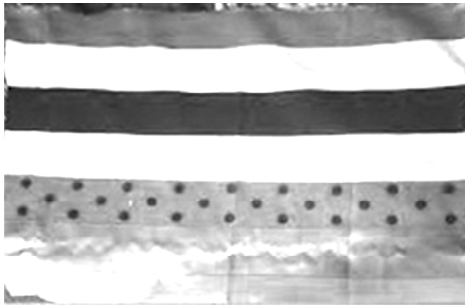


Fig-1 : Representing colour Meitei Clan
(Image source: https://www.instagram.com/p/CzkHtvxKHc/?img_index=1)

The red colour represent in the Fig. 1as Mangang clan; second white colour represent Luwang; third black colour

represent Khuman clan; Yellow represent Angom; Red and Black spotted colour represent Moirang; Purple colour represent Khaba Nganba and last seventh light blue (Sangbanaba) represent for Sarang Leisangthem. In the earlier period Manipuri women used to wear different Salai colour phanek (Mekhala) representing the clan they belongs. But due to the changes of time now this kind of activities are not seen. Oja Bahadur mentioned in his book Traditional Textile of Manipur that Ningthouja (which is under the Mangang clan) women wear lotus colour and Kuhi-Kum (local name) with red strip. Khuman belonging women wear Chigonglei (local flower) colour with black strip etc. (Bahadur, 1997).

The Sanamahi Temple Board, in a recent post on the Kanglei Mapari blog on February 1st, 2024, discussed the color scheme of the Salai Taret flag. According to Meitei mythology, in ancient Kangleipak, the almighty god Lainingthou Sidaba Salailen created seven goddesses from his

body. Pakhangba nurtured these seven goddesses, each of whom gave rise to seven clans during distinct time periods, with each period symbolized by a different color.

“kangleipak kouba leibakta lainingthou sidaba salailengi hakchang kayatagi numpung wakhalna taduna pokhiba lailuk taret mabu pakhangbana panaduna matamgi khongleida pokhibana khongleigi matung ena salai taret asi semkhi.”

Uses of Colours in Meitei tradition :

Some basic colours commonly used in the Meitei tradition are

Red : In Meitei tradition, red is predominantly worn by newly married women, particularly during the marriage ceremony, where brides adorn themselves in red dresses and potlois (cylindrical skirts), symbolizing fertility. Red attire is less commonly worn by males in this cultural context.

Yellow : This colour is used by newlywed men. There is a tradition of wearing yellow khudei (dhoti) by newlywed men.

White : In Meitei tradition, white symbolizes purity. It is prominently featured in funeral rites and other ceremonial rituals.

Black : In Meitei culture, the color black is prominently worn by martial arts practitioners. According to Bahadur, black attire was exclusively reserved for individuals tasked with the solemn responsibility of executing prisoners and managing crematorium duties. It was not originally associated with martial arts attire in earlier times.

Restricted colour :

Yellow : In Meitei tradition, the use of yellow color dress and cloths are restric-

ted in caring for newborn babies. This restriction stems from the belief that dressing a baby in yellow clothing could hinder the identification of jaundice, a common disease in infants. Hence, the tradition prohibits the use of yellow clothing for newborns.

Black : The use of black-colored phanek (mekhala) dress is not common in Meitei culture. Occasionally, this attire is seen worn by Maibis (Priests) during the time of ritual ceremony.

Light saffron colour (Pungou Phanek) : In Meitei culture, except for religious ceremonies, the wearing of pungou phanek by unmarried and married women is prohibited. Oja Bahadur noted that in earlier times, this attire was exclusively worn by widows. However, in contemporary times, the pungou phanek has become popular attire for mourning ceremonies.

Conclusion :

Color plays a pivotal role in shaping distinct cultures, rendering a world without it a miserable scene. From the vast expanse of the universe to the intimate confines of local communities, color holds varied significance. Manipur, a vibrant state characterized by its diverse ethnic tribes, exemplifies this interplay of color and culture. Throughout history, the Meitei community has been instrumental in driving the development of this kingdom. Within Meitei culture, the utilization of color holds profound significance, serving as a medium of expression and symbolism. In today generation the meaning and idea behind the colour are not aware in vast. Instead of understanding the meaning now a day's people are more impress on material culture. This may lead

to deteriorating the existing belief system. For example, Due to lack of aware of using red colour now a day the designer make Potloi (Cylindrical skirt) with different colour. Now it is high time to realization the values of colours in the human life. The present paper has studied an overview on the significances of colour in the society. A deep study can be carried out by the future researcher.

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Hatha Yogic Chakra-s in Indian Paintings

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Abstract :

India has a rich tradition of mumukshu meditative practices that enable spiritual elevation and liberation in one's lifetime. One such tradition is that of the chakra-s or energy centres believed to be present in the subtle body. Seats of specific deities and their respective consorts, these are conceptualised as lotus flowers with a specific number of petals and colours. Endorsed by all the religions and significant sects of the country, these centres conflate the practices of cleansing, body postures, breath retentions, mudra-s, visualisations and chanting of mantra-s. This article explores the information about these chakra-s from the Hatha yogic milieu as documented in the Sanskrit texts. Their visual manifestations in Indian miniatures from the Kangra and Jodhpur are examined in detail to have a nuanced understanding of the Hatha yogic chakra-s.

Keywords :

Hatha yoga, chakra-s, Indian miniatures, Sanskrit texts, subtle body.

*Hatha yoga is a significant Indian knowledge system based on bodily practices. Although some of its techniques can be traced back to the earliest Sanskrit texts, religious epics and the Buddhist Pali canon, it is first referred to by this name in texts dating to around the eleventh century C.E.¹ *Amaraghaprabodha*, a text from the twelfth century C.E., reveals that this term is used for denoting the three methods of controlling the breath and semen, which are first taught in an eleventh-century text *Amrtasiddhi*.² Subsequently, the thirteenth-century text*

Dattatreya-yogashastra also taught the four-fold yoga, which is an alternative of eight folds yoga of *Amaraghaprabodha*.³ The *Hathapradipika*, is considered a standard *Hatha* yoga text in Sanskrit. It was composed in the fourteenth century and teaches three main practices as *Kumbhaka*-s (eight techniques of breath control), *asana*-s (fifteen bodily postures), meditation on internal sounds that rise by practising *nadanusandhana*.⁴ According to the *Hathapradipika*, the first technique to be included in *Hatha* yoga were the physical postures.⁵ Birch observes that in

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ISSN : 2349-137X

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the nineteenth century some Indologists defined *Hatha* yoga as “a form of yoga which includes great self-torturing”.⁶

Chakra-s of the Subtle Body :

Chakra is an indigenous term, which means ‘wheel’ and ‘cycle’ and is a concept found in early Indian traditions. These are believed to be focal points, or powerful energy centres in the subtle body (*sukshma sharira*) of the practitioner, through which energy flows.⁷ The textual sources mainly in Sanskrit reveal that every *chakra*-s has a specific colour and energy and serve as a tool for meditation. Each *chakra* is related to and activates particular spiritual, emotional, psychological, and physical aspects of a person and leads to immense spiritual, mental and physical growth. Through practising yoga (both *asana* practice and meditation), a practitioner intends to ascend the levels of energy in the body and balance these *chakra*-s. When a *chakra*’s energy is blocked, it can cause emotional, mental, or physical imbalances that can lead to mental and physical diseases. Therefore, the *chakra*-s needs to be regularly purified by the practice of the eight *karma*-s and *pranayama*.⁸ Seven primary *chakra*-s are arranged vertically along the axial channel (*Sushumna nadi*) from bottom to top as Muladhara, Svadhishthana, Manipura, Anahata, Vishuddha, Ajna, and Sahasrara. The Kundalini /the feminine energy progresses from the lower to the highest *chakra* in order to reach the stage of supreme enlightenment, also understood as the ultimate union with the god to attain eternal bliss in the Sahasrara *Chakra*. In yogic philosophy, the Shiva is spirit and Shakti is matter and through their unification, every creature is born.⁹

Muladhara :

Muladhara *Chakra* is located at the base of the spine in the perineum. Dormant *Kundalini* is often said to be resting here, wrapped three and a half, or seven or twelve times. Sometimes she is wrapped around the black *Svayambhulinga*, the lowest of three obstructions/knots (*granthi*-s) to her full rising.¹⁰ This *chakra* is symbolized as a four-petaled lotus with a yellow square at its centre representing the element of earth.¹¹

Svadhishthana :

This sacral *chakra* is believed to be located at the root of the sexual organ along the spine in the subtle body. Svadhishthana is represented by an orange-coloured six-petaled lotus within which is a crescent moon symbolizing the water element and the seed mantra in its centre is ‘*vam*’. The presiding deity is Brahma, with the Shakti being Rakini.¹²

Manipura :

In the subtle body, the Manipura *Chakra* is located in the navel region. Its colour is yellow and it denotes the element of fire. In the *Nath* yogi meditation system, this is described as the Madhyama-Shakti or the intermediate stage of self-discovery.¹³ This *chakra* is represented as an upward pointing triangle in the middle of a lotus with ten petals. The seed syllable is ‘*ram*’ and the presiding deity is Shiva with Lakini as Shakti.¹⁴

Anahata :

The fourth *chakra* is Anahata, located in or behind the heart. It is depicted with a green colour lotus with twelve petals. It also has a *yantra* of two intersecting triangles, forming a hexagram, symbolising a union of the male and female and

the element of air. The presiding deity is Ishana Rudra Shiva, and the Shakti is Kakini.¹⁵

Vishuddha :

The Vishuddha *Chakra* is present at the base of the subtle body's throat. It is a sixteen-petaled blue-coloured lotus covered with sixteen Sanskrit vowels and symbolises the space element. Shiva with five heads and four arms, and the Shakti as Shakini are the main deities.¹⁶

Ajna :

This is the subtle centre of energy also known as Guru *Chakra* or third-eye *chakra*. It is located between the eyebrows. It is symbolized by an Indigo-coloured lotus with two petals and at this centre the two *nadi-s*¹⁷ (Ida and Pingala) are said to merge with the central channel Sushumna, signifying the end of duality.¹⁸

Sahasrara :

The final *chakra* – Sahasrara (the crown *chakra*) literally means 'thousand-petaled'. In the subtle body it refers to the topmost *chakra* located as the crown of the head, above the physical body. It is the state of pure consciousness and the highest spiritual centre. When the feminine energy in the form of Kundalini/Shakti reaches this point, it unites with the masculine Shiva and attains final enlightenment or eternal bliss. A lotus with a thousand different coloured petals represents this *chakra*. However, in paintings, mostly white or golden colours are employed.¹⁹

Depiction of *Chakra-s* in Indian Paintings :

I. System of *Nadi-s* and *Chakra-s* in the Subtle Body²⁰

c. 1820, Gouache on paper, 12 x 9 inches Kangra, Himachal Pradesh

In this painting a yogi is depicted with his eyes closed in meditation. He is seated on a mat and before him are painted the objects of his mundane use. Seated in *Siddhasana*,²¹ his arms are raised from his elbows. The yogi has a bald head, thin black eyebrows, *utpala nayana* (lotus petalled eyes), long nose, a thick bushy moustache, thin pursed lips and round chin. A plain yellow shawl covers his broad round shoulders and a saffron-coloured *dhoti* his legs. He has adorned himself with a golden necklace. The inflated stomach suggests that he has retained his breath in the *Kumbhaka* technique.²²

Arrayed in a vertical hierarchy are painted seven *chakra-s* on the yogi's body the details of which are as follows:

1. The bottom *chakra* is Muladhara or the root *chakra*. It is depicted in yellow colour with four petals. It has Hindi alphabets on the petals and the god Ganesha in the middle.
2. Svadhishtana *Chakra* is shown with six petals of orange colour. Here Devnagari alphabets are written as *b, bh, m, y, r, le* in white colour. The middle circle is coloured yellow having a depiction of lord Brahma and the *mantra: Brahma hamsah* written in black.
3. The Manipura *Chakra* is shown with ten petals adorned with the Devanagari alphabets as *dh, dha, na, t, the, dae, dhe, ne, pe, phe*. Coloured in blue and brown colour, its middle portion has the image of the god Vishnu with four arms and his *mantra: Vishnu hamsah*.

4. Anahata or heart *chakra* is depicted in yellow and orange colours with twelve petals. Beautiful Devanagari alphabets as *ke, khe, ge, ghe, dhe, de, ce, che, je, jhe, aiya, te, the* and the centre has the depiction of Rudra (a fierce form of Shiva) holding a trident along with the *mantra: rudra hamsah*.
5. Vishuddha *Chakra* is depicted with sixteen petals adorned with the terms *hn* and *sah* *mantra-s* in Devanagari script.
6. The next is the representation of Ajna between the eyebrows. It is a golden colour three- petaled lotus on which Devnagari alphabets are written. In the centre one *hamsah* is present. Ida (Moon) and Pingala (Sun) *nadi-s* form the two stems of the two petals of this *chakra* to form the central petal.
7. The topmost *chakra*, Sahasrara on the yogi's head is painted as a triangular shape with two layers of petals radiating out hinting the thousand-petaled lotus. It exhibits the blissful and eternal union of Shiva and Parvati.

II. The *Chakra-s* of the Subtle Body

Folio 2, *Nath Carita*

Attributed to Bulaki, 1823

Gouache and gold on paper; 18.1 x 44 inches Jodhpur, Rajasthan

Mehrangarh Museum and Trust, RJS 2427

This extraordinary miniature presents a *Siddha* standing in *Tadasana*.²³ A *Nath* ascetic evident by his earrings, which he has worn in cartilages rather than earlobes, a *shringi* tied to a long black thread resting on his chest and his ash-smeared body.²⁴ His shoulder length dreadlocks are

beautifully arranged in a tiny top knot. With an oval face, he has a broad forehead, long arched eyebrows, deep-set beautiful eyes that are crossed in inward meditation, long pointed nose, thin red lips and a pointed chin. He has broad rounded shoulders, powerful chest muscles, tapered waist and is dressed in a saffron-coloured *dhoti* with golden motifs and edges that is tied to his waist with a cobra, on whose hood is painted a male and a female form seated on petal beds. His feet are pointed on opposite sides. The *Siddha's* earrings are made of gold, which are decorated with pearls and other semi-precious stones; he is wearing multiple exquisite necklaces made of pearls, semi-precious stones and *rudraksha* berries and armbands and bracelets.

Arranged in a vertical hierarchy there are twelve *chakra-s* painted as flowers on the *Siddha's* body.²⁵ Each of the energy centre is devoted to a specific deity or *Nath Mahasiddha* and their position from the bottom to top is as follows:

1. Ganesha seated in the centre of a four-petaled mauve-coloured lotus *Muladhara Chakra* flanked by two females (perhaps his two wives: *Riddhi* and *Siddhi* or *Shakti-s*). This *chakra* is placed on the knees of the *Siddha*. Ganesha's presence at the very first centre from which the *Kundalini* /energy rises to the *Sahasrara* justifies his status as the god of auspicious beginnings.
2. Four-faced Brahma on a six-petaled yellow coloured lotus centre representing the *Svadhishthana Chakra*. Before him is a female (perhaps his wife *Sarasvati* or a *Shakti*). This energy centre is placed on the groins of the subtle body.

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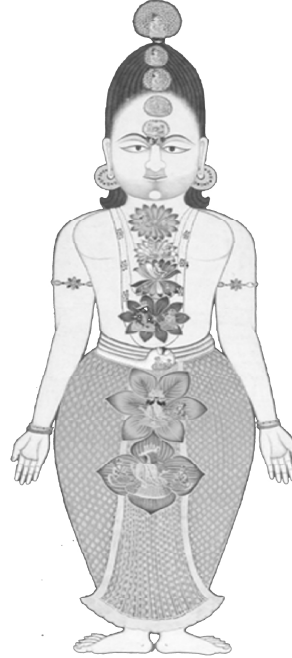
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3. Above the hood of the cobra, on the *Siddha*'s navel is painted a ten-petalled bluish-grey coloured lotus, the Manipura *Chakra*. Vishnu is painted here with a lady (perhaps his wife Lakshmi or a Shakti).
4. On a multi-coloured sixteen-petalled lotus is painted a *Siddha* with ash-smearred body. The flower is divided into two registers. On the upper section, the *Siddha* is rendered and on the lower one, two women devotes.
5. Shiva is on a twelve-petaled pink-coloured energy centre, Anahata *Chakra*. A female (perhaps Parvati or Shakti) is seated before him with her hands folded in Anjali *mudra*. This *chakra* is painted on the heart portion of the *Siddha*'s body.
6. Near the throat is present a sixteen-petalled light blue coloured lotus. It is the Vishuddha *Chakra*. A male, in all possibility a god and before him a female in Anjali *mudra* are painted.
7. On a two-petalled red coloured lotus are depicted a male and a female facing each other. This is Ajna *Chakra* between the two eyebrows.
8. A thirty-two-petaled lotus *chakra* with a golden-coloured centre is painted slightly above the eyebrows. A female is shown before a god.
9. A multi-coloured flower *chakra* with numerous petals is located on the forehead near his hair. Again, a god is depicted here before a female.
10. and 11. On the dreadlocks of the *Siddha* are painted two golden *chakra*-s, which have similar depictions of the *Mahasiddha*-s.
12. On the top of the knot of dreadlocks, outside the body of the *Siddha* is painted the golden coloured Sahasrara *Chakra* with multiple petals believed to be a thousand-petalled lotus. It has a form of a *Mahasiddha*.

The brightly coloured *chakra*-s contrast with the grey body and the blue background of this vertical composition. Debra Diamond has assigned this beautiful painting to the Jodhpur artist Bulaki on the basis of the rendering of the face and the body.²⁶

These two miniatures from Kangra and Jodhpur having depictions of *Hatha* yogic *chakra*-s were created in a milieu which had a long awareness of the traditions of yoga. The royal, elite and educated classes patronized numerous such paintings to document the type of Indian scientific knowledge that was floating in the country in the contemporary religious landscape.



The *Cakra-s* of the Subtle Body :

Folio 2, *Nāth Carita*

Attributed to Bulakī, 1823

Gouche and gold on paper; 18.1× 44 inches

Mehrangarh Museum and Trust, RJS 2427

Image Courtesy : Mehrangarh Museum Trust, Jodhpur, Rajasthan, India, and His Highness Maharaja Gaj Singh of Jodhpur.

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- (The research for this article has been undertaken as part of a research project funded under the auspices of Indian Council of Social Sciences Research, New Delhi between 2024–2025.)

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1. James Mallinson, "Hatha yoga", in *Brill Encyclopaedia of Hinduism*, Vol. 3, ed. Knut A. Jacobsen (Leiden: Brill, 2011), 772–773.
2. Mallinson, "Hatha Yoga", 772–773.
3. *Dattātreya-yogaśāstram* by Dattātreya, edited by Manmath M. Gharote and Parimal Devnath (Lonavala: The Lonavala Yoga Institute, 2015), 17–18.
4. *Nadanusandhana* is the hearing of the unstruck sound. The *Hatharatnāvali*

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- mentions the *nadanusandhana* as the most powerful means for the absorption of the mind (*Laya*). *Hatharatnāvali* by Śrīnivāsa-yogī, eds. by M. L. Gharote, Parimal Devnath and Vijay Kant Jha (Lonavla: The Lonavla Yoga Institute, 2014), 8, 9, 165, Chapter I, verse 8. The *Hathapradīpikā* also expresses a similar idea about its superiority amongst the one crore and a quarter other *Laya*-s. *Hathapradīpikā* by Svātmārāma, eds. by Swami Digambarji and Pt. Raghunatha Shastri Kokaje (Lonavla, Pune: Kaivalyadhama, 1998), 157, Chapter IV, verse 66.
5. *Hathapradīpikā*, Digambarji and Kokaje, Introduction, xv–xvii.
 6. Jason Birch, “The meaning of *hatha* in early *Hatha* yoga,” *Journal of the American Oriental Society*, 131.4 (2011): 529.
 7. Balwant Singh and Puspa Sethi, “The Subtle Bodies and the Chakras,” in *Encyclopedia of Yoga*, Vol.1, (New Delhi: Khel Sahitya Kendra, 2021), 61, 63. A subtle body is one of a series of psycho-spiritual constituents of living beings. It consists of energy channels (*nadi*-s), which are connected by psychic energy (*chakra*) and remain undiscerned by the senses.
 8. *Hatharatnāvali*, Gharote, Devnath and Jha, 28, 29, Chapter I, verses 60–65.
 9. *The Siva Samhita*, trans. by Rai Bahadur Sirsa Chandra Vasu (New Delhi: Oriental Books Reprint Corporation, 1979), 14, Chapter I, verse 92.
 10. *Kundalini* is the spiritual energy in the human body. For details of *Kundalini* and *Kundalini* yoga, see *Satcakranirūpana* of Śrī Pūrnānanda Yati and *Śivokta-Pādukāpañcaka* along with Hindi Commentary based on *Ślokārthaparishkārinī* of Pandit Kālicarana, by Shri Bharat Bhusan (Delhi: Chaukhamba Sanskrit Pratishthan, 2013), 2–4.
 11. *Satcakranirūpana*, *Śivokta-Pādukāpañcaka*, *Ślokārthaparishkārinī*, Bhusan, 12–29.
 12. *Satcakranirūpana*, *Śivokta-Pādukāpañcaka*, *Ślokārthaparishkārinī*, Bhusan, 30–35.
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 14. *Satcakranirūpana*, *Śivokta-Pādukāpañcaka*, *Ślokārthaparishkārinī*, Bhusan, 36–39.
 15. *Satcakranirūpana*, *Śivokta-Pādukāpañcaka*, *Ślokārthaparishkārinī*, Bhusan, 40–48.
 16. *Satcakranirūpana*, *Śivokta-Pādukāpañcaka*, *Ślokārthaparishkārinī*, Bhusan, 49–57.
 17. The three *nadi*-s are the passages of *prana* (the life force) in the body.
 18. *Satcakranirūpana*, *Śivokta-Pādukāpañcaka*, *Ślokārthaparishkārinī*, Bhusan, 58–76.
 19. *Satcakranirūpana*, *Śivokta-Pādukāpañcaka*, *Ślokārthaparishkārinī*, Bhusan, 77–114.
 20. Multiple paintings depict the *chakra*-s in the subtle body. The most famous of them is preserved in the National Museum, New Delhi and was in the Ajit Mookerjee Collection. It is published in Naman P. Ahuja, *The Body in Indian Art and Thought* (Brussels and Antwerp: Europalia, Ludion and ICCR, 2013), 313.
 21. *Hathapradīpikā*, Digambarji and Kokaje, 20, Chapter I, verses 35 and 36.
 22. *Hathapradīpikā*, Digambarji and Kokaje, 41–43, 56, Chapter II, verses 8–11, 44 and 45.
 23. The mountain or standing pose is a modern yogic posture absent from the medieval period *Hatha* yogic texts.
 24. For the iconography of the *Nath*-s, see Mallinson, James, “Nath Sampradāya”, in *Brill Encyclopedia of Hinduism*, Vol. 3, ed. Knut A. Jacobsen, 407–428 (Leiden: Brill, 2011), 408.
 25. The number of *chakra*-s can be more than seven and their numbers depend on the respective tradition. However, all religious and sectarian traditions consider the Sahasrara as the supreme *chakra*.
 26. Debra Diamond, ed. *Garden and Cosmos: The Royal Paintings from Jodhpur* (London: Thames and Hudson, 2008), 191.

Visualization of Assamese Female Spirit 'Bordoisila' : An Introduction

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Abstract:

This paper explores the visualization of the Assamese female spirit 'Bordoisila', associated with storms and rains. The study analyzes paintings by Attrayee Gogoi, Chinmoy Barma, Prasanta Medhi, Sanjib Borah, and Nirju Raj, examining how they depict 'Bordoisila' based on traditional descriptions. The paper discusses the cultural context and potential areas of visualization of Assamese folk beliefs, highlighting the importance of considering cultural influences in visual representations.

Keywords:

*Bordoisila, Assamese Folk Culture, Visualization, Cultural Context,
Assamese Society.*

1. Introduction :

There is a reason behind every action. Folk society cannot investigate the real cause of the action. This resulted in the birth of various folk beliefs and customs. It is also believed that such reasons are behind the birth of the 'Bordoisila' and 'Sorudoisila' (cause of heavy storms and rains).

According to folk beliefs in Assamese society, evil entity are invisible and work in an invisible form. However, according to folk belief, some of these evil entity have their own physical forms and some do not. Bordoloi mentions the physical forms of *bhut-pret, jakh, jakhini, mahajakh, kandh, pishash, dhangulai, burha dangoriya*, etc. The water god does not have his own

form. It exists only by creating waves in the water. (Bordoloi 66)

Various artists have tried to create visual form of the female entity associated with the storm based on the traditional descriptions associated with the 'Bordoisila'. Artists have used different medium to create such visual forms. This paper analyzes the paintings of Attrayee Gogoi, Chinmoy Barma, Prasanta Medhi, Sanjib Borah, and Nirju Raj.

1.1 Objectives of the Study:

This paper discusses the depiction of the entity 'Bordoisila' associated with the wind, and storm prevalent in Assamese society. The specific objectives of this study are :

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- Provide an introduction to the visualization of 'Bordoisila'.
- Judge whether the cultural context is expressed in the painters' artworks.
- Identify potential areas of visualization of Assamese folk beliefs.

1.2 Methodology :

A descriptive and analytical approach has been adopted in the preparation of this paper. The paintings adopted for analysis are taken from the internet and private collection. Attrayee Gogoi, Chinmoy Barma, Prasanta Medhi and Nirju Raj uploaded their paintings on Facebook and Sanjib Borah drew a painting for the cover of a souvenir. This paper presents a conceptual introduction to 'Bordoisila' before the main discussion.

2. Conceptual Introduction of 'Bordoisila' and 'Bardwisikhla':

Assam is a rain fed state. The region receives rainfall for seven to eight months of the year. Heavy storms and rains occur in Assam, especially at the end of the Assamese month of *Chaitra* (March-April), before *Bohag Bihu*. 'Bordoisila' has been identified as a cause of storms and rains in Assamese folk culture. According to this myth, two sisters named 'Bordoisila' and 'Sorudoisila' went to their mother's house during *Bihu*. The pace of this journey is very intense. This intensity of motion causes storms and rains. "She is a female spirit and lives with her husband in a far-off land. She visits her parents' home, which lies in this part of the country, once a year to enjoy the national festival of *Bohag Bihu*. She returns when the *Bihu* is ended. We have thus in Assam two strong gales, one just before and the other

just after the *Bihu*, occasioned by the flight of the airy spirit on her journey to and from her parents' home. When she comes in, as can naturally, be expected, she is serene and delightful, but on her return voyage she becomes turbulent. Thus the preceding gale is harmless, while the after-gale is destructive, overthrowing trees, razing houses and doing other mischief." (Rajkhowa 9-10) According to the belief of Assamese folk, there are two sisters, 'Bordoisila' and 'Sorudoisila', involved in the storm, but the character of 'Bordoisila' gets more important. The dictionary edited by Dinesh Chandra Goswami defines 'Bordoisila' as: "A sudden erratic storm in Assam before or after the *Bohag Bihu*." (Goswami 674)

It is believed that when a storm (Bordoisila) comes, a 'pi.ra' (a flat platform usually made from wood, used for low-level seating) is placed in the yard and mirrors and combs are placed there to calm the 'Bordoisila'. In other words, 'Bordoisila' sits in the 'pi.ra', dressing her hair, and slowly goes to her mother's house. It is worth mentioning that there are chanting in Assamese folk culture to prevent storms. This chanting and the folk customs associated with it are celebrated during *Bohag Bihu*. During *Bihu*, it is believed that chanting written on Indian Rose Chestnut (*Mesua Ferrea*) leaves and placed on the roof of the house will prevent storms from causing any harm. The chanting written on the leaf of the *Mesua Ferrea* is: "*Deva Deva Mahadeva Nilgriva Jatadhar, Batabristi Harang Deva Mahadeva Namastute*". (Bordoloi 98)

It is noteworthy that the Boro people of Assam have a dance called 'Bardwisikhla'. The word 'Bordoisila' is closely

related to the word 'Bardwisikhla'. In Bodo, the term 'bar' means 'wind', 'dwi' means 'water' and 'sikhla' means 'young girl'. However, the Assamese word 'Bordoisila' does not have any special meaning if it is fragmented (big, curd and kite). Therefore, it can be confirmed that the Assamese word 'Bordoisila' comes from the Boro language.

'Bardwisikhla' dance is based on natural phenomena. The Boros associate the gods of water and air with this dance. According to Goswami, 'Bardwisikhla' is "An important dance of the Bodos depicting the might of the goddess of water and air." (Goswami 674) In 'Boro Mwsanai' Liladhar Brahma includes *Bardwisikhla* is in *Bwisagu* dance. Another Bodo dance expert Thaneswar Boro also has included this dance in *Bwisagu*. According to Chakradhar Narzari "this is also creative folk dance". (Hazowary 84)

There is a myth associated with the word 'Bardwisikhla'. That myth is similar to the myth associated with 'Bordoisila' prevalent in Assamese society. "In the Bodo society *Bardwisikhla* is a young girl and presumed to be the daughter of a Bodo who has been married to a bridegroom of some distance place of the west. *Bardwisikhla* visits her mother's home once a year at the advent of springtime, *Bwisagw* (*Bihu*) and she is regarded as a female spirit. The Bodo people experience two strong gales caused by *Bardwisikhla* just before the springtime *Bwisagw*. The preceding gale of *Bwisagw* or *Bihu* reminds the Bodo people of the visit of *Bardwisikhla* heralding *Bwisagw* and thereafter, the gale which is often devastating reminds of her return." (Hazowary 84)

3. Result and Discussion

3.1 Attrayee Gogoi's Painting (September 29, 2019)

A Facebook page named 'Daakor Boson' (<https://www.facebook.com/daakpurukh>) started a series of Assamese ghosts titled 'OXOMIYA HORROR'. In this series, various artists painted paintings of the evil spirits prevalent in Assamese society. They are: Sanjoyana (Burha Dangoriya), Hrishikesh Bora (Jolkonwar), Priyamjit Singh (Komora Bhut), Priyanka (Daaini), Tanmoy Das (Bijuli), @art_indam (Guloi), Abhishek Choudhury (Baank), @illustration_de_kely (Kandh), @dipantosaurus (Khetar), Chiranjit D. Bhowmick (yakhini), Annie Hazarika (Ghor Jeuti), Amalendu Kaushik (Paruwa), Attrayee Gogoi (Bordoisila) and Siddhant (Bira).

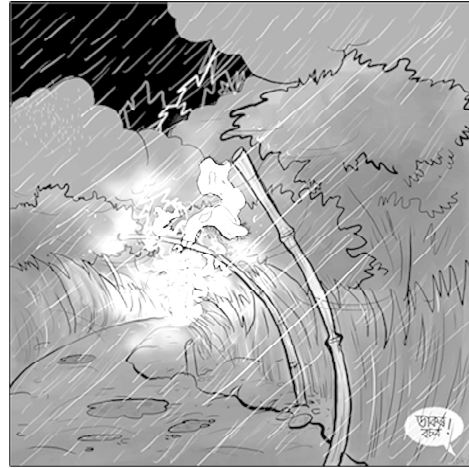


Fig-1 : (Source: Facebook)

Attrayee Gogoi's painting does not show the traditional folk belief-based 'Bordoisila'. The Assamese or Assamese ethnic (Baro) motif is not clear in the painting. According to traditional belief, 'Bordoisila' is an Assamese bride. She goes to her mother's house during *Bihu*. So, it

would have been more interesting if the journey had been in a rural setting rather than through the forests.

Facebook page 'Daakor Boson' has also produced a video [Channel Link: <https://www.youtube.com/@daakorboson> 6381, Video Link: https://www.youtube.com/watch?v=I3ih63ila_U (May 6, 2020)] based on the poem by Hemchandra Goswami.

3.2 Chinmoy Barma's Painting (March 17, 2023)



Fig. 2 (Source: Facebook)

Chinmoy Barma has created photos of 'Bordoisila' and other Assamese spirits with the help of AI. He launched an AI Art Series titled *Assamese Folklore Legends and Ghosts* in 2023. The seventh of these arts is 'Bordoisila'. The photos are flawed due to the lack of sufficient visual materials related to Assamese culture on the Internet and in the database of Silicon Valley AI. For this reason, the photograph of Barma lacks the physical structure and dress and ornaments that represent the Assamese or tribal culture of Assam. However, such AI photograph can be edited and improved.

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Evil entities are born in a particular society. Therefore, those creations are influenced by the cultural characteristics of the society. Ignoring such influences and visualizing folklore resources is likely to reduce their acceptability. Chinmoy Barma's creation shows such weaknesses.

3.3 Prasanta Medhi's Painting (March 24, 2023)

Prasanta Medhi (<https://www.facebook.com/prasanta.medhi.71>) has given a visual appearance to 'Bordoisila' based on the poem 'Bordoisila' by Hemchandra Goswami. (Barua 131-132) The following is an English translation of the poem:

"Every Bohag Bihu, Bordoisila sets out for her maternal place

Uprooting trees and destroying houses.

As she rushes, the fierce tempest,

She leaves behind a trail of broken mess

"Why do you hurry, with your disheveled hair?"

You will reach your maternal place even at a slower pace."

With a seat in the courtyard and a comb we tempt her

To slow down and to perhaps rest awhile.

And list out the gifts awaiting her—flowers from her mother,

Bangles from her father

Clothes and earrings from each of her brothers;

A cool bed to sleep, a comfortable seat

And a delicious snack made with the finest Joha rice.

We implore you, o wild one do go slow

Spare our worn out huts, spare us the woe!" (English Translation: Maitri Das)



Fig. 3 (Source: Facebook)

The contrast between calm and turbulent is particularly evident in Medhi's artwork. There are no turbulent lines on the eyes and lips, but the scattered vermilion (a brilliant red pigment traditionally used on their forehead by married Hindu women) on the forehead and end part of the 'sa.dor' (traditional dress of Assamese women, used for covering the upper part of the body) and disheveled hair that merge with the sky, clouds, and thunder represent the rapid movement of the 'Bordoisila'. The painting would have been even more attractive if the motifs of Assamese and ethnic costumes of Assam had been applied to the costumes.

3.4 Sanjib Borah's Painting (2023) :

Sanjib Borah has painted a painting based on the song by Bhupen Hazarika. The lyricist Bhupen Hazarika explains the meaning of the word 'Bordoisila' in one of his songs as follows:

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Boror bhashare

'Bar' mane botah

'Dwi' mane pani

Aaru 'Sikhla' mane hol goshannijoni.
(Hazarika 337-338)

Hazarika's song reflects cultural and linguistic harmony as well as nationalism.

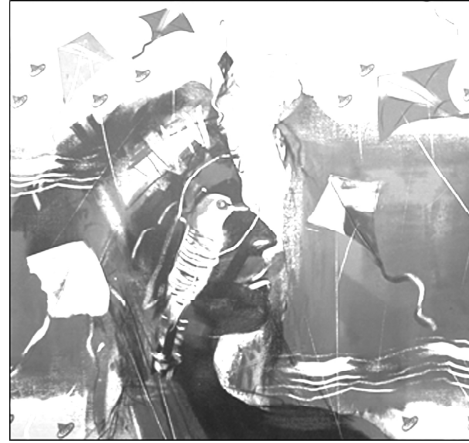


Fig. 4 (Source: Own Collection)

Sanjib Borah painted this painting mainly for a book cover (*Gomseng*, Noonmati Bihu Sanmilan, Guwahati, 2023). There is no direct appearance of 'Bordoisila' in Borah's painting. He tries to express through the painting the cultural harmony and Assamese nationality of the Bhupen Hazarika's song. The aspects emphasized by Borah in the painting are the abundance of red, the bird of cuckoo as a symbol of spring, the 'Bihua boy' (Male Bihu Dancer) as a symbol of Assamese and the ethnic pattern of *Gamosa*. The *Gamosa* is an article of great significance for the people of Assam. It is generally a white rectangular piece of cloth with primarily a red border on three sides and red woven motifs on the fourth. The painting is a combination of colors representing the ethnic folk art of the North East.

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The whole painting has become a folktale. The waves of the *Gamosa* and the sky-facing *Peepal* or *Ficus Religiosa* leaves indicate the indirect presence of the 'Bordoisila'. It is possible to create abstract paintings based on the characters of the devils prevalent in Assamese folk society and a wide range of such possibilities are associated with Assamese folk culture. Borah's work is an example of the real expression of such possibilities.

3.5 Nirju Raj's Painting (May 3, 2024)

The painting by Nirju Raj portrays 'Bordoisila' as an Assamese woman wearing *Muga* clothes. His paintings also feature Assamese ornaments. There is a special association between the 'Bordoisila' and the *Bohag Bihu*. Nirju Raj has painted the painting with this aspect in mind. This painting would have been even better if the folk beliefs associated with 'Bordoisila' had been presented together.



Fig.-5 : (Source: Facebook)

4. Conclusion :

The visualization of 'Bordoisila' in modern art reflects Assamese society's cultural beliefs and traditions. The analyzed paintings demonstrate varying degrees of success in capturing the essence of 'Bordoisila', with some effectively conveying the cultural context and others lacking in traditional representation. The study highlights the significance of considering cultural influences in visual representations of folk beliefs, ensuring that the artwork remains authentic and meaningful. By exploring the visualization of 'Bordoisila', this research contributes to a deeper understanding of Assamese folk beliefs and their representation in art.

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9. https://www.facebook.com/plugins/post.php?href=https%3A%2F%2Fwww.facebook.com%2Fthebarma07%2Fposts%2Ffbid025B5SaStSwfUHTg9KkQBVMShBS856GnHBhC6qLa8aXb2pm7PnbeiGxCapguRQ7T3gl&show_text=true&width=500 (Fig. 2)
10. https://www.facebook.com/story.php?story_fbid=pfbid0UAbCwsTg2EXW2SyPXje33JzzjQzXJijahLdCdUYHPaNvZVVwgebuRq7qfipJpVrXl&id=100003481473327&mibextid=Nif5oz&paipv=0&eav=AfYvWaOGWwUJklv4mK2laD8L0pw37VNxEYOpTGMS_dmFaWT4Qr8X0GCQbOnla3_kyly&_rdr (Fig. 3)
11. https://www.facebook.com/story.php?story_fbid=1005569297591894&id=100044165001039&mibextid=oFDknk&rdid=9x5niwyAK1kX4sBt (Fig. 5)



Indian Artefacts : Symbol of Cultural Identity, Significance and Repatriation

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Abstract :

Artefacts are cultural identity of a country. A cultural artefact is an object that reveals valuable information about the history, society or civilization of a country. According to the antiquities and art treasure act 1972, an antiquity is an article or object that is at least 100 years old. These illustrates the science, art, craft, customs, religion or literature of a bygone age or anything of historical interest. India was known as the "Sone ki Chidiya" from ancient time. India's treasure trove of gold and precious stones was known through the world. India's craftsmen, artists and artisans were also well known to the world.

The UNESCO defined artefacts and antiquities of a country as cultural property in 1970 convention. In India Item – 67 of the Union list, Item -12 of the state list and Item -40 of the concurrent list of the Constitution deal with the country's heritage.

Indian government trying to brought back Indian cultural items from many countries including Australia, Canada, Germany, Singapore as well as US and UK.

Keywords :

Indian Artefacts, Repatriation, World museums, Cultural Identity, Migration

Introduction :

Loot and plunder have been an accepted part of warfare and the Victor's spoil. India has a big history of warfare and plunder through the foreigner Invaders from medieval time to colonial era. After the battle of Plassey and buxer, East India Company strengthened it's foothold in India. Indian artifacts and antiquities like Idols, gems, jewels, coins, sculpture, painting, Epigraph, weapons and other were taken

away from India unauthentically. Cultural Artefacts may be classified as follows...

1. Art (Paintings drawings prints sculpture photography)
2. Diversions (Books toys games meals theatrical performances)
3. Adornment (Jewellery clothing hairstyle cosmetic tattooing)
4. Applied arts (Furniture, furnishings, receptacles)

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5. Modifications of the landscape (Architecture, town planning, agriculture, mining)
6. Devices (Machines, vehicles, scientific instruments)

Significance of artefacts and antiquities of a country are varies like inheritance value, cultural and economic value, survival of historical events depends on it, voice of the Subaltern (these artefacts represents the skills of lower class), preservers country's culture in a multicultural society.

Important artifacts and antiquities of India migrated to the world is a long list of splendid Artefacts of India that were looted or smuggled from India. While we think about the plunder the name of Kohinoor pops up in our mind first. But there are lot of other artifacts and antiquities which are also very much valuable.

The migration of Indian artefacts and antiquities are divided into 2 parts.

1. Pre -Independence
2. Post -Independence

Pre -Independence migration of Indian artifacts- from medieval time to colonial era :

Indian treasure have been looted from a long time. Some of the Important artefact are mentioned below.

- Peacock throne of Shahjahan
- Tipu Sultan's mechanical tiger
- Amaravati Buddha's stupa featured 120 marbles sculpture inscribed railing
- Shahjahan archery's ring made of gold, diamond and has 21 rubies, 14 emeralds and 6 carat diamond

- Sultan Ganj Buddha, Bihar
- The copper plate charter of king Rajendra first
- Sword of Chatrapati Shivaji Maharaj
- Maharaja Digvijay Singh necklace of platinum, Ruby and diamond designed by French jewellery house Cartier designers
- Sword and ring of Tipu Sultan
- Golden throne of Maharaja Ranjit Singh
- The emerald belt of Maharaja Sher Singh.
- Stone bracket from Hoysala temple
- Yogini circa 900 CE Kanchipuram
- Shiv Maheshwar 700-900CE Kashmir
- Shiva and Parvati circa 1200 CE Odisha
- Bronze Image of Shiva n Nataraja, 850 CE central Tamil Nadu
- Raman circa 700 CE South India
- 2 panel of curved wooden desk capture from a processional chariot Thanjavur
- Stone sculpture of tirthankara Chandra Prabhu 993-994
- Lion capital Mathura 100 CE
- Stone sculpture or Buddha 100 to 300 CE Peshawar
- Buddha 450 CE Sarnath U. P.
- Bodhisattva Maitreya 100-300 CE
- Wine cup of Shahjahan
- Sculpture of Ganesha 1202 1300 CEO Odisha
- Durga circa 1200CE Odisha
- Surya Circa 1200 CE Konark

There is a long list of migrated and hawked items of India, some of them are repatriated. Government and Archaeological Survey of India is trying more patriation possible.

Post-Independence migration of Indian artefacts :

In post-independence era Indian artifacts were smuggled in big scale. Just after antiquities act 1972, almost 3000 thefts of antiquities were reported between 1977 and 1979. More than 4000 objects have been smuggled out of India till 1989, more than 100 erotic stone sculpture were stolen between 1965 to 1970 from Khajuraho temple in MP in 1968. 125 pieces of antique jewellery and 32 pieces of rare gold went missing from the National Museum New Delhi. South India was also rich in bronze n stone sculpture. So it was the attraction for smugglers. The sites of theft are different :

1. Archaeological site
2. Museums
3. Unprotected ruins
4. Monuments
5. Troubled/War zone

Vaman Narayan, Deendayalan and Subhash Kapoor were linked to smuggling of Indian artefacts and antiquities.

The name of Subhash Kapoor is on the top in smuggling Indian antiquities. Subhash Kapoor is a New York based smuggler or art dealer on trial in Chennai. He was running \$ 100 million- international smuggling racket. He was the owner of the "Art of the past gallery" in Manhattan. His sister's business was also to export and import antiquities from across the

Indian subcontinent and South East Asia to major museums around the world. In 2015 operation hidden idol was launched by USA homeland securities investigation to recover and repatriate looted around 2600 artifacts and antiquities smuggled by Subhash Kapoor, worth estimated 650 crores. After detailed examination by ICE consignment was found of rare Indian art and antiquities. ICE collected all the information and evidence against Subhash Kapoor's activities regarding his various warehouses and galleries. He was arrested in Germany and he is on trial in India. He hawked Indian artifacts to some museums also like. Honolulu Museum (U.S.) and Peabody Essex (U.S.) museum.

Museums in the world having Indian artifacts :

Museums are the hub of culture and religion of a country that gives inside into the past. Following are some museums having Indian artefacts...

1. **British Museum London** : The Asian gallery number -339 at the British Museum displays collection of Indian antiquities. It includes the remains of Amravati school and other artefacts.
2. **Victoria & Albert Museum (V&A), South Kensington** : It displays paintings of Raja Ravi Varma from Mughal empire, Wine cup of Sharjah and turban Ornaments.
3. **Metropolitan Museum of art, New York** : It's exhibition on 13 November 2023 displayed around 125 Indian objects including Tree and serpent: early Buddhist art in India 2000 BC E2 400 CE.

4. **Asia Society New York** : It displays large amount of South Asian artifacts including Shiva, Parvati, Rama, Lakshmi and Buddha.
5. **Humboldt Forum, Berlin** : This museum displays Indian miniature paintings, religious and ritual samples etc.
6. **Louvre Abu Dhabi, Abu Dhabi** : This museum highlights the Indian artefacts like dancing Shiva and other statue.
7. **Los Angeles County Museum of art, Los Angeles** : It has more than 100 different art pieces belongs to India.
8. **National Gallery of Australia, Canberra** : It is the museum which have Indian artefacts purchased from Subhash Kapoor valued \$3 million. It returned 14 artefacts to India in 2022.
9. **Honolulu Museum (U.S.)**
10. **Peabody Essex Museum. (U.S.)**

Artifacts returned back to home :

Very few objects have been repatriated from 1970-2010. We will find better numbers of repatriation between 2010-2020 and 2020-2023. Ministry of culture of India claims successful repatriation of 242 artefacts of India. National Gallery of Australia returned 14 artefacts to India in 2022. Other countries also returning the Indian antiquities. The process of repatriation is slow. ASI organise an exhibition in collaboration with Ministry of culture on 22-25 February 2023 (during G-20 presidency in India). The title of exhibition was "Re(ad)ress: Return of treasure". It displays several invaluable antiquities brought back to India in recent times.

Exhibition was open for public from 25-28 February. This exhibition displayed 26 objects returned to India from all around the world.

Some of important repatriated artefacts are mentioned here :

- Parrot lady- repatriated from Canada
- Bronze image of saint Manik-kavasagar (Chola period Poet) – Repatriated from US
- Brahma-Brahmi- Repatriated from U.K.
- The sculpture of Vishnu Lalghni – Repatriated from U.S.
- Yogini Vrishanana- Repatriated from France
- Standing Pratyangira – Repatriated from Australia
- Anthropomorphic figure- repatriated from U. S
- Uma - Maheshwar -Repatriated from U. S.
- Manjushri- Repatriated from U. S.
- Terracotta Yakshni of Tamluk – Repatriated from U. K.
- Terracotta figure Bihar- Repatriated from U. S.
- Panel depicting a battle scene- Repatriated from U. S.
- Mahishasurmardini – Repatriated from U. S.
- Female playing drum – Repatriated from U. S.
- Dancing Sambandar – Repatriated from Australia
- Surya – Repatriated from U. S.
- Seated Jina-Repatriated from Australia
- Painting depicting Rasikpriya from

the Samdehi Ragini- Repatriated from U. S.

- Letter of invitation to Jain monks picture scroll (Vijnaptipatra) - Repatriated from Australia
- Jain shrine with 24 Jain- Repatriated from U.S.
- Lakshmi Narayan- Repatriated from U.S.
- Image of Buddha – Repatriated from UK
- Shridevi (Chola) – Repatriated from U.S.
- Nataraja (Dancing Shiva Tamil Nadu) – Repatriated from Australia
- Nagaraja (The Serpent King) – Repatriated from Australia
- Metal Idol of Rama- Repatriated from UK
- Metal Idol of Laxman – Repatriated from UK
- Metal Idol of Sita – Repatriated from U K



Source <https://www.indiaculture.gov.in/exhibition-readdress-return-treasures>

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Objectives : Objectives of this research paper is to highlight the significance of stolen Indian antiquities that scattered all around the world. Some have repatriated but good policies of government are important for more repatriation.

Methodology :

This study is based on secondary data which has been arranged from reference books journals and Internet sources, Government sites etc.

Conclusion :

There are many more artefacts to be repatriated. Most of the items were smuggled from South India because of unawareness of local people towards heritage. South Indian temples belong to Pallav's, Cholas and Vijayanagar Kingdom were donated a lot during these rulers and were hub of treasure. Patriation is important to enrich our culture and heritage. ASI is taking steps for more repatriation but ASI, Ministry of culture and Ministry of foreign affairs should work in coordination for speedy repatriation of remaining antiquities. Naman P. Ahuja, Professor of JNU once said "Thieves may smuggle Indian heritage, but the inaction of policy makers can destroy it forever." Government needs good policies for repatriation. So that we can have deeper glimpse into our glorious past and can explore our culture.

Pictures of some valuable artefacts of India to be repatriated :

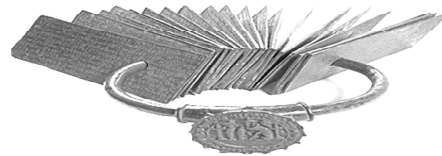


Fig-1: Charter plate of Rajendra Chola, Photo Wikimedia

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Fig.-2 : Throne of Maharaja Ranjeet Singh,
Photo Wikimedia



Fig.-3 : Sultan Ganj Buddha, Photo Wikimedia

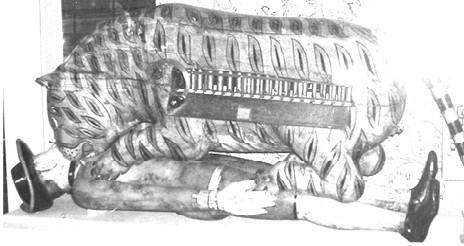


Fig.-4 : Mechanical Tiger of Tipu Sultan,
Photo Wikimedia

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Thali Traditions : Exploring Indian Culinary and Cultural Mosaic

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Abstract :

Indian Cuisine is renowned for its diverse regional culinary traditions, each distinguished by unique flavors, ingredients, and preparation methods. The Thali is a well-known illustration of culinary diversity, showcasing a dish that exhibits the harmonious fusion of many foods. This research study explores the cultural significance of the Thali, analyzing its symbolic significance, its role in religious and festive practices, and its representation of regional identity. This paper examines the symbolic significance of the Thali, a circular and specifically arranged dish, in representing the all-encompassing worldview that underlies Indian culinary traditions. The Thali, in its various regional forms, reflects the cultural and culinary diversity of the Indian subcontinent, impacted by variables like as unique agricultural landscapes, historical influences, and social customs. The findings of this study can offer valuable perspectives for formulating strategies to save and enhance indigenous culinary traditions, while also contributing to the broader discourse on the impact of food on cultural identities.

Keywords :

*Culinary Traditions, Cultural Significance, Indian Cuisine,
Regional Diversity, Thali*

Introduction :

The culinary landscape of India is a tapestry woven with intricate regional variations, each reflecting the unique cultural, historical, and environmental influences that have shaped the nation's diverse food traditions (Antani & Mahapatra, 2022). At the heart of this vibrant culinary heritage lies the Thali, a quintessential representation of Indian cuisine. Thali is a traditional Indian dining

concept that features an assortment of dishes served on a single platter (Antani & Mahapatra, 2022). It is not merely a meal, but a holistic gastronomic experience that encapsulates the essence of regional cuisines and the cultural significance of food in Indian society (Verma & Rana, 2023). The Thali typically includes a main dish, usually a curry or a lentil-based preparation, accompanied by an array of complementary elements such as rice, breads, chutneys,

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pickles, and desserts (Antani & Mahapatra, 2022). This study aims to explore the regional diversity of Thali across India and analyze the cultural significance of this culinary tradition. By examining the nuances of Thali in different regions, we seek to uncover the intricate tapestry of Indian cuisine and shed light on the profound role that food plays in shaping cultural identity and social practices (Henderson, 2014). The origins of Thali can be traced back to the ancient Vedic period, where the concept of a balanced and holistic meal was deeply rooted in religious and cultural beliefs (Antani & Mahapatra, 2022). The Mughal era, for instance, left an indelible mark on Indian cuisine, introducing new ingredients, cooking techniques, and flavor profiles that were subsequently incorporated into the Thali (Antani & Mahapatra, 2022).

Regional Variations of Thali :

The regional diversity of Thali is a testament to the cultural and geographical richness of India. Each state or region has its own distinct Thali, reflecting the local produce, culinary traditions, and gastronomic preferences.

North Indian Thali :

The North Indian Thali is renowned for its rich and creamy flavors, with naan, butter chicken, and paneer (cottage cheese) being the hallmarks of this regional culinary tradition (Jain & Bagler, 2018). The North Indian Thali is often a celebration of the region's agricultural abundance, featuring an array of wheat-based breads, dairy-based preparations, and slow-cooked meat dishes. The North Indian Thali holds a significant place in the cultural fabric of the region, reflecting the deep-rooted

traditions and social customs that are intertwined with food (Antani & Mahapatra, 2022). The shared experience of enjoying a Thali together is often a testament to the strong familial and community bonds that characterize North Indian society (Verma & Rana, 2023).

South Indian Thali :

The South Indian Thali is a symphony of flavors, featuring steamed rice, sambar, rasam, and an assortment of vegetable-based dishes, such as poriyal and aviyal (Jain & Bagler, 2018). The South Indian Thali is known for its balance of spicy, tangy, and savory elements, often complemented by the use of aromatic spices and the prominent role of lentils and coconut in the region's culinary traditions. The South Indian Thali holds deep cultural significance, reflecting the region's reverence for the natural world and the importance of a balanced and nourishing diet (Verma & Rana, 2023). The act of consuming a South Indian Thali is often imbued with ritualistic elements, such as the specific placement of the dishes on the banana leaf and the prescribed manner of eating, which are deeply rooted in the region's cultural and religious practices (Watanasin, 2020).

West Indian Thali :

The West Indian Thali is a vibrant and diverse culinary experience, showcasing the region's rich agricultural bounty and unique flavor profiles (Jain & Bagler, 2018). The Thali often features dishes such as dhokla, thepla, and a variety of dal preparations, reflecting the region's preference for vegetarian and cereal-based staples. The West Indian Thali is deeply intertwined with the region's cultural

identity and social practices. The Thali serves as a medium for the expression of regional pride, with each state or community within Western India putting its own distinctive stamp on the composition and presentation of the Thali (Prabhu, 2012).

East Indian Thali :

The East Indian Thali is a celebration of the region's proximity to the Bay of Bengal, with an abundance of fish-based dishes taking center stage. The Thali often features a variety of rice preparations, including steamed rice, biryani, and pulao, accompanied by aromatic fish curries, mustard-based vegetable dishes, and a selection of chutneys and pickles (Jain & Bagler, 2018). The East Indian Thali is deeply rooted in the region's cultural heritage, reflecting the importance of the aquatic environment and the reverence for the bounty of the sea. The Thali serves as a medium for the expression of regional identity and the preservation of culinary traditions that have been passed down through generations (Prabhu, 2012).

Central Indian Thali :

The Central Indian Thali is characterized by its robust and earthy flavors, with dishes like poha, dal bafla, and bhutte ka kees taking center stage (Jain & Bagler, 2018). The Central Indian Thali reflects the region's agricultural heritage and the cultural significance of staple grains like millets and pulses. The Thali serves as a means of preserving the region's culinary traditions and celebrating the close-knit communities that have developed around the shared experience of food (Kenoyer, 2012) (Prabhu, 2012). The diversity of Thali across India is a testament to the rich cultural tapestry that defines the nation.

Each regional variation of the Thali is a unique expression of the local culinary traditions, agricultural practices and social customs that have evolved over centuries, making the Thali a truly remarkable representation of India's cultural heritage.

Cultural Significance of Thali :

The Thali, as a culinary tradition, is imbued with profound symbolic meaning that transcends its utilitarian function as a vessel for food. The circular shape of the Thali, for instance, is often interpreted as a metaphor for the cyclical nature of life, with the various dishes representing the diverse elements that come together to sustain and nourish the individual (Chakraborty & Roy, 2018). The placement of the dishes within the Thali follows a prescribed order, with the central position typically reserved for the staple grain or carbohydrate-rich component, symbolizing the importance of balance and harmony in the overall meal (Sarkar, 2020). The Thali, with its deep-rooted symbolic significance, holds a prominent place in the religious and festive celebrations of many Indian communities. During these auspicious occasions, the Thali is often the centerpiece of ritual offerings and ceremonial feasts, serving as a tangible representation of the divine bounty and the blessings bestowed upon the community (Tapaswi, 2019). In Hindu traditions, the Thali is an integral part of various religious ceremonies, such as puja (worship), where it is used to present offerings to the deities. The Thali may be adorned with items like flowers, incense, and lighted lamps, transforming it into a sacred vessel that connects the physical and spiritual realms. The Thali, with its diverse regional varia-

tions, stands as a powerful symbol of the cultural and culinary diversity that defines the Indian subcontinent. Each regional iteration of the Thali reflects the unique agricultural landscape, historical influences, and social customs that have shaped the local culinary traditions (Jain & Bagler, 2018). For instance, the West Indian Thali, with its emphasis on vegetarian and cereal-based dishes, is a direct expression of the region's preference for plant-based staples and the reverence for the agrarian way of life. Similarly, the South Indian Thali, characterized by its abundance of rice-based preparations and an array of spicy, coconut-infused curries, serves as a tangible representation of the region's proximity to the Arabian Sea and the cultural influences that have shaped its culinary heritage. The Thali, therefore, transcends its role as a mere vessel for sustenance and becomes a canvas upon which the vibrant tapestry of Indian culture is woven. Each regional variant of the Thali is a testament to the resilience and adaptability of the country's culinary traditions, serving as a powerful symbol of the unity in diversity that lies at the heart of the Indian identity.

Conclusion :

The Thali, with its unique regional variations, serves as a powerful symbol of the country's cultural diversity, reflecting the agricultural practices, historical influences, and social customs that have shaped the local culinary heritage. This study has explored the multifaceted cultural significance of the Thali, a quintessential this study has explored the multifaceted cultural significance of the Thali, a quintessential representation of the diverse

culinary traditions that define the Indian subcontinent. The Thali, with its unique regional variations, serves as a powerful symbol of the country's cultural diversity, reflecting the agricultural practices, historical influences and social customs that have shaped the local culinary heritage. The Thali is imbued with profound symbolic meaning, with its circular shape, prescribed arrangement, and the use of specific materials serving as a metaphor for the holistic worldview that underpins Indian culinary practices. Furthermore, the Thali holds a prominent place in the religious and festive celebrations of many Indian communities, serving as a tangible representation of the divine bounty and the blessings bestowed upon the people's presentation of the diverse culinary traditions that define the Indian subcontinent. This study has focused on the cultural significance of the Thali, but there are numerous avenues for further research that could deepen our understanding of this quintessential element of Indian cuisine. Finally, the study of the Thali could be expanded to include its role in shaping the gastronomic tourism industry, exploring how the unique regional variants of the Thali can be leveraged to promote cultural exchange and the preservation of traditional culinary practices.

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Continuation of Kalighat Painting in Modern Era – A Study

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Abstract :

The Kalighat School of painting is one the foremost school of India, which is truly modern and popular at the same time. (Sanyal 2013) In respond to the changing urban society, Patuas, the folk artist transform the traditional painting, according to urban needs. They used newer technique and composition according to the existing demand. They modified existing Patachitra style and technique, used diverse subject from religious to contemporary socio cultural events. With the rise of cheap oleograph prints of the exiting Kalighat paintings, the century old painting tradition declined. Though the surroundings of Kalighat temple became inhabitable to the patuas but the technique, style and subjectivity of Kalighat painting continue influenced other artist till today and many patuas try to revive this style in their own way. Here I discuss about different artist who influenced from kalighat painting and transform into newer dimension in modern and contemporary art.

Keywords :

Kalighat painting, technique, subject, revive

Objectives :

- To study origin and development of Kalighat Painting.
- To study some artists' work to understand further changes & transformations to revive Kalighat painting in modern and contemporary times.

Introduction :

Kalighat art emerged in the evolving urban milieu of 19th century Calcutta. The Kalighat Temple served as a prominent pilgrimage site for local residents, devotees

and select international tourists. The popularity of Goddess Kali attracted artists and craftsmen to the Kalighat region, enabling them to capitalize on the burgeoning market by selling inexpensive religious trinkets to tourists.

A number of Patuas or chitrakaars (scroll painters) relocated to Kolkata from rural Bengal, particularly from 24 Paraganas, Midnapore, Birbhum and Murshidabad to establish booths outside the Temple. The Patuas condensed extensive narrative scrolls (Patachitra) into singular frames by

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eliminating superfluous elements, using just one or two characters that could be swiftly rendered with simple shapes, while maintaining a minimalistic backdrop to satisfy the incessant, low-cost need. It resembled mass manufacturing. (Sanyal 2013).

These paintings had an incredible link to Indian contemporary art because of the stark simplifications, powerful lines, brilliant colors and visual rhythm that they featured. (Partha Sanyal). Kalighat patas lines are simple, bold and roundish initially derived from clay image whereas experts find the brushwork very precise, flawless, elegant and one of India's smoothest art types. Maybe the beginner use to make less demanding parts of the painting, and the stylistic parts were handled by the master. Artist of Kalighat painting mostly use hand-made or machine-made paper for the drawings and paintings.

The Kalighat School was a unique blend of two different styles of painting—the Oriental and the Occidental. It blended beautifully with the European style. In the religious paintings the goddess Kali was a favorite for the painter and visitor. Images of Durga, Lakshmi, and Annapurna and themes like Sita-Rama, Radha-Krishna, Hanuman, Chaitanya Mahaprabhu and his disciples are also very popular. Kalighat artists did not restrict themselves only to religious themes. They work on diverse theme depicting different professions and costumes, important personalities, portray secular themes. They also inspire from contemporary culture like Babu Culture, and captured the everyday life and events of Kolkata. Even contemporary events like crime also very interesting and popular themes of kalighat paintings. Their pain-

tings served as a kind of mirror of the society. Under the influence of an increasingly growing European society, they underwent a transformation. (Priya 2019)

As more and more cheap printed copies of Kalighat paintings hit the market, the unique beauty of the paintings slowly faded away. (Shanyal 2013). When German traders saw that these pictures were selling really well across the country, they made colored lithographs of them and sent them all over the country. These cheap copies have pretty much put an end to the hand-painted production of Kalighat paintings. Because machine-made goods are cheaper than hand-drawn paintings, Kalighat artists have been unable to keep up with the competition and have been moving on to other jobs. The old art is now gone for good. These works are now only found in museums and the homes of a few art fans.

Influence of Kalighat Paintings and Farther Development Through Contemporary Artist :

Most of Kalighat paintings were undated, unsigned; most of the artists remain unknown. However, Kalighat paintings were influencing succeeding generations of Indian artists, most notably Jamini Roy, Lal Prasad shaw and more recently the Midnapore-based contemporary patua artists Uttam Chitrakar, Bhaskar Chitrakar, Anwer Chitrakar and one of the finest artist Kalam Patua. (Mapacademy)

Jamini Roy (1887-1972) :

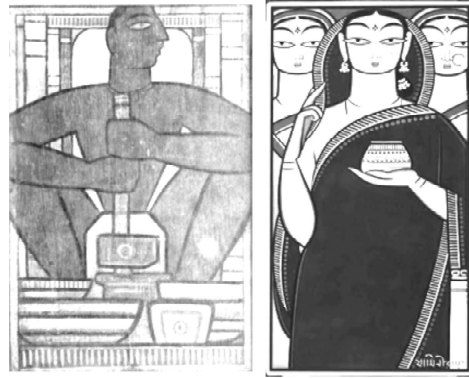
Jamini Roy, the preeminent and most inventive painter, transformed the view of Indian contemporary art. He was born in

1887 in the Bankura area of Bengal. He obtained a diploma from the Government College of Art, Kolkata. Although he was schooled in the Western technique, he fully transitioned to the indigenous form around 1930. Roy consulted local *pata* artists to get knowledge about the true *pata* style. Roy's paintings exhibit a praiseworthy influence from Kalighat; yet, he did not only reproduce its style and idea, but rather integrated the spirit of Kalighat directly into his work. He incorporated diverse components from folk paintings, Kalighat Patas, scroll paintings of patuas, motifs from Bengal terracotta in the Bishnupur temples, clay and wooden dolls, *nakshi kanthas*, *Alpana*, *baluchuri saree* designs, and *Santhal* tribal art, along with other elements from the local community. He was transforming the clay toys, horses, and other animals into paintings. The primary topics were often surrounded by decorations and motifs in the background. He exerted much effort to cultivate a distinctive vocabulary, a novel visual language using the graphical elements of vernacular art. (Kumar, 2013)

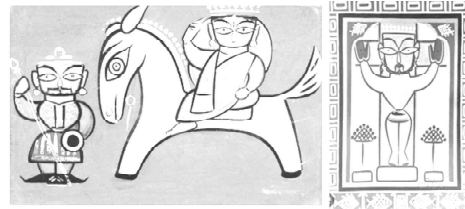
He started using cost-effective materials and mediums characteristic of folk art. He used painting surfaces composed of fabric, handmade paper, wood, and mats treated with lime, using earth and vegetable pigments for coloration. He included a palette of traditional colors, limited to seven hues: Indian red, yellow ochre, cadmium green, indigo for blue, Ganges clay for gray, and vermilion for red and white. He used simple two-dimensional shapes, using flat colors and emphasizing lines; the pronounced simplicity of forms, flat hues, and linear

continuity increasingly characterized his oeuvre. Roy has integrated the simple brush strokes characteristic of the *Kalighat* style.

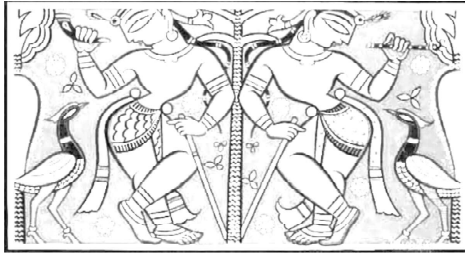
Jamini Roy embraced themes derived from the quotidian existence of local and rural Bengal. He produced illustrations of the Ramayana and Krishna Leela. He depicted commonplace individuals from the community, reinterpreting well-known representations from the patua's collection, such as Santhal drummers and laboring blacksmiths. His portrayal of Jesus Christ on the mat highlighted his folk art's incorporation of elements from a distinct culture. In the 1940s, his paintings gained prominence among the British society, thereby elevating the worldwide recognition of Indian folk art.



Working blacksmith, National Gallery of Modern Art) "Bride and two companions" tempera on card, 75cm×39cm



Bankura Horse (with Durga), Gouache on board (38cm × 61cm), 1935 Crucifixion



*Krishna and Balarama, Tempera on card
(size: 27"×26"), 1940*

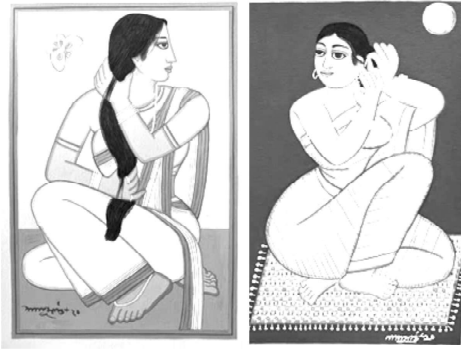
Lalu prashad Shaw :

Shaw skillfully captured the middle-class life of Bengali men and women, the 'bhadralok'. He mostly works in tempera and gouache, with fine lines. He painted the lives of babus and bibis in portraits full of hidden drama. These works shows his fascination with Company School of art, the traditional Kalighat Pata painting, and the Ajanta paintings. Shaw admires Jamini Roy's work. Shaw is highly stylized painter interested in patterns, where each minute detail significantly, reminding miniature portraits. (Galleriesplash.com)

His is best known for his depiction of babus and bibis in tempera. When Shaw worked at Kala Bhavan photography studio, in Santiniketan, he used to observe Babu and bibis closely and depicts in his painting. The Bengali babus use to came in dhotis, and the ladies dressed up in their best saris pose with flowers or a mirror, the omnipresent umbrella carried by men on the road, their typical hairstyles and adornments, even the bananas in the background. All these make his depiction, a very intimate portrayal of the middle class life.

In the Kalighat style, Shaw's works are mainly painted portraits of women and couples. The women eyes are looking inwards. He gave emphasis on eyes, which

are beautiful and deep as they are the most important element in his works. Through the stylish fine lines and colour he captures the emotions and personality of the characters.



Bibi, size 20.5x 14.5 inches Bibi, size 21×14 inches

Medium -Tempera on paper board



Babu, Size (21×14) inches, Acrylic on canvas

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Kalam Patua :

Kalam Patua is the first patachitra artist who reinvented the Kalighat style of painting in the modern idiom in the post-independence period. When gradually all other centers of patachitra practice have faded away except Medinipur, as patuas in those areas have shifted from their tradition in search for better life, Kalam Patua try reviving this art form. The success of Kalam Patua is of individualist nature. His repertoire is a complex synthesis of the traditional Kalighat, Birbhum/ Murshidabad idiom of patachitra, miniature paintings, and works of Jamini Roy and the world of modern art. (Adhikari 2021).

He was born in November, 1962 in Murshidabad district, West Bengal in a Patua family. He is a postmaster in Rampurhat, west Bengal. In his early age he was fascinated by the incredible speed. The patua and Kalighat techniques demand extremely swiftness. (Adhikari 2021) The gentle postmaster unleash a storm of brush strokes and brilliant colours on his canvas, to produce what is now called as New Kalighat paintings' (Datta 2012).

Kalam studied original Kalighat paintings, by copying works of masters, from Gurusaday museum. He was deeply fascinated by its simple but more expressive rendering, and treatment of contemporary urban themes. He continues his hard work to master the medium and modification within the idiom of Kalighat. He started to depict everyday life of the middleclass people, such as a tailor at work or a man brushing his teeth. Gradually, his themes reflect urban angst, politics, consumerism, sexuality. (Adhikari 2021).

In original genre of Kalighat painting use to poked fun at the westernized Bengali culture, while double standards middle class came in Kalam's frames, such as, A couple having tea casually as they watch the 9/11 tragedy on TV or a middle-aged man with a spreading midriff and receding hair appears in his frames. He has worked alone towards reviving *Kalighat* art. His approach is like a post-modern artist's towards Kalighat painting, looking back into the tradition.

The background and the space he creates in his composition look rather realistic and add the layered meaning of his subjects. Kalam Patuas took from various sources and achieved the mastery to synthesize into a refined personal idiom for his works. Kalam Patua has imaginatively reusing the language of Kalighat painting and also expands the boundaries of the medium and the genre, both in formal and conceptual aspect. Kalam has created a body of work that is at once contemporary, personal and reflective of the satire in the life of Indian mega-city. His exceptional ability to transform the everyday habit of the middle-class life into metaphors which derived from Indian mythology makes his work both complex and subtle.



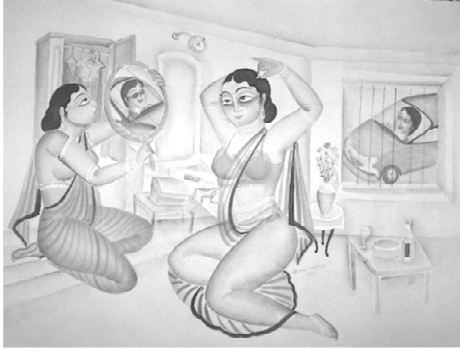
*Shopping spree, 2003, water colour on paper,
33 × 41 cm, Kalam Patua
(Courtesy: Sinha and Panda 2011)*



*Nectar of her body, 2003, water colour on paper, 40x58cm, Kalam Patua
(Courtesy Sinha and Panda 2011)*



*Oh Kolkata, 2008, water colour on paper, 50 × 41cm, Kalam Patua
(Courtesy: Sinha and Panda 2011)*



*Krishna came too early, 2003, water colour on paper, 37 × 50 cm, Kalam Patua
(Courtesy: Sinha and Panda 2011)*



*Nine-Eleven for breakfast, 2002, water colour on paper, 76 × 53 cm, Kalam Patua
(Courtesy: Sinha and Panda 2011)*



*Ladies' Tailor, 2004, water colour on paper, 54 × 44 cm, Kalam Patua
(Courtesy: Sinha and Panda 2011)*

Meanwhile some potuas inspired by Kalam success from Medinipur, they are Uttam chitrakar and Anwar Chitrakar they both were exhibited with Kalam in Victoria memorial hall on contemporary Kalighat painting from modern practice. (daricha.org)

Anwar Chitrakar :

Chitrakar Anwar Born in 1980 in Naya Village, West Midnapore, from a traditional *patua* family, he learned the art of Bengali folk painting from his father, Amar Chitrakar. While adhering to the artistic guidelines of Kalighat Painting, Anwar endeavors to resurrect rather than replicate historical events. He captures the transient images and feelings of the ordinary environment using the visual potentialities of traditional art genres. Anwar Chitrakar's "Tales of our Times" pata paintings have intricate details such as flowing lines, tonal volumes, and iconic figuration that are brilliantly captured by the masterful use of colors. These paintings by Pata not only highlight the themes they represent, but also demonstrate the artist's distinct perspective and astute sense of humor. Anwar portrays the painter as a colorful storyteller, adding a modern twist to the old artistic styles.

Both his perspective and creative method show the uniqueness that comes from his blend of heritage and contemporary. As an example, he follows the Patua heritage by creating natural colors. Colors of yellow are provided to the artist by turmeric and marigold. The mud inside the adjacent lakes is mined for its white

pigment. The ink from kerosene lamps is used to make the black. There are eight different hues that may be found in coconuts. The bael-gum is preserved for years and is combined with water to make it ready for use when a color is required.

However, he is also updating his methods and he is of the few traditional painters who signs their works. In addition, he used more contemporary media including canvas, British paper, and Italian paper in addition to continuing to paint on the conventional cloth-paper scroll. (Agrawal, 2020)

Throughout the years, his paintings have included a variety of themes, ranging from traditional subjects like as the portrayal of Radha and Krishna to modern challenges such the Saradha fraud, Maoist insurgency, HIV, child marriage and surrogate motherhood - often infused with humor. Recently, due to the coronavirus lockdown, he felt confined within and was unable to concentrate on his usual tasks. He then started a series of 13 paintings exploring the peculiar and ephemeral character of the shutdown. The exhibition titled 'Tales of our Times' was presented online on the Emami Art Gallery website. Anwar's creations are very modern. His paintings have been shown in prominent Indian towns and beyond. (Agrawal, 2020)

Anwar comically illustrates a novel scenario involving young couples under the lockdown. They use their vehicle as a venue for romance due to a lack of alternatives.



Bhalobashar chotto jaega (A tiny space for love) (firstpost.com)

The artist reinterprets the traditional concept of nayak and nayikas in the context of the lockdown. The protagonist is shown not as a romantic figure but as an astute chef in his kitchen, while his heroines occupy themselves with card games.



Hot hero (firstpost.com)

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In this artwork, Anwar mocks the police officers who are now furious since they are unable to receive bribes from vehicles due to the lockdown. Tired of waiting, they ask a rural lady whether a vehicle is on its way.



Gari ashche (The car is coming) (firstpost.com)

The image depicts the aspirations and hopes of the ordinary individual, whose existence has been impacted by the epidemic and subsequent lockdown. The growing danger of the coronavirus increasingly jeopardizes their aspiration for a harmonious family life.

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Swapner songshar (Dream of a perfect household) (firstpost.com)

Bhaskar Chitrakar :

Bhaskar Chitrakar, motivated by his grandpa, has rejuvenated the Kalighat art tradition by reinterpreting pata chitra with modern themes and concepts. Over the last decade, Chitrakar has been integrating contemporary elements into traditional art, drawing influence from Kalighat pata, miniatures, Mughal paintings, movie posters, newspaper clippings, and the populace of Kolkata. 21st-century talismans, such as mobile phones, automobiles, auto rickshaws, and synthesizers, were included into his paintings with a whimsical, sometimes surreal, flair. The predominant theme of virtually all his paintings was the Bengali babu, a persistent focus of the Kalighat painters for over a century. He integrates contemporary elements with our traditional aesthetic. Nonetheless, his subjects always wear dhotis and sarees rather than slacks, suits, or jeans, since he likes the contrast this generates. (Sikhwal, 2019)

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Bhaskar persists in using old powdered pigments, meticulously grinding them, combining gum arabic and chemicals to enhance durability, and utilizing high-quality handmade or watercolor paper along with superior brushes. He works carefully and meticulously, pondering, designing, and ultimately creating each artwork. He infused humor into each artwork, particularly in his “Babu” series.

Chitrakar’s paintings preserve the ancestral style within a uniquely contemporary 21st-century context. One of his recent pieces shows a babu being harshly refused by a No Refusal cab, a prevalent and infamous mode of transport in Kolkata known for refusing passengers not traveling in precisely the same route. Another depicts an embodiment of Shiva in a confrontation with a puchka-wallah.

A prominent aspect of Chitrakar’s art is a profound appreciation for women. Kalighat Patachitra illustrates the babu, always overshadowed by the ladies in his life. Consequently, Chitrakar’s feminine subjects seem bigger than their masculine counterparts. It is a visual illusion that conveys a thematic message. For an extended period in Indian art, women have been portrayed as deities or subservient figures. (Priya, 2019)



‘Untitled’, Powder Pigment on Paper.

‘Untitled’, Powder Pigment on Paper.

Image credit: Bhaskar Chitrakar

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Untitled, Powder Pigment on Paper, 2018.
 'Untitled', Powder Pigment on Paper.
 Image credit: Bhaskar Chitrakar.



Untitled, Powder Pigment on Paper, 2018.
 Untitled, Powder Pigment on Paper, 2018.
 Image credit: Bhaskar Chitrakar.

Conclusion :

Kalighat pata painting is one of the great inspirations of modern and contemporary Indian art. Different artists took inspiration from different aspects of kalighat such as lines, colours, techniques, compositions, and themes. Various artists successfully transform and revive this traditional art form, with their personal touch. In post independent period when many potua artist leave their profession and shifted to other profession a very few potua artists are actively involved in reviving and practicing this art. Their success inspires other young potua artist to work with this art form and make it as main profession of earning. Kalighat

painting continue inspire contemporary Indian art and culture, in main stream art or commercial art.

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अजन्ता कला की विशेषताएँ

सितेन्द्र रंजन सिंह

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शोध सारांश

अजन्ता की गुफाएँ बौद्ध वास्तुकला, गुफा चित्रकला और शिल्प चित्रकला के उत्कृष्टतम उदाहरणों में से एक हैं। गुफाओं के चित्रों की चमक इतने वर्ष बीतने के बाद भी आधुनिक समय में विद्वानों के लिये आश्चर्य का विषय है। अभी तक 29 स्थलों की खुदाई की जा चुकी है और अभी भी खुदाई जारी है। बौद्ध धर्म से सम्बन्धित चित्रण एवं शिल्पकारी के उत्कृष्ट उदाहरण यहाँ देखने को मिलते हैं। इनका भारत में कला के विकास पर गहरा प्रभाव पड़ा। रंगों का रचनात्मक उपयोग और विचारों की स्वतंत्रता के उपयोग से इन गुफाओं की तस्वीरों में अजन्ता के अन्दर जो मानव और जंतु रूप चित्रित किये गये हैं, उन्हें कलात्मक रचनात्मकता का एक उच्च स्तर माना जा सकता है। अजन्ता में म्यूरल वाली विधियों से चित्र बनाये गये हैं। चित्र बनाने से पूर्व दीवार को साफ किया जाता था तथा उसके उपर लेप चढ़ाया जाता था। चावल के माड़, गोंद और अन्य कुछ पत्तियों तथा वस्तुओं का सम्मिश्रण कर आविष्कृत किये गये रंगों से चित्र बनाये गये। वर्तमान में इन गुफाओं का रख-रखाव भारतीय पुरातात्विक सर्वेक्षण (ASI) द्वारा किया जा रहा है। इस अनुच्छेद को पढ़ने से अजन्ता कला के रहस्य, महत्व, बनावट, खुबसूरती एवं इसके अनूठापन के बारे में जान सकेंगे।

बीज शब्द

गुफाएँ, गुफा चित्रकला, शिल्प चित्रकला, विहार, चैत्यगृह, भित्ति चित्रकला।

प्रविधि : द्वितीयक माध्यमों के अतिरिक्त लोक व्यवहार से प्राप्त जानकारियों को शामिल किया गया है।

परिचय :

भारत के महाराष्ट्र राज्य में द्वितीय शताब्दी ई. पू. में 29 चट्टानों को काटकर बौद्ध स्मारक गुफाएँ बनाया गया जिसे अजन्ता की गुफाएँ कहा जाता है। ये गुफाएँ अजन्ता नामक गाँव के पास स्थित हैं जो महाराष्ट्र के औरंगाबाद जिले में हैं और 20 डिग्री

30' उ. 75 डिग्री 40' पू. पर अवस्थित है। इन गुफाओं की खोज 1819 में ब्रिटिश सेना की मद्रास रेजिमेंट के एक सैन्य अधिकारी के द्वारा की गई गुफाएँ अश्व नाल आकार की घटी में अजन्ता गाँव से 3.5 किलोमीटर दूर बनी है। यह जलगाँव से 60 किलोमीटर दूर तथा भुसावल से 70 किलोमीटर दूर है। भारतीय पुरातात्विक सर्वेक्षण विभाग के अनुसार यहाँ कुल 29 गुफाएँ हैं जो नदी से 35 से 110 फीट तक की ऊँचाई की हैं। 1983 से यह यूनेस्को की 'विश्व धरोहर (विरासत) स्थल' घोषित है।

अनहद-लोक

ISSN : 2349-137X

विश्लेषण :

अजन्ता में कई विहार (आवासीय मठ) और चैत्य गृह (स्तूप स्मारक हॉल) हैं जिनका उपयोग बौद्ध भिक्षुओं द्वारा ध्यान लगाने और बुद्ध की शिक्षाओं का अध्ययन करने के लिये किया जाता था। ये दो चरणों में बने हैं। प्रथम चरण हीनयान या स्थविरवाद है जिसमें बुद्ध की मूर्त रूप से कोई निषेध नहीं है। अजन्ता की गुफा संख्या 9, 10, 12, 13, 15 ए और अंतिम गुफा जो की 1956 में खोजा गया जिसे अभी तक संख्यित नहीं किया गया है। इसमें बुद्ध को स्तूप या मठ रूप में दर्शित किया गया है। दूसरा चरण जो की महायान या वाकाटक कहा गया है में बुद्ध को चित्रों या शिल्पों में दर्शित किया गया है। दूसरे चरण को पाँचवी शताब्दी का माना जाता है। अजन्ता विशेषज्ञ वाल्टर एम0 स्पिंक के अनुसार महायान गुफाएँ 462 ई.-480 ई. के मध्य निर्मित हुई हैं। महायान चरण की गुफाएँ संख्या हैं 1, 2, 3, 4, 5, 6, 7, 8, 11, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28 एवं 29। गुफा संख्या 8 को पहले हीनयान चरण का समझा गया परन्तु बाद में इसे महायान चरण का घोषित किया गया। कुल 29 गुफाओं में वर्तमान में केवल 6 ही, गुफा सं.-1, 2, 9, 10, 16, 17 शेष है। गुफा सं. -16 एवं 17 ही गुप्तकालीन है। हीनयान चरण में दो चैत्यगृह मिले थे जो गुफा संख्या 9 व 10 में थे। यह सबसे प्राचीन गुफा है। इस चरण की गुफा संख्या 12, 13 और 15 ए विहार हैं। महायान चरण में तीन चैत्यगृह थे जो गुफा संख्या 19, 26 और 29 में थे। अन्य सभी गुफाएँ 1, 2, 3, 4, 5, 6, 7, 8, 11, 14, 15, 16, 17, 18, 20, 21, 22, 23, 24, 25, 27 और 28 सभी विहार हैं। वाकाटक वंश के वसुगुप्त शाखा के शासक हरिषेण (475-500 ई.) के मंत्री वराहमंत्री ने गुफा सं.-16 को बौद्ध संघ को दान में दिया था। गुफा सं. 17 को

‘चित्रशाला’ कहा गया है। इसका निर्माण हरिषेण नामक एक सामंत ने करवाया था। अजन्ता की गुफा सं.-16 में उत्कीर्ण ‘मरणासन्न राजकुमारी’ का चित्र प्रशंसनीय है।

अजन्ता की गुफाएँ किसने बनवाई :

अजन्ता का कार्य शुंग, सातवाहन, कुषाण तथा गुप्तकाल में हुआ। गुप्तकाल में कला का सर्वाधिक विकास हुआ क्योंकि गुप्त सम्राट कला एवं संस्कृति के संरक्षण के पक्षधर थे। यह भारतीय कला इतिहास में स्वर्णयुग माना जाता है। गुप्त के समकालीन वाकाटक वंश हुआ जो सातवाहन राजाओं को हराकर उत्तराधिकारी बने।

गुप्त तथा वाकाटक वंश का साम्राज्य चौथी से छठी शताब्दी तक माना गया है इसलिए दोनों ही वंशों की सांस्कृतिक परम्परा का प्रभाव अजन्ता के भित्तिचित्रों पर पड़ा।

चीनी यात्री फाहियान : ‘व्यक्तियों की संख्या अधिक है तथा वे प्रसन्न हैं। उन्हें अपने घरों को रजिस्टर्ड करवाने की या किसी न्यायाध्यक्ष के नियमों के पालन करने की कोई आवश्यकता नहीं है। राजा शिरच्छेदन या शारीरिक यातना दिए बिना उनपर शासन करता है। विभिन्न मतों या सम्प्रदायों के लोगों के घर दया एवं उदारता से परिपूर्ण है और जहाँ यात्री को विश्राम की सभी वस्तुएँ सुलभ हैं।’

‘अजन्ता’ मानव मात्र के लिये एक नाम नहीं वरण कला की आत्मा है। इसके नामकरण के संदर्भ में मतभेद है।

प्रथम विश्लेषण के आधार पर अजन्ता की गुफाएँ निर्जन स्थान पर थी जहाँ कोई आता-जाता नहीं था अर्थात् अजन्ता (जनता से हीन)

द्वितीय विश्लेषण के आधार पर गुफाओं के समीप एक छोटा सा गाँव अजिंठा था। संभवतः उसी के आधार पर अजन्ता नाम दिया गया।

मुकुल डे के अनुसार : 'अजन्ता में उन वास्तविक दृश्यों का चित्रांकन मिलता है जो की कलाकार के नेत्रों में पहले से ही विद्यमान थे क्योंकि समाज में रहकर उनका निरीक्षण-परीक्षण किया था और वह उनसे चिरपरिचित था।'

डा. सर्वपल्ली राधा कृष्णन : 'अजन्ता गुफा मंदिरों की भित्ति चित्रकला अपनी उस पूर्णता पर पहुँची थी, जिसकी कलात्मकता संसार में अतुलनीय है। विषयवस्तु की उत्कृष्टता, आकल्पन का गौरवशाली उद्देश्य, सृजन की समरूपता, स्पष्टता, सहजता और रेखांकन की नियमबधता से हमें सम्पूर्ण गुफा मंदिरों की आश्चर्यजनक समग्रता का आभास मिलता है त धार्मिक पवित्र भाव ने मानो स्थापत्य कला, मूर्तिकला और चित्रकला की एक सुखद नयनाभिराम संगति प्रदान की है।'

अजन्ता चित्रशैली की विशेषताएँ :

रेखा : अजन्ता के कलाकार रेखीय अंकन में निपुणता के बल पर ही आकृतियों को एक सौम्य और सैद्धांतिक रूप में प्रस्तुत कर सके। कुशल कलाकारों के दक्ष हाथों से रेखाओं के प्रयोग में गति, लय संयम एवं संतुलन सदैव बने रहे हैं। भावांकन के लिये प्रसिद्ध यहाँ के चित्रों में रेखा ही प्रधान रही है। मार विजय, सर्वनाश, दया याचना जैसे अनेक चित्र यहाँ प्रयुक्त रेखा की प्रधानता स्थापित करते हैं।

रूप (Form) : प्रभाव रूप का सार होता है। भिक्षुक, मंत्री, नर्तकी आदि अनेक रूप नेत्र पथ को सुख प्रदान करता है। ऐसा रूप की सच्ची व सौन्दर्य परक छवि को उतारने तथा रूप व अन्तराल की संतुलित व्यवस्था करने से संभव हुआ है।

वर्ण एवं छाया (Colour and Shade) : अजन्ता चित्रों में हरा भाटा, लाजवर्द, हिरमिच, काला, सफ़ेद, सिंदूरी व पीला रंग मुख्य रूप से प्रयोग किये गये हैं। आकृतियों में भावाभिव्यक्ति के आधार पर ही रंग भरे गये हैं। छाया तथा गहराई हेतु आकृति में

मुख्य रंगत ही हल्का काला मिलाकर प्रयोग किया जाता था। यह चित्र में प्रभावोत्पादकता को बढ़ाने के लिये किया जाता था।

परिप्रेक्ष्य (Perspective) : अजन्ता में वातावरणीय व रेखीय परिप्रेक्ष्य में से किसी का भी प्रयोग नहीं हुआ है। रेखा के घुमाव और अन्तराल में रूप-स्थापना के माध्यम से दूरी व समीपता का बोध कराया गया है। अनेक दृष्टि बिन्दुओं से बने रूपों का विकास अन्तराल की सरल-सांगत तथा बाल सुलभ यथार्थता के आधार पर किया गया है।

संयोजन (Composition) : अजन्ता के चित्रों का महत्व उनमें प्रयुक्त संयोजन शैली के कारण है। चित्रों में मुख्य रूप को बृहदाकार तथा अन्तराल के केन्द्र में स्थिर किया गया है एवं इतर रूपों को मध्य वाले रूप के प्रभाव को उभारने हेतु चारों ओर दृष्टि-पथ की सुखद अनुभूति के अनुसार छितराया गया है। वर्ण-योजना शीतलता वाली तथा रेखा लय पूर्ण समायोजित की गई है। पूरी कहानी को एक ही भित्ति खंड पर सफलता के साथ संयोजित किया गया है।

मुद्राएं (Posture) : स्नेह, मैत्री, काम, भार, लज्जा, हर्ष, उत्साह, चिंता, आक्रोश, रिक्तता, घृणा, ममता, उत्सव, सम्पन्नता, विपन्नता, राग, विराग, आनंद आदि अनेक भावों के प्रकटीकरण हेतु विविध हस्त-मुद्राओं का प्रयोग अजन्ता के शिल्पियों ने किया।

शोभन : कमल के पुष्प, मुरियाँ, फल, (आम्र, शरीफा आदि) व पशु-पक्षियों (हंस, बैल, हाथी व ईहामृग आदि) तथा कभी-कभी प्रेमी युगलों से युक्त दिव्य आलेखन (शोभन) द्वार-शाखाओं व छतों में बनाये गये हैं। अजन्ता आलेखनों की की मधुर सम्पुञ्जना अनोखी है और भारतीय चित्रकला की सर्वोत्कृष्ट निधि है।

प्रकृति-चित्रण : अजन्ता में चित्रकार प्रकृति का विविध हरीतिमा-रूपों तथा वन्य पशु-पक्षियों से दर्शक का घनिष्ठ परिचय कराता है। छंद के चित्र में

गजराज की शोभा, प्रकृति वैभव तथा उन्मुक्तता का सुंदर समन्वय है। चित्रों में हाथी, घोड़े, बन्दर, भेड़, बैल, मृग, हंस आदि अनेक पशु-पक्षियों को चित्रित किया गया है त इसी प्रकार कदली, अशोक, साल, आम-बरगद, पीपल, ताड़ व गुलर आदि के वृक्ष बनाये गये हैं।

नारी सौन्दर्य : अजन्ता में नारी लज्जा व विनय के रूप में चित्रित हुई है। इसी कारण नारी उदात्त भावना वाला रूप नहीं उभर सका-**विन्य वारित वृत्तिरतस्या, न विव्रतो मदनो न च संवृतः।** अजन्ता में नारी को प्रेयसी, रानी, परिचारिका, नर्तकी, आसवपायी, माता, अप्सरा व बालिका आदि रूप में चित्रित किया है। नारी के छरहरे पन, तीखे नक्श तथा भावपूर्ण अंकन के बल पर उसे 'सौन्दर्य के सिद्धांत' के रूप में आलेखित किया गया है। 'अजन्ता में नारी का रूप सर्वत्र मोहक और गौरवपूर्ण है। किसी भी चित्र में उसे दीन या अशोभनीय नहीं दर्शाया गया है। उनके नेत्रों में दिव्य तेज शरीर की सुडोलता में कुछ ऐसी विशेषता है, जो सौन्दर्य मर्मज्ञों को उसकी एक-एक रेखा और अंकन अनुपात में दृष्टिगत होता है।' कला समीक्षक सालमन - 'कहीं भी नारी को इतनी पूर्ण सहानुभूति व श्रद्धा प्राप्त नहीं हुई है। अजन्ता में यह प्रतीत होती है की उसे एक विशिष्टता के साथ नहीं बल्कि एक सारतत्व के रूप में निरूपित किया गया है। वह वहाँ एक नारी मात्र ही नहीं बल्कि संसार के अखिल सौन्दर्य के मूर्त रूप में है।'

विषय वस्तु : बौद्ध धर्म की करुणा, प्रेम और अहिंसा मुख्य विषय रही है। बुद्ध की जन्मजन्मान्तर की कथाएँ, बोधिसत्व रूप, राजपरिवार व साधारण समाज की परम्पराओं एवं विश्वासों को अजन्ता को की भित्तियों में चित्रित किया गया है। नगरों, गांवों, महलों और झोपड़ियों, समुद्रों एवं यात्राओं को उकेरा गया है। हाथी, घोड़े एवं जुलूस को चित्रित किया गया है।

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ISSN : 2349-137X

चित्रण प्रक्रिया : गुफा की भित्तियों पर लोहे के अंश वाली चिकनी मिट्टी में गोबर व धान की भूसी बारीक रेत, वनस्पतियों के रेशे व गोंद या सरेस का घोल मिलाकर आधा इंच मोटी तह लीप देते थे। इसके ऊपर चिकनी मिट्टी, बारीक रेत, वनस्पति के रेशे मिलाकर एक और पतली तह पहले किये गये प्लास्टर पर चढ़ाते थे। उसपर शहद जैसा गाढ़ा सफेदी का घोल एक या दो बार किया जाता था। रंगों को बांधने व स्थायी-विस्तरण के लिये गोंद का प्रयोग किया गया जैसा की टेम्परा प्रविधि में होता है।

वर्ण : अजन्ता में रंग तथा उनकी विभिन्न तानों का प्रयोग 'म्यूरल्स' वाली प्रविधि को अपनाकर किया गया है। पीले रंग के लिये पीली मिट्टी, लाल के लिये गेरू, सफ़ेद के लिये चीनी मिट्टी, जिप्सम या चुना, काले के लिये काजल, नीले के लिये लाजवर्द, तथा हरे रंग के लिये ग्लेकोनाइट पत्थर का प्रयोग किया गया है। इन रंगों को सरेस अथवा गोंद के साथ घोलकर तैयार किया जाता था।

अजन्ता चित्र शैली का प्रभाव-प्रसार : अजन्ता चित्र शैली का प्रभाव अपने देश के साथ अफगानिस्तान, ईरान, तिब्बत, चम्पा, जावा, सुमात्रा, काम्बुज, मलाया, चीन, कोरिया, जापान जैसे सुदूर देशों तक गया। इसी कारण से अजन्ता चित्र शैली भारतीय शैलियों की सिरमौर कही जाती है। चीन की तांग वंशीय चित्रकला ने अजन्ता के विशेष प्रभाव को ग्रहण किया था। अजन्ता के चित्र मात्र चित्र नहीं है ये काव्य है, दर्शन है, इतिहास है। यथार्थ में तुलिका की भाषा में निमित्त ये 'त्रिपिटक' के समान अमर ग्रन्थ है।

लेडी हैरिंघम ने सत्य ही कहा है- 'अजन्ता के चित्रों के कारण भारत मानवता की श्रद्धा का अधिकारी है।'

अजन्ता गुफाओं की विशेषताएँ :

खुदाई में मिले विहारों में भिन्नता है, ज्यादातर विहार वर्गाकार हैं सबसे बड़ा विहार 52 फीट का है।

इनके बनावट में भी भिन्नता है कुछ के द्वार मण्डप बने हैं तो कुछ बिना द्वार मण्डप के हैं, कई साधारण हैं तो कई अलंकृत हैं। सभी विहारों में एक वृहत हॉल कमरा है। वाकाटक चरण वालों में कईयों में पवित्र स्थान नहीं बने हैं क्योंकि वे धार्मिक सभाओं एवं आवास हेतु बने थे, बाद में उनमें पवित्र स्थान जोड़े गये जिसके केन्द्रीय कक्ष में धर्म-चक्र-प्रवर्तन में बुद्ध की मूर्ति बैठे हुए होती थी। कुछ गुफाओं की किनारे की दीवारों, द्वार मण्डपों पर और प्रांगण में गौण पवित्र स्थल भी बने हैं। कुछ के दीवारों के फलक नक्काशी से अलंकृत हैं दीवारों और छतों पर भित्ति चित्रण किया गया है।

प्रथम शताब्दी में विचारों में अंतर आने से बुद्ध को देवता का दर्जा दिया जाने लगा जिससे पूजा-अर्चना प्रारंभ हुआ और महायान की उत्पत्ति हुई। अजन्ता एक प्रकार का महाविद्यालय मठ था। ह्वेन त्सांग के अनुसार दिनाग एक प्रसिद्ध दार्शनिक, तत्वज्ञ, जो तर्कशास्त्र के कई ग्रंथों के लेखक थे यहाँ रहते थे। यहाँ शिक्षक और छात्र एक साथ रहते थे। वाकाटक वंश अचानक शक्ति विहीन हो गया जिस कारण सभी गतिविधियाँ रुक गयी और इसी कारण से कोई भी वाकाटक चरण की गुफा पूर्ण नहीं है। यह समय अजन्ता का अंतिम काल रहा।

गुफा सं.- 1 : यह अश्वनाल की ढाल पर पूर्वी ओर से प्रथम गुफा है। स्पिक के अनुसार इस स्थल पर बनी गुफाओं में से एक है और वाकाटक चरण के समाप्ति की ओर है। इस गुफा में अत्यंत विस्तृत नक्काशी का कार्य किया गया है जिसमें कई अति उभरे हुए शिल्प भी हैं। यहाँ बुद्ध के जीवन से संबंधित कई घटनाएँ अंकित हैं। अनेक अलंकरण के नमूने भी हैं। इसका द्विस्तम्भी द्वार-मण्डप जो उन्नीसवीं शताब्दी तक दृश्य था वह अब लुप्त हो चुका है। इस गुफा के आगे एक खुला खाम्भेदार गलियारे थे जो उच्च स्तर का था। इसके द्वार मण्डप के दोनों ओर कोठियाँ हैं। यहाँ तीन द्वार पथ हैं, एक

केन्द्रीय व दो किनारे के। इन द्वारपथों के बीच दो वर्गाकार तराशी हुई खिड़कियाँ हैं। महाकक्ष की प्रत्येक दीवार 40 फीट लम्बी और 20 फीट ऊँची है। बारह स्तंभ छत को सहारा देते हैं। पीछे की दीवार पर एक छवि तराशी गयी है जिसमें बुद्ध धर्म-चक्र-प्रवर्तन मुद्रा में दर्शित हैं। पीछे बायीं और दायीं दीवार में चार-चार कमरे बने हैं जिनके दीवारों पर चित्रकारी है जिसमें दृश्य उपदेशों, धार्मिक एवं अलंकरण के हैं। इनके विषय जातक कथाओं, बुद्ध के जीवन, आदि से संबंधित है।

गुफा सं.- 2 : यह दीवारों, छतों एवं स्तंभों पर चित्रकारी के लिए प्रसिद्ध है एवं संरक्षण की बेहतर स्थिति में है। इसमें दो द्वार मण्डप है। इसमें गुफा को सहारा दिए दो मोटे स्तंभ हैं जो नक्काशी से अलंकृत है। द्वार मण्डप में सामने का पोर्च दोनों ओर स्तंभों से युक्त प्रकोष्ठों से युक्त है। छतों और दीवारों पर भित्ति चित्रों का अलंकरण है। इनमें बुद्ध के जन्म के पूर्व बोधिसत्व रूप की कथाएँ हैं। पोर्च की पीछे की दीवार के बीच एक द्वारपथ है जिसके दोनों ओर वर्गाकार खिड़कियाँ हैं।

परिणाम :

अजन्ता कला क्या है? कहाँ पर स्थित है? किस समय की है? इस कला का विषय क्या है? बनाने का क्या तकनीक है? किसके द्वारा बनाया गया है? इसकी संख्या कितनी है? किस सामग्री से बनाया जाता है? इसका महत्व क्या है? कैसे यह अनूठा है? समाज के बारे में क्या जानकारी मिलती है? आदि प्रश्नों की जानकारी इस अनुच्छेद को पढ़ने से प्राप्त होती है।

निष्कर्ष : भारत प्राचीन काल से ही हर मामले में विश्व गुरु रहा है। चाहे बात विज्ञान की हो या साहित्य की हो या राजनीति की हो या वैभव की हो या संसाधन की हो या कला की ही क्यों न हो। हमें पश्चिम का अंध अनुकरण करने से पूर्व अपने गौरवमयी स्वर्णिम इतिहास तथा कला एवं साहित्य के खजाने

को देखना चाहिए एवं गर्वान्वित महसूस करना चाहिए।

Ministry of IB, Government of India.

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The prolific vicinity of Garhi Art Studio for Sculptors

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Abstract :

An ideal studio is a priority for any artistic endeavour. Every artist needs a place to initiate his thoughts with practice and skill to turn his ideas into physical form and that place is the artist's studio, but in the initial stages, it is not easy to afford personal space, particularly in an urban vicinity where artists migrate to explore themselves. Garhi Art Studio (New Delhi) provides a common studio facility to some Indian artists selected through a national-level selection process. This article will discuss the supportive vicinity of the Garhi art studio in the context of sculptors and further elaborate on its importance and current challenges. Data were collected through in-depth interviews with Scholars and senior artists working there and observational analysis of Garhi Art Studio during fieldwork. The findings highlight how a studio's physical attributes influence art and the artistic process and that a long-term studio facility is essential to an artist's identity and livelihood.

Keywords :

Garhi Artist Studio, Sculptors, Prolific vicinity, Urban Space, Community Art Studio.

Introduction :

Urbanization, which symbolizes growth and development, often overlooks the needs of creative communities. Community or open studios first emerged in communities facing urban decline and economic hardship (BERRY & ILES, n.d.). London established creative spaces in former industrial buildings by organisations such as Space and Acme, while Paris provided government-sponsored housing and charitable programs to encourage

artists during the 20th century (Billier, 2016). One such welfare scheme established the Delhi-based Garhi Art Studio under the aegis of the Lalit Kala Akademi and the Delhi Development Authority, which provides a platform for artists. Although Garhi Art Studio plays a vital role in many disciplines such as painting, sculpture, printmaking and ceramics, this article here premise it with specific reference to the sculptors. Being a student of sculpture, I am deeply concerned with the subject and

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ISSN : 2349-137X

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its basic needs. This article will understand how Garhi Art Studio promotes artistic development and collaboration in terms of its ambience, environment, physical space and facilities. It will also shed light on the challenges currently faced by the sculptors at Garhi Studio, the outcome of which will be valuable (Karimimoshaver, Eris, & Aram, 2023).

Methodology :

A mixed-method approach was selected for this study to gain a comprehensive understanding of the impact of Garhi environments on sculptors. The research is divided into two phases : in-depth interviews with scholar-artists and senior artists who have worked there for many years, and direct observation of the studio space during fieldwork. Documentation was carried out through photographs and notes gathered during the observation.

Objectives of the Study :

- To study how the Garhi Art Studio vicinity helps sculptors grow and develop their creativity.
- To identify the obstacles and challenges that affect the art and artistic process.

Literature review :

To learn more about this topic, I read a lot of books and articles. As Balaram, Mitter, and Mukherji (2022) and Midgley (1988) pointed out, art centres are significant. Research studies on the subject of artist studios offer a variety of viewpoints and emphasise the importance of studios (Cole, 2021; Hall, 2022; Grabski, 2017; Ghosh, 2007). (Kristen, 2004; Berry & Iles, 2010; Billier, 2016; Mitran, 2022).

Literature gap :

Generally, art and artists have been topics of discussion in our field among art historians, researchers and scholars. Although the artwork is the physical manifestation of the artist's expression, the artist's studio is the birthplace of his creation. There are very few books research papers and articles available on the importance of studios and the relationship between artist and their studio. Therefore, this study seeks to fill this gap by exploring this under-researched area.

Historical Background of Garhi Art Studio :

Garhi Art Studio a regional centre of Lalit Kala Academi was established in 1976 and at that time it's named was Kala Kuteer. The entire complex is located on the premises of a heritage site locally known as Village Gargi, near Amar Colony in Delhi. This place came into existence as a result of the joint efforts of the Lalit Kala Akademi and the Delhi Development Authority (Tripathi, 2016). When Sankho Chowdhury a modern Indian sculptor took charge of Lalit Kala Akademi, played an important role in setting up Garhi Studio to promote, support and provide a platform to foster excellence for individual artists. This was the first time the idea of a community art studio supporting working artists was presented in India which developed on the vision of Pt. Nehru the first prime minister of India who wanted India to develop a culture and national identity. The self-sufficient, non-profit Garhi Studio is managed by the Lalit Kala Akademi. Apart from Delhi, Bhubanes-war, Chennai, Kolkata, Lucknow, Agartala and Ahmedabad



Figure-1 : Entry gate of Garhi Art Studio. Photograph taken by the author on August 8, 2023

are the other regional centres of the Lalit Kala Akademi. These centres play a significant role in supporting local young and professional artists in the visual arts by providing studio facilities, scholarships and other art-related activities. Garhi Art Studio has been the home of many eminent artists who worked here and contributed rich Indian contemporary art, such as Arpana Caur, Mrinalini Mukherji, Manjit Bawa, G. R. Santosh, J. Swaminathan, Krishen Khanna, Shankho Chaudhury, Paramjit Singh, Himmat Shah, and Subodh Gupta. According to Kalidas (2006), “Garhi is a popular meeting place for artists, their friends and contacts in the heart of the city (Tripathi, 2016).

Discussion :

Garhi Artist Studio’s Locational Benefit :

Located in East of Kailash, New Delhi, the Garhi Studio offers artists convenient access, with the proximity of Vinoba Puri and Lajpat Nagar metro stations, along with the availability of buses, autos and other public transportation options, enhancing accessibility and aiding in the management of their daily routines. Art material dealers are easily accessible in Lajpat Nagar, such as Aakriti

Art Gallery and Frames, Sita Ram Stationery, Super Art Gallery, and Rama Gallery, which provide the required art materials artists need. Additionally, affordable housing alternatives are available in several residential areas close to Garhi Studio, including Ashram and Maharani Bagh, which makes it simpler for artists—especially those from other states—to live in the vicinity.

Regarding amenities and Physical Space:



Figure-3 : Photographs of the landscape of Garhi Artist Studio, taken by the author during a field visit on September 19th, 2023



Figure-2 : Photographs of the inside view of Garhi Sculpture Studio, taken by the author during a field visit on Sept 19th, 2023.

Spread over four acres, the campus of Garhi Artist Studio is full of lush greenery and spacious open areas, creating a naturally serene environment. The government has thoughtfully established

a park and gym in an open area fostering a conducive and inspiring atmosphere for the artist. In addition, facilities such as a canteen and a tea stall are also available at Garhi Studio. Over time, the studio area has established itself as a park where people from the surrounding area come to relax and spend time (Tankha, 2021). The sounds of children's play groups, groups of artists having lunch together, and the chirping of birds under the tall Ashoka trees, paint a clear picture of a fresh and vibrant place that helps the artist to maintain their peace of mind and in enhancing creativity. Two community studios, four shared studios, and a separate studio for young scholar sculptors are located in this verdant setting. The community studio is split into two stories. The studio area is approximately 25 feet by 25 feet, with a ceiling height of 15 feet. Apart from this, Garhi Studio provides some basic facilities like clay, stone, modelling stands, iron rods for armatures and other materials at reasonable prices, along with facilities like a furnace, trolleys for moving heavy materials or sculptures, hammers, grinder machines, and welding machines, electricity and running water ensuring a fully equipped facility for sculptors. This setup is part of the offerings by the community art studio, supporting artists in their creative pursuits. Haryana-born sculptor Pradeep Kumar has worked at Garhi Studio for many years. Shares that to create sculptures require a large space, which is difficult to find at an affordable price in Delhi, especially for stone carving. For an artist like him, Garhi Studio is the most economical option for him as it offers a valuable workplace at a low rate.

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Creative involvement and artist support system :

Lalit Kala provides a Young Artist Scholarship every year to encourage new artists, which currently gives artists a sum of twenty thousand per month, under which selected artists can work in the led lectures and workshops held here. From time to time, various artistic activities are conducted in the studio under the aegis of Lalit Kala, including artist talk shows, senior artist slide shows, seminars, art camps and traditional art workshops. These activities provide artists with opportunities to explore their creativity, engage with contemporary art practices and share experiences with senior artists, which contribute to their growth as artists. Apart from this, the studio provides admission provisions, under which fifty to sixty interested artists can avail of the studio facilities in each discipline by paying a very low-cost fee of six hundred per month (Tripathi, 2016). Also, 300 to 350 artists benefit from the facilities at Garhi Studio every year.

Challenges & Difficulties in Studio Operations :



Figure-4 : Photographs of the Stone carving space at Garhi Art Studio, Taken By the author on Aug 7th, 2023



Figure-5 : Photographs of the community studio room, taken by the author during a field visit on Sept 19th, 2023.

Rising property values and gentrification pressures in metropolitan areas have led to the renovation or redevelopment of industrial buildings for competing land uses. Finding an affordable studio space is becoming more and more challenging for artists in this tough land market. Over time, urbanization has led to housing issues, traffic congestion, and congested neighbourhood, making it increasingly difficult to maintain a vicinity that fosters innovation, Garhi Artist Studio is tackling many of these problems (Fernandes & Afonso, 2014). To transform their materials into the desired physical form, sculptors use tools like grinders, welding equipment, casting techniques, and various machinery. As a result, sound waste, dust, and other materials are generated. While this is normal for sculptors, it disturbs the peace of the general public, which is why artists are frequently given instructions. The biggest problem faced by sculptors is storage, which is evident from the artworks on display. Some important artworks that once made a mark are now dumped at the back of the studio, which is disappointing to see. There is a gradually shrinking space to display the artworks. According to Mukesh Goswami, supervisor of the community studio, when artists leave the workshop, they should pick up their

creations. He said that even though many senior artists are no longer working in the studio, their sculptures and paintings have been there for a long time. The studio makes an effort to maintain these artworks, but as the collection grows, it becomes more difficult. He claims that artists often forget to take them back. Moreover, inadequate light arrangement and working outside present additional difficulties for stone carvers (Midgley, 1988). Here, there is a serious issue with insufficient workspace and storage due to the pressure of an increasing number of artists every year. Numerous upcoming artists are compulsively working outside, and currently, the complex is full of abandoned statues (Karimimoshaver et al., 2021).

Conclusion :

In summary, this study has demonstrated that the establishment of Garhi Artist Studio in independent India was a commendable initiative to promote Indian art on an international level by Lalit Kala Academi, providing Indian artists with an opportunity to work and engage with contemporary art in a metropolis city like Delhi, acting as a bridge between the opportunities the city offers and the requirements of artists. With its significant resources and facilities, the studio offers invaluable possibilities for young artists, especially sculptors, to grow and develop. However, due to increasing demand and urbanization, it also facing certain problems and challenges that need to be addressed.

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Forerunners of Kangra-Style Miniature Painting

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Abstract :

The heritage and legacy of traditional Kangra miniature painting is known worldwide. This paper is focused on exploring the present practitioners of this tradition and how they are approaching the future regarding the conservation of this living-heritage of Indian art. Authenticity was a priority in identifying traditional artists. Do they follow the values and traditional standards? That was another concern of investigation. There were ample leads in the previous studies by great researchers like A. K. Coomaraswamy, W. G. Archer, K. Khandalavala, J. P. Losty, M. S. Randhawa, B. N. Goswamy, V. C. Ohri, Vijay Sharma and others. The rest of the investigation was carried away by fieldwork with the traditional miniature artists of Kangra. The paper concludes with a categorical analysis of information about the practising artists of Kangra. It brings a clear scenario to understand the present situation and future possibilities of traditional Kangra Art.

Key words :

Kangra, Miniature Painting, Traditional Art, Indian Style Painting, Pahari Miniature Painting

Introduction :

Kangra school of miniature painting is one of the most important phases of Indian miniature paintings, comes under the larger flag of Pahari styles which was parallelly developed with Mughal and Rajput miniature styles (Archer, 1991, Khandalavala, 1958, Coomaraswamy, 1976, Randhawa, 1962). It flourished mainly during the 17th century. Kangra art was at its pic under the patronage of the great Kangra king Raja Sansar Chand

(1765-1824). It was declined by the decline of the Royal Court of Kangra (Sharma, 2020). At present the researchers find some traditional artists are struggling to conserve this tradition.

Objective :

This research paper is about the presently practising artists of the traditional Kangra Art. It is focused on 'who are they?', 'what they are doing?' and 'How they are doing?'.

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Methodology :

Before all these, another question comes forth, the question of authenticity. To confirm the authenticity a thorough investigation has been done from multiple aspects. The existing literature written by A. K. Coomaraswamy, Khandalava, M. S. Randhawa, B. N. Goswamy and others was studied to know the history of Kangra Art and its aesthetic roots. The next aspect was the background of the artists. Either the artists were from the direct bloodline of the artists who used to serve at the royal court of Kangra, or they are coming from the *Guru-sisya* Parampara (Mentor-Disciple Tradition). With the help of the experts, most of them were identified and categorically analyzed from the different perspectives of lineage, training and social aspects.

Artists of Kangra :

Under the royal patronages during the 17th to 18th century, we may get the presence of legendary artists like Pandit Seu, Manaku, Nainsukh and Purkhoo (Goswamy & Fischer, 1992). Their successors are struggling to conserve the tradition at present in Kangra. Anil Raina and his brother, belong to the bloodline of legendary Pandit Seu and his sons Manaku and Nainsukh are well-known artists of Rajol village of Kangra (Sharma, 2020). We get mentions of Rajol and Samolti villages in the old histories of Pahari royals where they provided lands to the artists as a reward for their work. Late Chandulal Raina, Father of Anil Raina dedicated his entire life and struggle to revive the tradition and trained many young artists. Dhaniram Khushdil was one the most talented disciples of Chandulal

Raina who is carrying forward his mentor's mission at present. Om Sujanpuri is another senior-most artist of this style who lives in Shimla

(Ohri, 1991). He is a profound practitioner, speaker, teacher and appreciator of Kangra art. Vijay Sharma is a living legend of Pahari miniature art who was conferred with the third highest Indian civilian award 'Padmasree' for his contribution to reviving the traditions of Pahari miniature painting. Kangra artist Mukesh Dhiman is a direct disciple of Vijay Sharma. Manu Kumar, Suresh Kumar, Ritu Dhiman, Poonam Katoch and many other young talented artists are working under the seniors mentioned above to carry the tradition forward.

What they are doing and how they are doing?

Position in the present art world :

The artists presently active in Kangra, either belong to the direct bloodline of the traditional artists or come from the *Guru-sisya Parampara*. Both of the sects are equally concerned and passionate about the legacy of the art. Classical or traditional arts have distinct parameters of evaluation as an art which are often confused with the present parameters of mainstream contemporary arts. Different forms or styles of art should be compared by the artistic fundamentals only. The present art market is dominated by international cartels of art business that have a huge influence on the art institutions, art promoters, art critics and even on the govt. policymakers. This biased dominance does not allow fairness in comparing traditional parameters with the contemporary parameters of art.

It is the main struggle for the present practitioners of Kangra art. They have become socially and culturally marginalized. The decline of the Kangra Kingdom and all other neighbouring royal families around the end of the 18th century causes a big loss of patronage for the artists. Without patronage and recognition, it was very hard to survive as the traditional Kangra artists. The present generation of Purkhoo family residing in the Samolti village of Kangra has stopped continuing the tradition after years of struggle. Anil Raina explicitly expressed his frustration and inevitably said that he would never encourage the next generation to continue Kangra art when he was interviewed by the author.

Initiatives from the Government :

On the other hand, Dhani Ram Khushdil is very optimistic about the future of Kangra art. He belongs from an economically and socially deprived community. His struggle for art and artistic life is inspiring many other young talents in the region of Kangra. He has been employed as the traditional Kangra artist at Jwala Ji temple, Kangra. Mukesh Dhiman has been employed at Chamunda Devi temple. These employments come under the policies of the Himachal Pradesh Government to encourage and conserve the living tradition of Kangra art. The author has also noticed these artists also run live Kangra art workshops at the Museum of Kangra Art in Dharmshala (The main city of Kangra district). Another important policy in this regard from the state government is Mukhyamantri Gram Koshal Yoyona. Under this policy, several centres for Kangra art training have been

established. The author has visited several such training centres in Kangra. Dhaniram Khushdil, Mukesh Dhiman, Dipak Bhandari, Jiwan Kumar and other skilled artists are running such centres where young aspirants may learn Kangra Art. Ministry of Textile, Government of India has several programs and schemas to encourage traditional handicrafts. Kangra artists are also facilitated by those, especially through handicraft fairs and national-level awards and honours.

Initiatives from the non-government organizations:

Apart from government set-up, non-governmental organizations like Kangra Art Promotion Society are also active in Kangra, McLeod Ganj. Kangra artists Manu Kumar, Ritu Dhiman, Poonam Katoch and others are working in this society. They also run training centres, sell Kangra art, put up stalls at art or handicraft fairs and organize art workshops and ceremonial programs to promote Kangra Art.

The upcoming generation of Kangra artists :

This paper has already mentioned the training centres run by the traditional Kangra artists where a large number of young aspirants are coming to learn the skills of Kangra miniature painting. During the visit to these centres, the author observed a struggle for identity among the trainees, especially among the women trainees. The struggle is rooted in the conventional rural social set-up where caste discrimination and gender discrimination still exist. Due to social suppression for several decades in terms of education and economic stability, the backward classes became

completely marginalized. In the case of women, the situation gets more complicated because they have to handle discrimination both in society and at home. Training centres of Kangra art become a place for exploring their individuality, liberty and self-respect as a traditional artist. So many talented young people and housewives are coming to learn Kangra art. Many of them doing well and earning their living through selling Kangra art. The artistic elements of Kangra art are deeply connected to the natural beauty, history and traditional culture of Kangra Valley. As the son of the soil, therefore they get the privilege of learning Kangra art. The passion, dedication, motivation and struggle for identity among these trainees may give birth to the future legends of Kangra art.

Another group of young potentials are the trained children of Kangra art who have managed to enrol themselves in BFA and MFA courses in reputed art colleges and Universities. Suresh Kumar, nephew of Dhaniram Khushdil is now pursuing PhD in Kangra art from the Central University of Himachal Pradesh. Dr Balbindar Kangri who has also done his PhD on Kangra painting and well-known Kangra Artist. Kartik (Son of Dhaniram Khushdil), and Jatin (Son of Mukesh Dhiman) are the students of BFA painting in the same university. Kajal (Daughter of Dhaniram Khushdil) has completed her MFA from another very important institution which is the Department of Pahari Miniature Painting at Himachal Pradesh University, Shimla. These people who have both traditional and academic training may play a big role in bridging the gap between traditional Kangra art and mainstream contemporary art.

Conclusion : (Categorical Analysis) :

The presently practising traditional Kangra artists can be categorised in different aspects. The artists belonging to the bloodline of old masters of Kangra art deserve to be mentioned at the beginning. The situational conflict between their ancestral glory and the present struggle for existence entangled their morals to some of extent.

Regarding age group we may gate four prominent layers of Kangra Artists, senior most artists (sixty years old and above), senior artists (forty to sixty years old), young artists (twenty-five to forty years old) and trainees (below twenty-five years). The senior Kangra artists of our period like Chandulal Raina, Om Sujanpuri and Vijay Sharma have established a strong foundation for this tradition. Followers of them like Dhaniram Khushdil, and Mukesh Dhiman have achieved the level of senior artists who are on-ground operational leaders of this movement of tradition conservation. Young artists like Manu Kumar, Suresh Kumar, Balbindar Dr. Kangri, Ritu Dhiman, Deepak Bhandari and Poonam Katoch exploring opportunities and expanding larger access to Kangra art across India with their dynamic approach and youthful enthusiasm. Last but not least, the trainees of Kangra art under the elders mentioned above. The struggle of this generation is different. the context, content and entire visual culture of Kangra art are very difficult to connect with the smartphone and internet-dominated worldview. Within the torment of day-to-day distractions staying stable to captivate all the ideological and aesthetic roots of Kangra art is a challenge for them.

Regarding gender category, the women section of practising Kangra artists may bring a huge social change within the rural set-up of the Kangra region. Through this practice, they are achieving the confidence to step out of all the pre-existing socio-cultural and economic thresholds.

Regarding the commercial approach, we have some over-adaptive ones who sell with the tag of Kangra art but are ready to bring any modification according to their buyer's demand. Although, most of the Kangra artists are conservative and protective towards the tradition the community is small and slow-growing. Unfair monetary sabotages may become lethal over time.

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Caste-Craft Nexus : The Changing Dynamics of Kammalas in Tamil Nadu

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Abstract :

Craft is one of the explicit elements of culture which showcases the creativity of the people in the society, expresses their suppressed and unexpressed emotions and perceptions of the world. In addition, it also serves as a medium for representation of culture. Due to its importance, the makers of these crafts, the craftsmen hold a prominent role in the society as they help in transmitting their culture across time and space. Aside from being a cultural element, the art of creating a craft serve as a basis to differentiate the craftsmen from others and bind themselves together as a single endogamous communal identity called caste. So, this paper focuses on understanding the underlying thread that connects the caste, craft and the lives of craftsmen, with further analyses on how changes in craft could affect their communal standing in the hierarchical society and vice-versa by tracing the Kammalas, one of prominent traditional Tamil craftsmen.

Keywords :

Caste, Craft, Kammala, Nexus, Tamil Nadu

Introduction :

Culture forms the basis for any society and craft are considered as the most tangible expression of the intangible components of culture. It can be depicted in various forms such as furniture, clothing and jewellery, storage containers, decorative art, ritual objects, transportation, technology, music instruments, toys for amusement and

education, shelter and household objects are some (UNESCO, n.d.). Apart from this, crafts were treated as visual language that could transcend the verbal language and cultural barriers by connecting people from different backgrounds and understand each other (Newbigin, 2014).

India has the history of 5000 years in the crafts and their craftsmanship with the

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ISSN : 2349-137X

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first references dating back to Indus Valley Civilization (Trivedi, 2019). Most of the crafts in that period are associated more closely with religious rituals and was treated as a way to connect the divine (Artie, 2023). It also played a significant role in economy and had the power to change the status quo by influencing the societal norms and values. In addition, they are very important in maintaining identity and connection to the community's history and reinforce their cultural values (Newbigin, 2014).

Another important cultural concept that is almost unique to India is Caste. It is an indispensable part of an individual's life and their identity due to its ascribed and endogamous nature. In addition, it defines the position and status of the individual based on his occupational status on the ladders of social hierarchy. In accordance with these words, the lives of craftsmen are defined by the importance of craft and craftsmanship among the people in the society. In prehistoric and rural India, craftsmen were integral part of village construction as they were responsible for producing goods by utilizing the natural or indigenous materials to satisfy the economic, ritualistic and everyday needs of the people (Mavali Rajan, 2020).

Among them are Kammalas also known in other regions as Vishwakarmas, are one of the most prominent traditional craftsmen in Tamil Nadu. The term 'Kammala' or 'Kammalar' derived from the original form of name 'Kannalan' or 'Kannalar' meaning, one who rules the eye or one who gives the eye. In addition to this, the term also refers to those who make articles and open the eyes of the people i.e., who make articles pleasing to

the eye (Thurston, 1909). Kammalas are the entrepreneurial caste group, comprising of five sub-castes as occupational categories such as blacksmiths (*Karuman*), carpenters (*Tachchan*), sculptors (*Kal-Tachchan*), coppersmiths (*Kannan*) and goldsmiths (*Tattan*) (Chindamany, 2021).

They provided support and services for livelihood and economic activities like household utensils and tools, agricultural tools and implements and transportation equipment. Moreover, they also served as architects and sculptors for the temples aside from providing with the ritualistic materials like copper vessels, bells, jewels for the deity (Ram & Rao, 1961). Since ancient times, the craftspeople are the essential link in traditional economy and Kammalas lead a prominent life with the springboard of their creative skills. They acquired their creative skills through hereditary means of generational dispensations since the distant past (Devi & Nadarajan, 2022). Kammalas enjoyed a unique position in the ancient and medieval society of Tamil Nadu as they are culmination of diversified craft-making communities and is a perfect choice for this study to understand the dynamics of a caste and their crafts through ages.

Objectives :

This paper focuses on the understanding the underlying connection that craft has with the craftsmen and the effect it had on their communal identity and their social standing in ancient Tamil society by analysing on function and importance of craft along with the role played by the craftsmen in the society in the past. In addition to this, the paper wants to find out, how the changes in craft and its production have affected the livelihood of

craftsmen and their communal identity at the present.

Methodology :

To analyse the present-day situation of Kammalas, a survey was conducted with a sample population of Ninety-Four people chosen through Snowball sampling from all the regions of Tamil Nadu. In this study, the data were collected especially from the male-headed households because in the past men had the highest chance of inheriting and continuing their traditional occupation when compared with females.

Kammalas Yesterday :

In ancient Tamil society, Kammalas and other craftsmen were an indispensable part of both rural and urban economy. Literatures from first to fifth century depicts, craftsmen were appreciated for making iron weapons and implements that were used in the war and domestic life, vehicles for transportation, for the construction of palaces and mandaps with woodworks and paintings, also for making jewellery in gold (Subbarayalu, 2019). When the establishment of temple-architecture and temple-centred urbanism started in sixth century during the Pallavas, the increased demand for the crafts reinstated the position of craftsmen in the everyday lives of people (Heitzman, 1987). This urbanism provided an opportunity for various groups of craftsmen such as stone-masons, carpenters, goldsmiths, metalsmiths and blacksmiths who were involved in the construction of temples to culminate under a new identity, referring themselves as Kammalas (Ramasamy, 2019).

The increased participation of Kammalas in the temple-construction and its maintenance led others in the society

to re-evaluate their social standing and gave an opportunity for the Kammalas to improve their status and identity (Ram & Rao, 1961). The rising importance of crafts in the society and royal courts, paved the path for Kammalas to be educated. Being a literate, made them improve their roles and elevate their social standing by taking up various positions in the courts such as engravers or writers of royal records (Subbarayalu, 2019). Apart from this, when Kammalas entered the urban market and trade complexes, education also helped them to exhibit their crafts to newer levels of regional and national arenas by spreading their areas of clientele.

Aside from temple building, Kammalas were involved in the manufacturing of *rathas* that were used for transportation by the royals resulting in gaining a new epithet, *Rathakarar* (Ramaswamy, 2004). Kammalas particularly goldsmiths were also involved in minting of gold and silver as coins which were used as currency during the Chola reign when market-based economy arose with the temple-urbanism (Subbarayalu, 2019). Following these increased positive changes in the role and responsibilities, Kammalas had desire to rise their position in the ladder of social status. To fight against Brahminical superiority they followed the practices of brahminhood. In addition, they also sought after equal status as that of brahmin legally which was evidenced from the court case filed in Chittoor, present day Andhra followed by the counter charges of Brahmin in 1885. Though dragged on for years, the verdict was announced in favour of Kammalas sanctioning them with the Brahminhood on 1915 (Ramaswamy, 2004).

Kammalas Today :

But in today's economy, with the growth of globalisation and adoption of modernisation, people rarely sought after traditional craftsmen. This resulted in

incurring difficulties to Kammalas, that led to the present condition, where they are pushed to pursue and explore other arenas of occupations as show in following tables, leaving only a portion of Kammalas in craft-making.

Table 1 : Male heads involvement with craft industry today			
S. No.	Involvement with Craft Industry	Number	Percent
1	Only Occupation	10	10.6
2	Primary Occupation	22	23.4
3	Secondary Occupation	40	42.6
4	Permanently left the industry	22	23.4
	Total	94	100

It is evident (See table 1) that out of ninety-four samples collected from the male-headed households, only ten (10.6 percent) people depends on their traditional occupation as their sole source of income. Among remaining samples, twenty-two (23.4 percent) people have taken up crafting as their primary occupation comprising of eight owners who has a workshop of their own and twelve labourers who work for others. A

high number of people amounting forty (42.6 percent) is involved in it for secondary source of income comprising fifteen owners and twenty-five seasonal labourers among them, a total of thirteen are agricultural labourers, twelve are in private sector. Remaining twenty-two (23.4 percent) have permanently left by taking up various occupations (see table 2) other than craft-making.

Table 2 : Present-day occupation of those who left craft industry			
S. No.	Nature of Occupation	Number	Percent
1	Private Sector	8	36.4
2	Government Sector	7	31.8
3	Agriculture	5	22.7
4	Own Business	2	9.1
	Total	22	100

This shift from the traditional occupation is primarily due to insufficient income generated from traditional craft-making and difficulties they had to face from procurement of raw materials to marketing them in today's globalised world. The five major difficulties listed by them are :

- a) The increasing involvement of non-Kammalas in the manufacturing of crafts.
- b) The lack of skilled labourers who can keep up with emerging digital technologies.
- c) The fluctuating cost of raw materials needed for their craft-making.
- d) The lack of modern and innovative marketing strategies for attracting the present-day consumers.
- e) Increased automation in designing and manufacturing made human labour unnecessary.

Table 3: Educational status of the respondents			
S. No.	Education Level	Number	Percent
1	Primary	12	12.76
2	Secondary	14	14.89
3	Higher Secondary	18	19.15
4	Graduate	22	23.40
5	Post Graduate	5	5.32
6	Others (Diploma)	15	15.96
7	Illiterate	8	8.52
	Total	94	100

To match up with the growing needs of their clientele and the increasingly mechanised society, Kammalas have never stopped in remoulding themselves by pursuing the formal education (see table 3). Among the sample population surveyed, a high total of twenty-seven (28.72 percent) people had completed their higher education amounting to 23.4 percent in Graduation and 5.32 percent in Post Graduation. In addition, most of them have completed their schooling comprising of 19.15 percent in Higher Secondary, 14.89 percent in Secondary and 12.76 percent in Primary

education. At present the crafts of the Kammalas are experiencing difficulties and is faced with the possibility of fading out from the memory of the society. Thus, Kammalas are now focused on educating themselves, so that they can find ways to innovate and preserve their rugged journey of craft-making. Amidst the various problems cropped in the path of pursuing their craft-making, Kammalas are still willing (see table 4) to pass on the traditional craft-making so as to preserve their knowledge from obscuring and also to preserve their identity.

Table 4 : Willingness to transmit craft tradition to next generation			
S.No.	Involvement with Craft Industry	Number	percent
1	Only Occupation	0	0
2	Primary Occupation	31	33
3	Secondary Occupation	49	52.1
4	NOTA	14	14.9
	Total	94	100

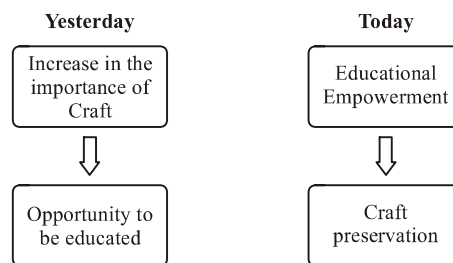
The majority of sixty-eight (85.1 percent) people have expressed their willingness to continue their traditional inheritance to younger generation. It is unexpected that people who had left their traditional occupation has also expressed their willingness to continue their inheritance among the next generation. They expressed that the reason behind their shift in occupation is to achieve the required economic stability to keep their family afloat and also because of the conviction that income from other sources will help them to bounce back when they face difficulties in their path of the craft preservation and revival. The younger generation are also willing to inherit their traditional occupation so that their identity and knowledge can be sustained and passed on to the future. Though many of them want to inherit only as secondary occupation (52.1 percent), in the fast-paced computer world it is much appreciated to know that they are people who are willing to take initiative in continuing and preserving their traditional knowledge.

Conclusion :

It is evident that the diminishing importance and underutilisation of tradi-

tional crafts led to the change in economic status of the craftsmen, which in turn impacted their social standing, identity and the continuity of their traditional crafts. From the study conducted, we can conclude that Kammalas, though being a prominent traditional craftsman in the ancient society, are still struggling through the strings of society in their journey to find a place for themselves in this globalised world. In addition to their struggle to achieve stability, they are still holding on to the hope of reviving their craft and making their craftsmanship and identity shine through ages. In the past, the rising importance of craft gave Kammalas an opportunity to be educated and in present Kammalas utilising their improved educational status to sustain their craft and identity despite the jeopardizing situation to preserve.

Preserving identity through Ages



Acknowledgements :

We express our credit to University Grants Commission (Ref: 200510066119) and University of Madras for their financial and institutional support.

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ईट : भारतीय समकालीन मूर्तिकला की एक सामग्री

राजीव रंजन

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सारांश :

आज समकालीन मूर्तिकला के स्वरूप का जो विस्तार हुआ है, उसमें पत्थर, काष्ठ, धातु के अलावा और भी कई गैर परंपरागत माध्यम में सृजन हुआ है। स्क्रैप, फाउंड ऑब्जेक्ट, वेस्ट मटेरियल आदि का प्रयोग हो रहा है, ऐसे फाउंड ऑब्जेक्ट में ईट का प्रयोग कुछ कलाकारों ने अपनी भाव अभिव्यक्ति के लिए किया है। ईट एक दूसरे से जोड़ा जा सकता है और इसमें नक्काशी की संभावना भी है। इसकी संभावनाओं को देखते हुए इमारत से टूटने के बाद ईटों को कलाकार एक विशेष विचार को जोड़ता है जो की माध्यम में निहित है। अब समकालीन परिवेश की कलाकृतियों में भाव के अपेक्षा विचारों की अभिव्यक्ति को अधिक महत्व दिया जाने लगा है। कलाकार क्या सृजन कर रहा है और उसका माध्यम कितना सार्थक है, उस कला सृजन के लिए। इस तथ्यों पर भी विचार किया जाता है कि कलाकृति का स्वरूप उस भाव को प्रदर्शित करने में समर्थ है जो कलाकार व्यक्त करना चाहता है। मूर्तिकला में ईट का प्रयोग करना एक विचार व्यक्त करता है जिसे मदनलाल, बृजेश सिंह आदि कलाकारों की कलाकृतियों में देखा जा सकता है।

कुंजी शब्द :

समकालीन मूर्तिकला, भाव, अभिव्यक्ति, माध्यम, ईट, सामग्री

परिचय :

ईटों का एक समृद्ध इतिहास है जो प्राचीन काल से चला आ रहा है, प्रारम्भिक दौर में ईट को धूप में सुखाकर ही प्रयाग किया जाता था। सहस्राब्दियों से, ईट उत्पादन का तकनीकी प्रगति के साथ विकसित हुआ है, जो पक्की मिट्टी, कंक्रीट और फ्लाइ ऐश ईटों जैसी विभिन्न प्रकार की सामग्रियों की पेशकश करता है। इन परिवर्तनों के बावजूद भी ईट टिकाऊ, बहुमुखी और सौंदर्य की दृष्टि से मनभावन बनी हुई हैं, जो उन्हें विश्व स्तर पर भवन निर्माण में लोकप्रिय बनाती हैं। इसकी इतिहास हमें तकनीकी प्रगति और

स्थायी संरचनाओं के निर्माण की मानवता की इच्छा को दर्शाता है।

सिंधु घाटी सभ्यता (2500-1500 ईसा पूर्व) भारत में मिट्टी से पकी ईटों के उत्पादन और उपयोग का पहला प्रलेखित उदाहरण है। मिट्टी से पकी ईटों का उपयोग कई ऐतिहासिक स्थलों में देखा जाता है, जिनमें नालंदा (4वीं-12वीं शताब्दी ई.) और सारनाथ (3वीं शताब्दी ई. पू.-11वीं शताब्दी ई.) शामिल हैं। मुगल काल के दौरान इस्तेमाल की जाने वाली सामान्य ईट की मोटाई दो इंच होती थी। भारत में यूरोपीय लोगों के प्रवेश के बाद भारतीय ईट निर्माण

अनहद-लोक

ISSN : 2349-137X

300

वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

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पर बहुत प्रभाव पड़ा। आधुनिक मिट्टी की छत टाइल उत्पादन सुविधाएँ, जिसमें ईंटों के लिए हॉफमैन भट्टी और आकार के लिए स्वचालित मिट्टी की तैयारी और बाहर निकालना जैसी तकनीक शामिल है, 18 वीं शताब्दी में जर्मन मिशनरियों द्वारा मालाबार तट पर लाई गई थी। बड़े आकार की ईंट (10 इंच × 5 इंच × 3 इंच) की शुरुआत ब्रिटिशों द्वारा की गई थी।

ईंट : मूर्तिकला की एक सामग्री :

यह एक निर्माण सामग्री के रूप में ईंट समय की कसौटी पर खरी उतरी हैं, जो स्थायित्व और एक लंबे समय तक चलने के कारण आकर्षित करता है। प्राचीन सभ्यताओं से उत्पन्न, ईंटें हजारों वर्षों से भवन निर्माण और वास्तुकला का एक मूलभूत हिस्सा रही हैं। मुख्य रूप से ईंटों को मिट्टी से बनाया जाता है, सुखाया जाता है और फिर एक कठोर, टिकाऊ निर्माण सामग्री का उत्पादन करने के लिए भट्टी में पकाया जाता है। यह प्रक्रिया, सैद्धान्तिक रूप में सरल होते हुए भी, ईंटों के प्रकार और गुणों की एक विस्तृत श्रृंखला की अनुमति देता है, जिनमें से यह विभिन्न पर्यावरणीय परिस्थितियों और वास्तुशिल्प आवश्यकताओं के अनुकूल भी है।

ईंटों का उपयोग विभिन्न परियोजनाओं में किया जा सकता है, इमारतों की संरचनात्मक दीवारों से लेकर अग्रभाग (फसाड) या रास्ते जैसे सौंदर्य संवर्धन तक। संरचनात्मक अखंडता और दृश्य रुचि प्राप्त करने के लिए ईंटों को विभिन्न पैटर्न में रखा जा सकता है। इसके अलावा, उनके तापीय गुण इमारतों में ऊर्जा दक्षता में योगदान करते हैं, क्योंकि ईंटें गर्मी जमा कर सकती हैं और भवन के अंदर के तापमान को नियंत्रित कर सकती हैं। यह गुणवत्ता ईंट संरचनाओं को रहने के लिए आरामदायक बनाती है, जिससे कृत्रिम ग्रीष्म और शीतलन की आवश्यकता कम हो जाती है।

अनहद-लोक
ISSN : 2349-137X



*DECORATED TILE, 8TH Cent. CE,
NALANDA (Acc. No. 13414)*



*Decorated veneering brick depicting
kirtimukha thrusting his hands into mouth
Terracotta/ Nalanda /9th-10th Century A.D.
Accession No. - 00186*

हालाँकि, एक कलात्मक माध्यम के रूप में ईंट का उपयोग एक प्राचीन काल से हो रहा है जिसके कुछ उदाहरण नालंदा संग्रहालय में सुरक्षित हैं, लेकिन सदियों से इसमें गिरावट आई है और वर्तमान में इस माध्यम का उपयोग शायद ही कभी किया जाता है। हालाँकि, पिछले दशक के भीतर कुछ मूर्तिकारों ने ईंट को मूर्तिकला के माध्यम के रूप में प्रयोग किया है और उत्कृष्ट परिणाम प्राप्त किए हैं।

ईंट की नक्काशी की प्रक्रिया सावधानीपूर्वक की जाती है। इसमें मूर्ति का आकार देने के लिए बहुत तेज़ धार की चपटी छेनी, धारदार गैंती और रेती का उपयोग किया जा सकता है। यह सामग्री

टिकाऊ है और जोर से मारने पर आसानी से टूट भी जाती है। एक कलाकार के दृष्टिकोण से, उनके द्वारा चुना गया माध्यम एक गहरा संबंध रखता है, जो उन्हें अपनी जिज्ञासा को प्रसारित करने और इसे एक नई अभिव्यक्ति में बदलने में सक्षम बनाता है। कला इतिहास का अर्चना के साथ एक साक्षात्कार में, मदन लाल कहते हैं कि सामग्री एक शरीर है जिसमें जीवन एक आत्मा के रूप में प्रवेश करता है और यह सामग्री का महत्व नहीं है, बल्कि आत्मा उस सामग्री के भीतर कैसे निवास करती है, किसी भी कार्य का पूरा अर्थ उसी आत्मा से जुड़ता है।

समकालीन कलाकार और उनकी कलाकृतियाँ:

एक कलाकार के रूप में, ईंट निर्माण की मेरी खोज की प्रेरणा एक गृह नवीकरण परियोजना के दौरान शुरू हुई। 'भारत' और '1947' अंकित ईंटों के मिलने के बाद इसमें और भी ईंटों को खोजने से मेरी रुचि बढ़ी, 1947 भारत के स्वतंत्रता के इतिहास पर विचार उत्पन्न हुए। इन अवशेषों को अपनी कलाकृति में शामिल करते हुए, मैं उन कलाकारों पर शोध करने में लग गया, जिन्होंने एक माध्यम के रूप में ईंटों का उपयोग किया है, अब हम कुछ कलाकारों और उनके कार्यों को देखें और अनुभव करें कि वे अपनी कलाकृतियों के लिए सामग्री या माध्यम के रूप में ईंटों से कैसे जुड़े हैं, पहले कलाकार जिसने मेरी रुचि जगाई वह मदन लाल गुप्ता हैं। साक्षात्कार के दौरान अर्चना एच कोलक्वाउन ने उनसे पूछा, आपके मन में अपने काम में ईंटों के इस्तेमाल का विचार कब और कैसे आया? और क्या आप मुझे ईंट निर्माण की अपनी यात्रा पर ले जा सकते हैं?



Title-1947 Old Bricks 2023

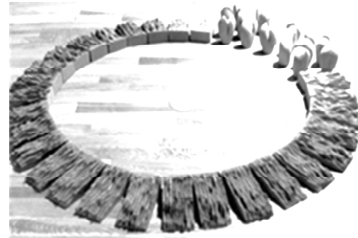
अनहद-लोक
ISSN : 2349-137X

मदन लाल ईंटों के गुणों के काव्यात्मक वर्णन के साथ जवाब देते हैं, जिसके बाद उनके ईंट कार्यों का कालक्रम होता है, जिसमें प्रत्येक अवधि से उनके कार्यों की प्रक्रियाओं और अवधारणाओं पर कलाकार का वर्णन होता है। मदन लाल जवाब देते हैं, 'ईंट के मूर्तिशिल्प में व्याप्त विषमता, खुरदुरापन, सादगी, अर्थव्यवस्थ, तपस्या, विनम्रता, अंतरंगता, प्राकृतिक वास्तु और प्रकृति की सुंदरता शामिल है और यही सभी सौंदर्य के गुण हैं।'

कलाकार मदन लाल ने अपनी यात्रा के बारे में भी बताया कि कैसे उन्होंने ईंटों से काम करना शुरू किया, 'मैंने पहली बार ईंटों से काम किया जब मैं 1978 में बनारस हिन्दू विश्वविद्यालय से स्नातक करने के बाद बड़ौदा आया था, एक दिन मैं अपने कुछ वरिष्ठ मित्रों के साथ ललित कला संकाय की कैंटीन में जा रहा था। रास्ते में मैंने सड़क के किनारे बहुत सारी ईंटें पड़ी देखीं और मैंने सुमिता चक्रवर्ती से पूछा...दीदी, क्या मैं ईंटों से मूर्तियां बना सकता हूँ? उसने उत्तर दिया- हाँ, क्यों नहीं?'



Experimentants in Bricks 1989 Baroda
Image source <https://madanlalsculptor.com>



Untitled Image, 1987 Bricks 150×150×18 cm
Image source <https://madanlalsculptor.com>

कला इतिहासकार अर्चना ने बड़ौदा के कार्यों का आलोचनात्मक मूल्यांकन किया, मूर्तियां बनाने के लिए ईंटों का उपयोग करके मदन लाल के पहले प्रयासों को उनके रूप और कलात्मक अभिव्यक्ति में विशेष रूप से अभिनव नहीं माना जा सकता है। हालाँकि, किसी कार्य के कलात्मक मूल्य को रचनात्मकता या कलात्मक कौशल के स्तर के आधार पर नहीं बल्कि 'समस्या समाधान' और किसी परियोजना की समय सीमा के भीतर कलाकृतियों के समय पर उत्पादन जैसे कारकों के आधार पर आंका जाना चाहिए। इसके अलावा, मदन लाल एक ऐसी सामग्री चुनकर, जिसकी लागत कुछ भी नहीं थी और जो सड़क के किनारे आसानी से उपलब्ध थी, एक प्रदर्शनी के लिए काम करने के लिए वित्तीय संसाधनों की कमी का समाधान ढूँढने में सक्षम थे। कलाकार ने आदान-प्रदान में कहीं और जो एक और मुद्दा उठाया वह यह था कि इन ईंट कार्यों को प्रदर्शनी में प्रदर्शित करने के लिए पैडस्टल के उपयोग को खत्म करके लागत की समस्या को और हल कर दिया। मदन लाल के इन पहले ईंटों के काम को 'विषमता' शब्द का उपयोग करके सबसे अच्छा वर्णित किया जा सकता है, जो कलाकार के ईंटों के गुणों के विवरण से लिया गया है।

एक अन्य कलाकार गिरजेश कुमार सिंह निर्माण स्थलों से प्राप्त मलबे का उपयोग करके अभिव्यक्ति को आकार देने में सक्षम है। जिन्हें आमतौर पर अपशिष्ट माना जाता है। वह कुशलतापूर्वक इन फेंकी गई मलबे को अद्वितीय कहानियों, अभिव्यक्तियों और अवधारणाओं के साथ व्यक्तियों के जीवंत प्रतिनिधित्व में बदल देता है। सिंह कहते हैं, 'सामग्री का चरित्र' और माध्यम मेरी कलाकृति की अभिव्यक्ति में एक अभिन्न भूमिका निभाता है। मैं अपनी सारी सामग्री सोच-समझकर चुनता हूँ। सिंह के लिए, उनके काम की प्रक्रिया हमारे अपने जीवन का प्रतिबिंब है : हम में से प्रत्येक, किसी न किसी बिंदु पर, निर्माण से बाहर आते हैं।

अनहद-लोक
ISSN : 2349-137X

सिंह अपने द्वारा उपयोग की जाने वाली सामग्री को विध्वंस से आकार को चुनते हैं, आकार के लिए सावधानीपूर्वक उनका चयन करते हैं। हालाँकि उन्हें तराशने के लिए स्वाभाविक रूप से चुना जाता है, इनमें कोई भी टुकड़ा परिपूर्ण नहीं होता। छोटी-मोटी खामियाँ होंगी, और ये खामियाँ ही रचना को सूचित करने में सबसे बड़ा प्रभाव डालेंगी। सिंह मुख्य रूप से एक चेहरा बनाने पर ध्यान देते हैं, वे मानते हैं कि अभिव्यक्ति, अपनी प्राकृतिक खामियों के साथ, माध्यम के आंतरिक चरित्र और सामग्री का परिणाम है।



Image source <https://www.architecturaldigest.in/content/series-sculptures-made-demolished-buildings-girjesh-kumar-singh-india-art-fair-2017>



Title: Laga Chunari Mein Daag (Look at You III). Medium: Created from the rubble of brick and mortar from demolished constructions.

Image source <https://www.architecturaldigest.in/content/series-sculptures-made-demolished-buildings-girjesh-kumar-singh-india-art-fair-2017>

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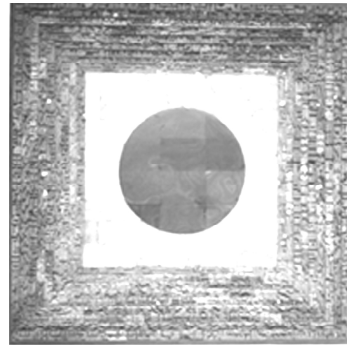
जब कोई मूर्ति का विश्लेषण करता है, तो उसे उसकी सुंदरता या कलात्मक मूल्य की सराहना करने के अलावा, उसे बनाने में लगी जटिल प्रक्रिया को भी स्वीकार करना चाहिए। गिरजेश कुमार सिंह के काम के शीर्षक “लागा चुनरी में दाग”, का मूल आधार जो 16वीं सदी के दार्शनिक कबीर ने पूर्वाग्रहों और पक्षपातों का वर्णन करने के लिए ऐसे वाक्यांशों का इस्तेमाल किया जिसका अनुवाद दागदार वस्त्र होता है, जिसके हम सभी पीड़ित और अपराधी दोनों हैं। सिंह के अनुसार, हम सभी का मूल्यांकन हमारी खामियों और भेदभावों के आधार पर किया जाता है, लेकिन हम सभी एक ही साँचे में ढले हुए हैं। इस विषय को जारी रखते हुए, उनके द्वारा बनाए गए शिल्प कई तरह की विशेषताओं को प्रदर्शित करते हैं जो जातीय पृष्ठभूमि की विविधता का सुझाव देते हैं। इनकी कल्पना और रोज़मर्रा के दृश्य संदर्भों को एक साथ मिलाकर कुछ गुमनाम चेहरे बनाए गए हैं।

एम. प्रवात अपनी ईंट की कलाकृतियों के साथ एक प्रभावशाली कलाकार हैं, राहुल कुमार के साथ एक साक्षात्कार में वे कहते हैं, “...मेरा काम वास्तुकला के बारे में उतना नहीं है जितना इमारतों और निर्माणों के बारे में है। यह निर्मित वातावरण में तरलता और गति के बारे में अधिक है।”

वर्ष 2006 से, कलाकार निर्माणाधीन और अधूरी इमारतों से प्रेरित हुए हैं। यह जिज्ञासा वास्तुशिल्प अवशेषों, क्षय और इन निर्माणों के बाद के जीवन की खोज में विकसित हुई है। दिल्ली उनके लिए एक संसाधन है क्योंकि नई इमारतें खड़ी हो रही हैं और पुरानी इमारतों को ध्वस्त किया जा रहा है। स्थायित्व और विघटन के बीच फंसे निर्मित रूपों के इन उदाहरणों को मैप करते हैं, उनकी कला शहरों और उनके इतिहास तथा वर्तमान वास्तविकताओं के बीच बातचीत शुरू करना चाहती है। चित्रों, फ्रेमों, सतहों और निर्मित रूपों की नींव को उनके भौतिक और स्थानिक गुणों को बनाए रखते हुए फिर से बनाने के

लिए, कलाकार उन्हें तोड़ता है और उनकी लौकिक आवृत्तियों को संशोधित करता है। खाली स्थानों के उनके उपयोग से पता चलता है कि हम इन अनिर्मित तत्वों से कैसे संबंधित हैं और हम स्थान को कैसे समझते हैं। कलाकार सवाल करता है कि क्या इन अंतरालों को उद्देश्यपूर्ण रूप से बनाना संभव है बजाय इसके कि उन्हें अलग-अलग स्थानों पर रखा जाए।

अपने प्रदर्शनी के शीर्षक ‘फ़्यूजीटिव डस्ट’ शब्द सबीह अहमद के साथ चर्चा से आया, जो कई वर्षों से कलाकार के काम का अनुसरण कर रहे थे। कलाकार के स्टूडियो और दिल्ली में धूल की मात्रा ने शीर्षक के लिए प्रेरणा का काम किया। कलाकार निर्मित परिवेश के खाली स्थानों में पारदर्शी संरचना बनाने के लिए धूल का उपयोग करता है, जो उसके काम का एक अनिवार्य घटक है। ‘टेपेस्ट्री मूवमेंट इन स्टिलनेस’ को पुराने खंडहर के एक टुकड़े का अनुकरण या काटने के इरादे से ईंटों का उपयोग करके बनाया गया था। कलाकार गहरे शहरी सभ्यतागत अतीत से मोहित है, जो कभी-कभी आधुनिक शहरों की सतह के नीचे प्रकट होता है और कभी-कभी छिपा होता है। कलाकार ईंटों, धूल, कागज और स्याही के उपयोग से विशाल लौकिक और ऐतिहासिक पैमाने तक पहुँच सकता है।



M. Pravat | Elevation 1 | Fired Brick, Cut Slate, Stone Dust, Metal | 60H x 60W x 3D in Image source <https://www.stirworld.com/inspire-people-artist-m-pravat-responds-to-his-immediate-environment-and-material-to-create-art>



M Pravat Granular structure 1 Fired bricks, slate marble, metal frame and stand 71×51×3in
Image source <https://www.artvilleacademy.com/single-post/artist-of-the-day-m-pravat>

निष्कर्ष :

ईंट को आज भारत के कई कलाकारों ने अपनी अभिव्यक्ति के माध्यम के रूप में चुना है जैसा कि मदनलाल, एम. प्रवात और बृजेश सिंह की मूर्तिशिल्प में देखा जा रहा है। जिस अनुपात में प्राचीन काल में ईंटों का प्रयोग मूर्ति शिल्पो के लिए किया गया कमोबेस आज भी ऐसे ही देखा जा सकता है। ईंट को मूर्तिकला में भाव अभिव्यक्ति के लिए सशक्त माध्यम के रूप में प्रयोग किए हैं। इस माध्यम की प्रासंगिकता आज भी कायम है। मूर्तिकला में प्रयोग किए जाने वाले सामग्री कई तरह से अपनी भूमिका अदा करती है जैसा कि उसका रंग, पोत, आकार आदि। माध्यम वस्तुतः मूर्तिशिल्प का हिस्सा है। इसे मूर्ति शिल्पों के बनावट से आकर मिलता है। बृजेश सिंह जिन ईंटों का प्रयोग किए हैं वह किसी इमारत से प्राप्त हुआ। इन्होंने ईंट की पहचान को बरकरार रखा है लेकिन मदनलाल ने अपनी कलाकृतियों में ईंट को पत्थर की भांति तराशा है जहाँ ईंट की स्वरूप विलीन हो गया है। इसके साथ ही माध्यम में एक वैचारीक पहलू का समावेश भी हम देखते हैं, ईंट को

अपने कला का माध्यम चुनकर अपने एक निश्चित भाव को सदैव उस ईंट में प्रकट करने का प्रयास करते हैं।

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Ivory Carving of Assam

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Abstract :

Ivory carving in Assam, India, represents a rich cultural tradition deeply rooted in the region's history and craftsmanship. Known for its intricate designs and skilled artistry, Assamese ivory carving spans centuries, blending influences from Hindu, Buddhist, and indigenous Assamese cultures. This craft has evolved from its ancient origins as a religious art form to encompass decorative and utilitarian objects, reflecting both aesthetic beauty and functional elegance. Despite challenges posed by conservation regulations and changing societal values, contemporary artisans continue to innovate within traditional frameworks, preserving this unique heritage while adapting to modern sensibilities. This abstract explores the historical significance, artistic techniques, and ongoing cultural relevance of ivory carving in Assam, highlighting its enduring contribution to India's diverse artistic landscape.

Keyword :

Ivory, Assam, Craftsmanship, skill, handicrafts etc.

Introduction :

In the early days, when people began to cultivate and settle down, art was created. However, in the beginning it was some practical items made as needed. Later, in addition to daily necessities, these items were manufactured to attract attention and gain mental satisfaction. These manufacturing activities were later named as cottage industries, crafts or handicrafts. These industries were created in rural areas. Assam has always been advanced in the field of arts. There are many different types of handicrafts and cottage industries

in Assam. Handicrafts are made from naturally occurring bamboo, cane, clay, yarn etc. In Assam. These handicrafts are influenced by various geographical, social and cultural factors of Assam. Handicrafts also carry the traditions and beliefs of a society. Notable handicrafts of Assam include weaving, pottery, bamboo and cane handicrafts, ivory handicrafts etc. In ancient times, the ivory industry was popular in Assam. There are many ivory products mentioned in the pages of history. Ivory industry has been in use in Assam since before the Ahom era. However, it is

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ISSN : 2349-137X

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also true that this type of art was particularly popular during the Ahom era They were developed. This is attributed to the ease of availability of elephants in Assam. Ivory craftsmen were able to practice their art without worrying, especially during the Ahom period, under the patronage of the kings. In those days, kings had elephant stables. In addition, most noble families raised elephants to show their prestige. Naturally, elephants are widespread in Assam. Therefore, it can be said that many such factors played a role in the development of ivory industry in Assam.

History of the Ivory Industry in India :

The history of handicrafts in India is about five thousand years old. The idea of the date of the Indus civilization came from the handicrafts excavated by Mohenjodaro. Since the history of the Indus Valley is estimated to be around 3000 BC to 1700 BC, the history of handicrafts in India is also said to be five years old. Similarly, various handicrafts are mentioned in the literature of the Vedic period. However, ancient Vedic literature indicates that I elephants were prevalent in India. Consequently, it can be said that the ivory industry expanded throughout India. Indian art gained a new dimension, among other things to Ivory industry based on paintings, sculptures and ornaments. The ivory paintings, especially in Jaipur and Udaipur, have their own distinct identity. It spread to Bihar, Assam, Kerala, Rooper, Takshashila and other locations in India. Ivory miniature paintings gain popularity, particularly in Delhi, Udaipur and Jaipur.

History of Ivory Industry in Assam :

Art and craft are part of material culture. In place of reality material culture

is contained arts and crafts, fine arts, architecture, cuisine or cooking etc. which are rich in traditions and conservative heritage prevalent in society. Ivory is one of the most popular industries in Assam. The ivory industry of Assam has been famous folk art and craft industry since the time of the Mahabharata. One of the gifts sent by Bhagadatta to Yudhishthira was an ivory tusk sword. Harshavardhana received ivory earrings and elephant pearls as gifts from King Bhaskarvarma. In Banabhatta's Harsacarita it is mentioned that these gifts were made by the ivory artisan of Kamrupa. It says "...rings of hippopotamus ivory, encrusted with rows of huge pearls from the brows of elephants"¹ Ivory rings, handmade fans, pots, sword-sharp edges, and blade cutting edges were particularly popular during the Ahom period. This industry thrives due to the requirements of country craftsmanship and individuals. As a sign of alliance, Swargadeo Jayadhwaj Singha also sent many gifts to Mughal Nawab along with ivory plates and comb (kakai). Numerous ancient books also make mention of elephants and ivory art and crafts. For example, in 10th Skanda of the Bhagavad Geeta, it is mentioned that, after killing Naraka, Krishna sends huge amount of elephant from Prakajyotipur to Dwarka.² In addition, elephants of Assam mentioned in the Hastividya, Raghuvamsham and other works. King Bhagadatta of Kamarupa fought for the Kauravas with a massive elephants army even during the Battle of Kurukshetra. One of Assam's most renowned endeavours is the ivory business. Assam has four ivory manufacturing sites, three in Kamrup and one in Sivasagar³. In the 1891 census book Monograph on Ivory Carving, mentions

about a man from Jorhat, named Fiznoor who made ivory. Moreover, Sylhet also had an ivory specialized site. Now a days in Assam whenever we discuss about ivory craft the only name that comes to over mind is Barpeta, but here also the ivory trade is threatened or gone. “The ivory industry was very developed in Assam during the reign of Ahom kingdom. During this era the pottery, wood and ivory craft works were practised under two officers named Khanikar Phukan and Khanikar Barua.”⁴ In this era, ivory artisans referred to as Baktar Khanikar (Ivory sculptor). The Ahom kings created a baab (job or post) for them. This chapter depicts the status and significance of the ivory industry at that time. The Baktar Khanikar (Ivory Sculptor) got royal patronage for their livelihood at that time. The kings gave them free land, cattle, and goats. As a result, care was taken to ensure that the ivory artisans concentrated on the ivory industry. At that time the artisans followed Hinduism and Islam religions. Monograph on Ivory Carving of Assam mentions a Muslim artisan named Fiznoor of Jorhat. He was appointed as Baktar Khanikar by the Ahom king for his special knowledge of the ivory sculpture. The book also refers that he was conferring of the title of Oja (A special acknowledgement) by the Ahom king. At that time, Sylhet was famous for specialized ivory matchboxes and the artisans of Jorhat made caps, forks and back scrapers. They also commonly made small boxes, paper cutters, fans, knife blades, boxing balls, umbrellas, necklaces, and animal figurines. After the end of the Ahom rule, these artisans were also in the same position as the industry, which was also deplorable. Later they had to work in

a various occupations including agriculture, brass industry, carpentry and goldsmithing. Later, only Barpeta survived as a centre of ivory industry under government support. Which is currently near death for various reasons.

Barpeta district in Assam, India, is renowned for its intricate craftsmanship and traditional artistry. Artisans in Barpeta specialize in creating delicate designs on ivory, often depicting religious motifs, mythological figures, and local fauna. This art form not only showcases skilled craftsmanship but also reflects the cultural heritage and traditions of the region. However, it's important to note that due to concerns over wildlife conservation and the protection of endangered species, the trade and use of ivory are strictly regulated globally. Therefore, any discussion of ivory carving should be approached with sensitivity to these environmental considerations. “In the early part of 19th century, Atmaram Das, an inhabitant of Barpeta started the business of making articles out of ivory in systematic manner”.⁵ He was a devotee of Barpeta satra. He used to bring massages from Barpeta satra to other satras of upper Assam. And vice-versa. So, he got a chance to learn the ivory carving in the Shivasagar area. Then he came Barpeta and started practising there. That is how Barpeta becomes the centre of ivory industry. Later, Radhanath Das learned the art of ivory carving from him and try to keep the industry alive. Then his son Jagannath Das devoted himself to Ivory art and established the Radhakant Das Ivory House in 1925 at Galiahati, Barpeta.⁶ “Radha Nath who was awarded certificate of Excellence at Shillong in the trade fair organized by Assam home industries.”⁷ “Radha Nath

Das awarded with a silver medal by British government on Dhuburi Industrial and Agriculture Exhibition, held in Dhuburi in 1910.”⁸ Under his guidance Tikendra Nath Bayan, Rohini Das, Badan Das, Bamdev Mishra, kamal Chandra Bayan, Bhagawan Das and several fellows learn the ivory craft. Bhagawan Das established an industry named “Assam Ivory Works” in 1927. But after independence government stoped ivory supply. That’s why above mentioned industry was closed. “As an acknowledgement Bhagwan Das received a certificate from independent India’s prime minister Jawaharlal Nehru.”⁹ Like this various ivory industry grew in Barpeta named “New Ivory Works” 1950 by Narahari Pathak, “Nirupama Ivory works” by Manamohan Das in 1951, “Bhagawati Ivory and Wood Carving Works” by Tikendra Nath Bayan in 1969 and many others. But now all these industries are extinct for various reasons. The process of disappearance of the ivory industry from Assam did not happen overnight. This process is slowly occurring for various reasons. It includes :

1. The ivory industry has come to a standstill due to various guidelines issued by the government in the field of wildlife conservation and the government stopping the supply of elephants for various reasons.
2. In ancient times, many wealthy families raised elephants and the demand for ivory was met by the craftsmen at that time. Currently, the supply of ivory is decreasing due to the lack of private rearing of elephants.
3. There is also a lack of timely and proper training in the techniques of this art

and craft can be said that a suicide occurred.

4. There is also a lack of unity among the artists involved in this industry There was no solution.
5. Lack of unity among ivory artisans.
6. Lack of demand due to rising prices.

Ivory industry manufacturing process :

The necessities of the material that will be made direct the underlying assortment or determination of Ivory. Before being cut and moulded, the Ivory is bubbled in milk and water in a few places. In Manipur, ivory is dried in the wake of being sliced to a specific size. Because it is long and sharp at the front, the ivory is hollow at the base Whole in the front. Fans, clips, small boxes, guru asanas, kharams and different things can be produced using the hollow part. In fact, the hollow part is cut into small pieces and glued together. The size is determined. The whole part of the ivory is used to make necklaces, rings, idols of gods and goddesses and animals, birds and different items. The entire part is cut to the required size first. They are then cut into pots or packaged. The icons’ appendages are cut in small pieces. “In addition to sanding paper, there are references to the use of “Pithiya” fish bark to finalize or soften the materials.”¹⁰ In Manipur, a wild leaf called “Heitman” was used as an alternative to sanding paper.

There are references to the process of straightening the crooked teeth of elephants by applying a paste of manure and soaking them in a fire. The book “Ivory Works in India Through Ages” discusses the trade of ivory plates in Assam. It established that Sylhet was the centre

of it. "Ivory was inserted and cooked inside a raw garlic and lifted like a cane thread, and the Assamese artists used the thread to make ivory boards."¹¹

Tools used in the ivory industry :

In fact, the tools used to make woodwork are used. For example, knives, bottles, needles, small and large thieves, knives, forks, nails, pieces of wood, series, buffs, glue, hydrogen peroxide. The ivory industry developed using such indigenous equipment.

Ivory products :

1. Ivory art or carving
2. Necklaces and small ornaments
3. Minor work of ivory in other materials
4. Medicinal formulation

1. Ivory Art or Carving :

Ivory craftsmen made many artistic objects. These include various animals, fans, flowers, tables, seats, etc. There are also ivory Guru Asanas made by Assamese artists. There are many different types of characters in the film, but the most important one is the character of Shailendra Nath Das of Galia Hati, Barpeta. These items were made in the nineteenth century.

2. Necklaces and small ornaments :

There are many examples of ivory earrings and rings sent as gifts during the Ahom period. In addition, the handworn earrings, one of the main traditional ornaments of Assam, were made of ivory.

3. Minor work of ivory in other materials :

Some items were carved with ivory to give them special value. For example,

the blade of a knife, the hilt or blade of a sword. In ancient times, ivory is also said to have been used on the sharp end of a bow and arrow.

4. Medicinal causes :

Ivory is believed to have medicinal properties.

Folk beliefs about ivory in Assam :

There are various folk beliefs about ivory in the people of Assam. Below are some of them

1. It is believed that wearing ivory pieces or jewellery paves the way for a person's progress.
2. That wearing ivory on the body can avoid unnecessary danger. There is a prevalent belief in Assamese society.
3. In some areas, it is believed that wearing ivory causes "white disease". People in the area avoid contact with ivory.

Conclusion :

In conclusion, only government sponsorship can save the ivory industry of Barpeta, a heritage of Assam, which is on the verge of extinction due to various reasons brought about by changing times. Last generation artists Shailendra Nath Das and Tikendra Nath Bayon agreed that if the government helps them, they will resume ivory work with new enthusiasm. They can pass on this art to the new generation. Otherwise, the ivory industry will disappear from the soil of Assam forever.

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Exploring Cultural Significance : The Architectural Grandeur and Artistic Legacy of the Brihadeeswarar Temple in South India

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Abstract :

The Brihadeeswarar Temple's architectural grandeur is exemplified by its towering vimana (temple tower), which soars to a height of 66 meters, showcasing the advanced engineering skills of the Chola dynasty. The intricate carvings and monumental scale of the temple reflect the artistic brilliance and grand vision of its creators. This research paper explores the architectural grandeur and creative legacy of the Brihadeeswarar Temple in South India through the lens of cultural heritage theory, specifically emphasizing its depiction and significance in literature. The Brihadeeswarar Temple, a prime example of Chola architecture, demonstrates the remarkable engineering skill and visionary thinking of the Chola dynasty. This study highlights the cultural and artistic significance of the temple through an analysis of its intricate architectural features, elaborate sculptures, and historical context. Furthermore, it examines the portrayal and remembrance of these elements in various literary works, offering insightful viewpoints on the cultural heritage of South India. The intersection of architecture and literature provides a unique perspective to understand the enduring impact of the temple on both historical investigation and artistic portrayal, underlining its importance as a fundamental component of the cultural heritage of South India.

Keywords:

Brihadeeswarar Temple, Chola Architecture, Cultural Heritage Theory, South Indian Temples, Temple Literature.

Introduction :

The Brihadeeswarar Temple, also known as the Big Temple, stands as a testament to the remarkable artistic and architectural achievements of South India's cultural heritage. This towering Dravidian-style

temple, located in Thanjavur, Tamil Nadu, has captivated scholars and visitors alike, serving as a profound symbol of the region's cultural identity and religious devotion. This research paper aims to delve into the architectural grandeur and artistic legacy

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)
UGC CARE - Listed Journal

of the Brihadeeswarar Temple, exploring its significance as a cultural and historical landmark. Temples in South India have long been recognized as central hubs, not only for religious practices but also for political legitimacy, economic institutions, and social structures (Rajagopal, 2020). The Brihadeeswarar Temple, commissioned by the Chola ruler Raja Raja I in the 11th century, is a prime example of this multifaceted significance (Ronald et al., 2018). As one of the largest and most architecturally impressive Hindu temples in the world, the Brihadeeswarar Temple has been a subject of fascination for researchers and enthusiasts, seeking to unravel its cultural, historical, and architectural legacy. The primary objectives of this study are to: Explore the architectural grandeur and artistic legacy of the Brihadeeswarar Temple, delving into its historical significance and cultural impact on the region. Investigate the temple's role in shaping the socio-cultural landscape of South India, particularly in the context of patronage, power, and identity. The Brihadeeswarar Temple, also known as the Rajarajeswaram, is a colossal Shiva temple located in Thanjavur, Tamil Nadu. Commissioned by the Chola ruler Raja Raja I in the 11th century, the temple stands as a remarkable feat of engineering and artistic expression. (Veluthat, 2017) The temple's towering vimana, or the main sanctum, rises to a height of 216 feet, making it one of the tallest temple towers in the world. The temple complex is adorned with intricate carvings, sculptures, and frescoes that showcase the exceptional craftsmanship of South Indian artists. The existing scholarly literature on the Brihadeeswarar Temple provides a rich and multifaceted understanding of its architectural and

cultural significance. Researchers have explored the temple's role in shaping the sacred geography of Tamil Shaivism, analyzing the temple's symbolism and its integration with the regional religious landscape. (Talbot, 1991) Additionally, studies have examined the temple's patronage and its relationship with the Chola dynasty, highlighting the temple's function as a political and economic hub. (Kaimal, 1996) (Talbot, 1991) This study employs a multidisciplinary approach, drawing from various fields, including art history, architecture, religious studies and historical analysis.

Architectural Grandeur :

The Brihadeeswarar Temple's architectural grandeur is a testament to the engineering prowess and artistic vision of its Chola builders. The temple's towering vimana, or main sanctum, rises to a height of 216 feet, making it one of the tallest temple towers in the world. (Ronald et al., 2018) The temple's design follows the Dravidian style, characterized by the stepwise progression of its pyramidal roof, and the intricate carvings and sculptures adorning its walls and gopurams (gateway towers). (Ronald et al., 2018) One of the most remarkable features of the temple is the massive single-rock Shiva lingam, weighing an estimated 80 tons, which forms the centerpiece of the main sanctum. (Ráz, 1834) (Ronald et al., 2018) The temple's courtyard is surrounded by a series of smaller shrines, each showcasing the exceptional craftsmanship of South Indian artisans. The Brihadeeswarar Temple, commissioned by the Chola king Rajaraja I in the 11th century, is a colossal Hindu temple dedicated to Lord Shiva that stands as a testament to the architectural

proWess of the Chola dynasty. At the heart of the temple's architectural grandeur is its massive granite vimana, or tower, which rises to a staggering height of 216 feet, making it one of the tallest temples in India. (Ronald et al., 2018) The temple's architectural design reflects the evolving Dravidian style, which was characterized by a series of horizontal mouldings and a derivative form of the Buddhist vihara. (Ronald et al., 2018) These design elements, which can be traced back to the earlier Pallava and Chalukya temple-building traditions, showcase the continuous evolution and adaptation of the Dravidian style, as it incorporated diverse cultural influences over the centuries. The Brihadeeswarar Temple's layout, with its concentric enclosures and elaborate gateways, further exemplifies the hierarchical and symbolic nature of South Indian temple architecture. The temple's various spatial zones, ranging from the innermost sanctum to the outermost courtyards, create a sense of progression and heighten the devotee's experience as they move through the sacred space. The temple's architectural features, such as the intricate carvings and sculptures that adorn its walls and corridors, are a testament to the technical mastery and artistic genius of the Chola builders and artisans. These decorative elements, which depict scenes from Hindu mythology and the lives of the Chola rulers, not only enhance the temple's visual splendor but also imbue it with deeper cultural and religious significance. The colossal scale, technical sophistication, and artistic embellishments of the Brihadeeswarar Temple have rightfully earned it a reputation as one of the most impressive and influential examples of Dravidian architecture in South India. (Talbot, 1991)

Artistic Legacy :

The Brihadeeswarar Temple's artistic legacy is equally impressive, with a rich tapestry of sculptures, frescoes and intricate carvings that showcase the sophistication of South Indian artistic traditions. The temple's walls and pillars are adorned with intricate bas-relief sculptures, depicting scenes from Hindu epics, mythological narratives, and the daily life of the Chola-era society. (Talbot, 1991) The temple's inner sanctum, known as the Periya Nayaki Amman Shrine, is particularly renowned for its exquisite frescoes, which are among the oldest surviving examples of South Indian mural paintings. These vibrant paintings, depicting scenes from the lives of the Chola rulers and their court, offer a rare glimpse into the cultural and political landscape of the era. The Brihadeeswarar Temple is renowned for its exceptional artistic legacy, which has endured as a testament to the technical mastery and creative genius of Chola-era artisans. The temple's walls, corridors and sculptural elements are adorned with intricate carvings and sculptures that depict scenes from Hindu mythology, as well as the life and deeds of the Chola rulers who commissioned the temple. One of the most notable artistic achievements of the Brihadeeswarar Temple is its extensive collection of bronze sculptures, including the renowned Nataraja icon, which are considered among the finest examples of Chola-era metal casting and artistic expression. (Dehejia, 1990) These bronzes, which were created using the highly sophisticated lost-wax casting technique, showcase the artisans' mastery of the medium and their ability to imbue their creations with a sense of dynamism and spiritual

power. In addition to the temple's impressive sculptural elements, the walls and corridors are adorned with exquisite carvings that reveal the depth and complexity of the Chola artistic tradition. These carvings, which depict a wide range of religious and secular themes, reflect the Cholas' deep engagement with Hindu mythology and their desire to commemorate the dynasty's political and cultural achievements. (Dehejia, 1990). The artistic legacy of the Brihadeeswarar Temple extends beyond its physical boundaries, as the temple has also been a source of inspiration for numerous literary works and artistic representations throughout South India. The temple's architectural grandeur, cultural significance, and enduring artistic influence have made it a beloved and revered symbol of the region's rich cultural heritage.

Cultural Significance :

The Brihadeeswarar Temple's cultural significance extends far beyond its architectural and artistic merits. As a prominent center of Shaivite worship, the temple has played a crucial role in shaping the religious and cultural identity of the region. (Rajagopal, 2020) The temple's association with the Chola dynasty further underscores its significance as a symbol of political power and legitimacy, reflecting the intricate relationship between religion, state, and identity in medieval South India. (Talbot, 1991) The temple's enduring legacy is also evident in its continued relevance and reverence among the local community. As a hub of cultural and religious activities, the temple continues to attract pilgrims and visitors from across the region, who come to participate in the vibrant festivals

and rituals that celebrate its sacred heritage. (Rajagopal, 2020) The Brihadeeswarar Temple's significance extends far beyond its architectural and artistic merits, as it has played a crucial role in shaping the cultural and literary traditions of South India. As a prominent religious and social hub, the temple has served as a focal point for the region's cultural and intellectual life, attracting pilgrims, scholars and artists from across the subcontinent. (Talbot, 1991) The temple's cultural legacy is further reinforced by its enduring presence in South Indian literature and poetry, with many celebrated writers and poets drawing inspiration from its grandeur and spiritual resonance. The temple's rich history and cultural symbolism have also made it a central figure in the region's collective memory, with its image and iconography being widely recognized and revered by the local population. Moreover, the Brihadeeswarar Temple has played a crucial role in shaping the social and political fabric of South India, serving as a hub for economic and administrative activities, as well as a center of religious and cultural identity. The temple's ability to integrate diverse communities into a shared space of worship and its role in redistributing resources and patronage have further cemented its status as a vital institution in the region's social and political history. In addition to its religious and cultural significance, the Brihadeeswarar Temple has also been recognized for its historical and archaeological importance, with numerous inscriptions and records housed within its walls that provide valuable insights into the Chola dynasty's political, economic, and social structures.

Conclusion :

The Brihadeeswarar Temple in Thanjavur stands as a remarkable testament to the architectural grandeur, artistic legacy, and cultural significance of South India's rich heritage. Its towering vimana, intricate carvings, and exquisite frescoes exemplify the exceptional craftsmanship and engineering prowess of the Chola builders, while its enduring role as a prominent center of Shaivite worship and cultural identity underscores its profound impact on the region's cultural landscape. This study has provided a comprehensive exploration of the temple's multifaceted significance, drawing from a diverse range of scholarly sources and firsthand fieldwork to shed light on the temple's enduring legacy.

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Ragamala Paintings : A Confluence of Music, Poetry and Imagery

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Abstract :

Ragamala paintings, a mesmerizing form of Indian art, epitomize the harmonious blend of music, poetry, and visual imagery. Recognized as a distinct genre in the 15th century, these paintings have deep historical roots, dating back to ancient treatises such as the Brihaddeshi. This research explores the rich heritage of Ragamala paintings, including their historical origins, thematic elements, and the unique interconnections Ragas, seasons, times of the day, and emotional expressions. By examining specific examples of Ragamala paintings, this paper highlights their role in celebrating the intricate relationship between music, poetry, and visual art in Indian culture.

Key Words

Raga, Ragini, Ragamala, Miniature Painting, Season

Introduction :

Ragamala paintings are a unique and significant genre within Indian miniature painting, deeply rooted in the cultural and artistic traditions of medieval India. The term “Ragamala” translates to “Garland of Ragas,” indicating a series of visual and musical compositions that intricately interweave art, poetry, and classical music. These paintings are not merely visual representations but are rich with symbolic and narrative content, illustrating the extensive relationship between music and visual arts in Indian culture.

The historical journey of Ragamala paintings begins with ancient texts such

as the Brihaddeshi and extends through later works like the Sangeet Makrand. The Brihaddeshi, attributed to Matanga Muni (5th-7th centuries), provided early descriptions of ragas as emotional and musical compositions. The concept of Ragadhyana or Meditation upon Ragas, was introduced in these texts, linking each raga to a specific deity and emotional state.

In the 13th century, the treatise Sangeet Ratnakar by Sharngadeva further elaborated on these connections, associating ragas with deities and expanding their emotional and seasonal associations. Visual representations of ragas first appeared in manuscripts like the Kalpasutra (1475)

attributed by Acharya Bhadrabhabhu, marking the earliest known series of Ragamala paintings. These works depicted ragas based on their dhyanas (meditative verses), solidifying the interplay between music, emotion, and visual art.

The origins of Ragamala paintings can be traced back to Rajasthan, and they gained prominence across various Indian painting schools starting from the 16th and 17th centuries. These schools include:

- **Pahari Ragamala :** Pahari painting, derived from the Hindi word “pahar” meaning mountain, refers to a distinctive style of Indian miniature painting that emerged from the lower Himalayan hill kingdoms of North India and the plains of Punjab between the early 17th and mid-19th centuries. This style includes notable schools from Basohli, Mankot, Nurpur, Chamba, Kangra, Guler, Mandi, and Garhwal. A prominent figure in Pahari painting, Nainsukh, was an influential master of the mid-18th century, with his family continuing his artistic legacy for two subsequent generations. The central theme often revolves around the eternal love of the Hindu deities Radha and Krishna. Pahari miniatures are distinguished by their lyricism, spontaneous rhythm, softness, intricate details and profound depiction of human emotions and physical features. The Pahari School thrived from the 17th to the 19th centuries, spanning from Jammu to Garhwal in sub-Himalayan India, including Himachal Pradesh. Various regions developed unique variations within the Pahari genre; Basohli in Jammu and Kashmir produced bold and intense paintings, while Kangra
- **Rajasthan or Rajput Ragamala:** Rajput painting, flourishing from the late 16th to mid-19th centuries, emerged in the regional Hindu courts during the Mughal era and is divided into Rajasthan and Pahari styles, reflecting a common Rajput culture despite geographical distance. Ananda Coomaraswamy first termed ‘Rajput painting’ in 1916, noting its evolution from Hindu painting under Mughal influence while retaining traditional elements. Ranging from traditional bright colors and abstract forms (e.g., Mewar and Basohli) to Mughal-influenced refinement and cooler palettes (e.g., Bikaner and Kangra), Rajput painting emphasized universal themes over individualism. By the 17th century, Mughal painting dominated, but Rajput painting gained prominence in the 18th century, declining in the 19th century due to political weakening and the rise of Western art and photography. Patronized by

rulers, nobility, and merchants, Rajput paintings covered religious, courtly, historical, and personal themes, often including literary and poetic verses for narrative depth. Pre-Mughal influences included Jain, Hindu, and Muslim traditions, with Jain paintings featuring limited colours and angular figures, and Hindu paintings like the Bhagavata Purana emphasizing types over individuals. Mughal painting began with Humayun's Iranian painters, evolving under Akbar with the dynamic Hamzanama manuscript and further naturalism under Jahangir, focusing on individual characters. Shah Jahan's reign shifted to symbolic imagery and imperial decorum, while Aurangzeb's disinterest led to a decline, with later emperors' attempts at revival resulting in a blend with broader Indian art traditions.

- **Deccan Ragamala:** Deccan painting, a form of Indian miniature art, flourished in the Deccan region during the late 16th and 17th centuries, with a notable resurgence in the 18th century, particularly in Hyderabad. This artistic tradition thrived in the various Muslim capitals of the Deccan sultanates, including Bijapur, Golconda, Ahmednagar, Bidar, and Berar, following the dissolution of the Bahmani Sultanate by 1520.

Compared to contemporaneous Mughal painting evolving in the north, Deccani art distinguished itself through its vibrant color palettes, intricate compositions, and mystical themes. While Mughal paintings aimed for realism, often depicting court scenes and historical events, Deccani artists embarked

on an "inward journey," exploring mystical and fantastical realms.

The early period of Deccani painting, up to around 1600, showcased exceptional craftsmanship and artistic expression. Surviving examples include illustrations from manuscripts like the *Tarif-i-Hussain Shahi*, offering insights into the courtly life and historical narratives of the Deccan sultanates. Notable works from this period also include the *Nujum-ul-Ulum*, an astronomical and astrological encyclopedia richly illustrated in Bijapur around 1570-71.

Ragamala paintings, a distinctive feature of Deccani art, depicted various musical forms known as ragas, evoking their moods through visual imagery. These paintings, with their intricate detailing and emotive qualities, were likely commissioned by Hindu patrons and contributed to the cultural exchange between Hindu and Muslim communities in the Deccan.

The Deccan Sultanates each developed their unique schools of painting. The Bijapur School, for instance, flourished under the patronage of rulers like Ibrahim Adil Shah I and Ibrahim II, blending Persian influences with local Hindu traditions. Characterized by curved figures, opulent settings and rich jewellery, Bijapur paintings exuded a distinct baroque elegance.

In contrast, the Golconda school embraced a heterogeneous style, influenced by Persian, Mughal, and Ottoman miniatures. Despite the destruction of royal collections during

Mughal conquests, Golconda paintings maintained a unique vibrancy, often featuring dense compositions and pulsating vitality reminiscent of Indian classical dance forms.

- **Mughal Ragamala:** Mughal painting, originating from the Mughal Empire in South Asia, emerged from Persian miniature art but evolved uniquely with a focus on realism and secular themes. It depicted court life, wildlife, hunting scenes, and portraits with intricate detail. Unlike earlier Hindu and Jain traditions, Mughal painting was predominantly secular, although religious figures were occasionally portrayed. It spread to other Indian courts, blending Persian and indigenous Indian elements and styles. The style was characterized by richly decorated borders, realistic portrayals of subjects, and meticulous attention to detail.

Artists in the Mughal atelier transmitted knowledge primarily through familial and apprenticeship relationships, often working together on joint manuscript productions. Senior artists typically outlined illustrations, while junior artists applied colors, especially for background areas. Despite the prolific output, specific artist attribution is often challenging.

Mughal painting stands as a significant cultural legacy of the Indian subcontinent, showcasing the empire's patronage of the arts and its synthesis of diverse artistic influences. Through its exquisite portrayal of diverse subjects and meticulous craftsmanship, Mughal painting continues to captivate audiences worldwide, offering insights into the

vibrant artistic traditions of South Asia during the 16th to 18th centuries.

Each Ragamala painting is a sophisticated synthesis of various artistic elements. At the core, each painting personifies a specific raga, which is a musical mode or a melodic framework used in Indian classical music. These personifications are achieved through:

- **Colour :** Each raga is associated with a particular colour that reflects its mood and emotional essence.
- **Mood (Bhava) :** The emotional tone or sentiment (rasa) of the raga is depicted through the expressions and settings in the painting.
- **Poetic Verse :** Accompanying each painting is a verse that often narrates a love story or a scene involving a hero (nayaka) and heroine (nayika). These verses enhance the narrative quality of the paintings.
- **Season and Time :** Each raga is traditionally linked to a specific season and time of day or night, which is reflected in the visual elements of the painting. This connection underscores the cyclical nature of time and the rhythms of nature in Indian aesthetics.
- **Hindu Deities:** Many ragas are associated with particular deities, and these divine figures are often depicted in the paintings. For instance, Bhairava and Bhairavi are connected to Shiva, while Sri is linked to Devi.

The Symbiosis of Music and Art in Ragamala Paintings :

The interrelationship between music and visual arts in Ragamala paintings is profound and multifaceted, serving as a

testament to the rich cultural heritage of India. These paintings not only visually depict the melodic essence of ragas but also evoke the emotive depth and narrative intricacies inherent in classical Indian music. Through the meticulous selection of colors, settings, and expressions, Ragamala paintings create a sensory experience that resonates with the auditory qualities of the ragas they represent. Just as a musician imbues a raga with emotion and narrative through subtle variations in tone and rhythm, artists of Ragamala paintings infuse their creations with the essence of each raga, capturing its mood, season, and divine associations with remarkable finesse. In essence, Ragamala paintings serve as a harmonious convergence of music and visual art, inviting viewers to immerse themselves in the transcendent realm of Indian classical aesthetics where sound and sight intertwine seamlessly to evoke a symphony of emotions. Here are some examples of the iconography of ragamala.

Raga Bhairav :

Bhairav Raga is often associated with the morning and has a serious, devotional mood. Bhairavi, one of its wives, is also a morning raga but with a more serene and devotional flavor. The other wives, such as Bilawali and Punyaki, contribute their unique emotions and timings to the overarching character of Bhairav. The sons, like Pancham and Lalit, further diversify the melodic and emotional scope of this family.

Raga Bhairav is associated with Shiva. While the raga can be sung during any season, it has special significance during the monsoons. Interestingly, it is also usually the beginning piece at any



Indian classical music concert. Some people even consider Raga Bhairav to be a refined version of the folk music of Bhirva tribals. This Raga is associated with a “purifying experience” – perhaps this is why this painting depicting the raga shows Shiva with his female partner, who is applying sandalwood onto his body.¹

Raga Shree :

Sri Raga is typically performed in the late afternoon or early evening and exudes a majestic and devotional mood. Its raginis, like Bairavi and Asavari, add distinct emotional colors, ranging from the calmness of devotion to the intensity of longing. The sons, such as Salu and Gaund, expand the raga’s expressive capacity.

Ragamala Shree is a raga that embraces the essence of an evening melody, creating an atmosphere of joy, serenity and at times, a touch of wistfulness. This musical composition is often linked to the autumn season and the time of harvest.²Ragamala



Shree paints a musical portrait of an evening performance, where Sage Narada and Tumburu (the grandson of Brahma) come together to provide melodic entertainment to a royal audience.

Raga Deepak :

Deepak Raga is associated with fire and light, traditionally played in the evening. Its wives, such as Kachheli and Todi, bring variations that capture different shades of passion and devotion. The sons, including Kaalanka and Kamal, further diversify the emotional palette of the Deepak family.

Deepak Raga is crafted to invoke the essence of intimacy shared between two lovers. In this painting, this intimate encounter unfolds within the opulent setting of a palace. A monarch is seated beneath a sheltered terrace, facing his beloved consort who graciously presents him with a golden dish of food. The regal stature of the king is accentuated by his sumptuous attire and the presence of an attendant behind him, who dignifies his status by holding a peacock feather fan, a



symbol of royalty. A gathering of musicians can be seen on the far left.³ Legend has it that during the reign of the Mughal emperor Akbar (r. 1556-1605), one of his musicians, against his own instincts, was compelled to perform this raga and inadvertently started a palace fire. Consequently, depictions of this raga often incorporate elements related to fire. In this particular painting, a solitary candelabrum stands behind the consort, subtly alluding to this fiery association. This artwork belongs to the Rajput Style and is attributed to the Mewar School.

Raga Hindola :

Hindol Raga is often played in the early morning and conveys a mood of devotion and joy. The raginis, like Telangi and Basanti, introduce seasonal and temporal variations, reflecting moods ranging from the exuberance of spring to the tranquility of devotion. The sons, such as Surmanand and Bhasker, enrich the raga's expressive potential.

The term "Hindola," which translates to "swing," is embodied in this painting



as a celebration of spring's melodies. It portrays a couple sways together on a swing suspended from the branches of a mango tree. Attendants spray them with colored water scented with saffron, which the nayika playfully tries to dodge. Music fills the air, with an ektara played by a third attendant and the chirping of birds against a golden sky. In the foreground, a water-course features a fountain. The Sanskrit verse above, though its source is unidentified, celebrates the joys of springtime, referencing the newly sprouted branches of the mango tree and the delight of playing water sports.⁴

Raga Malkauns :

Malkaus Raga is a midnight raga known for its deep, meditative, and majestic mood. The wives, including Gaundkari and Devagandhari, add to the richness of the Malkaus family by introducing variations suitable for different times and emotions. The sons, such as Maru and Chand, further expand the

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raga's versatility and emotional depth. On the right upper side of the painting Raga Malkauns is shown standing and playing flute in front of the pavilion. Instead of a young handsome prince, Raga Malkaunsa is portrayed with dark complexion. Similar to Lord Krishna in his usual yellow costume or the pitambara. On the left, Ragini Gunakali, wife of Malkaunsa, is standing with a fan and a garland of jewels. In the centre of the painting, a farmer is raising water from a well.⁵

Raga Megh :

Megh Raga is associated with the monsoon season and evokes the mood of rain and longing. Its wives, including Sorath and Asa, bring a variety of emotional tones that complement the monsoon atmosphere. The sons, like Biradhar and Kedara, contribute further to the raga's rich and varied expression.

The Raga Megh, as implied by its name, is associated with thick, dark clouds and accompanied by lightning. Indian

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masters have portrayed the essence of Raga Megh by linking it to human experiences. At times, it is depicted as the joyous arrival of rain from melting clouds, while other times it is welcomed through singing, dancing and musical instruments. Occasionally, it is personified into a divine form. Typically, Ragamala paintings capture the human realm in a way that resonates with the spirit of the depicted Raga, while also incorporating elements of nature and its surroundings that align with the characteristics of that Raga.

In this particular artwork, Raga Megh is portrayed by Krishna and Radha reveling in the season's first rain shower. They are accompanied by Gopis, who enhance the celebration through dance and musical performances. The joyful atmosphere resonates with everyone around, as cranes soar through the sky against the backdrop of stormy clouds and a flash of lightning.⁶

Conclusion :

Ragamala paintings stand as a captivating testament to the rich artistic

heritage of India, where the worlds of music, poetry and visual art seamlessly intertwine. Rooted in ancient treatises such as the Brihaddeshi and enriched by subsequent works like "Ragadhyana" and "Sangita Ratnakar," these paintings beautifully illustrate the profound connection between the melodies of ragas and the emotions they evoke. The unique feature of associating ragas with specific seasons and times of day further enriches the narrative, allowing us to explore the multifaceted human experience.

Through Ragamala art, we encounter a diverse array of emotions, from love and devotion to passion and joy, all brought to life by the intricate interplay of characters, setting, and music. The visual representation of these emotions, often accompanied by poetic verses, invites us to immerse ourselves in the enchanting world of Indian classical music.

The historical journey of Ragamala paintings is marked by the evolution of musical modes and their associations with deities, seasons, and time periods. From the ancient origins in the Brihaddeshi to their depiction in manuscripts like the Kalpasutra, these artworks have evolved over the centuries, expanding their repertoire beyond the initial six principal ragas. Each raga, along with its accompanying raginis and ragaputras, forms a musical family, illustrating the dynamic nature of Indian classical music.

In the examples provided, we see how each raga, such as Bhairav, Shree, Dipak, Hindola, Malkauns and Megh, encapsulates a unique mood and narrative. These paintings serve as windows into the cultural and emotional landscapes of India, portra-

ying moments of devotion, intimacy and celebration with incredible detail and diversity.

Ragamala paintings are a testament to the enduring legacy of artistic expression in India, where the boundaries between music, poetry, and visual art blur, creating a vibrant tapestry of emotions and stories. They remind us of the timeless power of art to evoke the deepest sentiments within the human soul and transport us to a world where the senses are awakened by the harmonious interplay of melodies, colours, and emotions.

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Role of Contemporary Indian Visual Arts in Socio-Cultural Reality

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Abstract :

The visual arts remain as the sine qua non for the human experience, reflecting our society and the times we live in. Through a range of media, including installations, sculpture, and drawing, it conveys social tales and ideas. Art, in all of its forms and manifestations, preserves and guides cultural heritage for future generations while simultaneously reflecting the realities of the present. It also incorporates human concerns, goals, and experiences. Therefore, art has always been a powerful representation of the dynamic relationship between culture, society, and innovation. It transmits human experiences, worries, and goals while safeguarding cultural legacy for the next generations. With its rich and varied forms of expression, art continues to play a vital role in illustrating and molding cultural realities, providing insights into our shared past and pointing the way toward the future. This dynamic interaction between art and society is more evidence of this.

Keywords :

Socio-Cultural Art, Reality Art, Environmental Art, Ideological Picture, Contemporary Visual Arts

1. Introduction :

The societal advantages of the arts extend beyond their inherent value to the individual. People and society are inextricably linked via art and communication. Most frequently, it is made with the idea of exchanging reactions to opinions about life with other people. Every civilization in the world has developed a kind of creative expression to give sentiments, emotions, traditions and benefits a place

to go. A catalyst for cultural transformation, art can be anchored in history (jagtap, 2018). Many well-known pieces of art have religious undertones. It impacts how we interact with one another and aids in our understanding of which we are as people. Art is a creative expression that may be utilized to inspire others or to affect society (Jenks, 1995). The use of art and creativity in an effort to solve or recognize a specific social issue is known

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as social artistry. Social artists are those who work with individuals or groups in their community to transform society or raise awareness using their artistic talents. A social artist's main goal is to improve society as a whole and assist others in discovering their own forms of creative expression. In contrast to traditional artists, who use their talents to express their viewpoint on the world, social artists use their talents to support and improve the community (freedman, 2003). Numerous social challenges, such as young alienation or the disintegration of communities, may be addressed by a social artist. A social artist would often deal with these issues by bringing people together and using art to develop understanding amongst them or by utilizing his or her art to assist people make their voices heard. The boundaries between the objects denoting performance, politics, activism, community, organizations, environmentalism and investigative journalism are freely blurred by a social practice artist, resulting in extremely practical work that frequently circulates beyond the system of galleries and museums (Doaul, 2017). The purpose of the study is to demonstrate the role of visual art in socio-cultural reality. Artists are doing their contemporary art practice with social responsibility and they study on cultural needs in present time period with socio reality. Geographical context represented by visual artist's reality art work is compared with narrative art works (Belfiore, 2006).

1.1 Literature Revive :

Cultural Preservation :

For the benefit of current and future generations, we discover that artists conserve the rich heritage, beliefs, norms, practices,

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ISSN : 2349-137X

and rituals of the many civilizations across the world. Every kind of art, from ancient cave drawings to contemporary sculptures, tries to tell us a narrative and represent the development of the human experience. What may be gained from this is knowledge about ancient art history. The emergence and collapse of cultures may also be seen through the prism of this variation in perspective. The Smithsonian Institute claims that visual artists provide a window into history and society that is not possible to convey through any other medium. (Chamers, 1973)

Historical Interpretation :

The visual reductionism of ordinary life in historical art has been emphasized by the realist art movement. A great many modern painters, like Norman Rockwell, are widely renowned for their depictions of everyday people and current events. Oil paintings that were commissioned to depict important individuals are another example of how visual artists honors and enhance history by showcasing the efforts of social workers, leaders, kings, and revolutionaries (Chamers, 1973).

Social Realism :

The phrase "social realism" is used to describe artwork created by Painters, Printmakers, Photographers, authors, and filmmakers that aims to criticize the power structures that underlies these conditions by bringing attention to the genuine socio-political status of the working class. (stout, 1999)

Social Context :

Political, scientific, and personal or creative narrative contexts the setting in which an artwork is made, whether it be economic, intellectual, social or cultural,

as well as the artist's participation in that context, are fundamental to its significance. By definition, a "street artist" is someone who creates and exhibits art work/ forms in public places like in streets. (Ian Heywood, 2005)

Content :

When seeing an artwork with its content, we experience the emotional or intellectual message of an artwork with the sensory, subjective, psychological, or emotional qualities. Content is more than a simple summary of the subject. A piece of art's expression is fundamental meaning, importance, or aesthetic worth (Ian Heywood, 2005).

2. Methodology :

Researcher used content analysis of qualitative research and attempted to understand the situation of the role of visual arts in the socio-cultural reality with contemporary art perspective and research. This research carries discussion on real-life situations along with an understanding of natural culture and people's outlooks and experiences, emotions through visual artists' roles and practices in society.

3. Discussion :

Art and Artist's Perspective :

In India, if we see that the socio-cultural reality is largely due to the contribution of visual arts. But we have to give an example with the artist named Raja Ravi Varma and his oil paintings of gods and goddesses to intervene in social piety. He made the images of God accessible to all levels of society, especially the lower castes who were not allowed to worship God (jagtap, 2018). Simultaneously, the Kalighati style of paintings of Bengal was said to be relevant in terms of socio-

cultural reality at that era. Paintings were found on subjects, and in the same way, we got to see the depiction of socio-cultural reality at all the provincial levels in their own style. (saroj dhanpal, 2014) In the depiction of the contemporary painters of the Warli style, as the society is becoming art-like, in the same way, its concept in art is changing. Political interference is also taking place along with social and cultural aspects, and artists, too, are not untouched by it. Rural artists and urban artists can clearly see from their own experience and practices through their timepieces that the effect of rural art and subjects on them is also visible from the rural aspect. Socio-cultural and environmental glimpses are visible. So the depictions of urban artists also show how the definition of culture is changing with serious reality in visual arts (Hindu, 2018). Now, for example, at the time of the rise of Bengal, we find paintings related to the folk artists Zainul Abedin, Chittaprasad, Kamrul Hasan, Deviprasad Rai Chowdhary, Ramkinkar Baij and M. F. Hussain in India, While the picture of Vaikuntam also shows the cultural reality of South India. There are many such examples of socio-cultural reality which can be understood through this subject with the example of some Indian visual artists.(jagtap, 2018).

Artist's Role :

Without the beautiful and moving contributions of visual artists, the world would be a far less fascinating place. The experiences of people are enriched by visual artists, regardless of their chosen medium: drawing, painting, sculpture, or architecture. From ancient times, when art was produced to appease the gods, win their hearts, or scare foes, as a means of

expression and bringing about social changes, visual artists have played a crucial role in society. According to the Institute of Advanced Study in the Arts, in today's global culture, the responsibility of visual artists also includes fostering awareness and understanding of wonderful cultural distinctions. (Kavolis)

I. Sudhir Patwardhan :

Sudhir Patwardhan is a deep thinker of humanity and a creative social activist and Visual artist. He's recognized for depicting the contemporary reality and the struggle of a common man to survive. He is also a doctor by profession. He is curious about the change in life along with literature, philosophy, social movement, etc. When he came to Mumbai-Thane had closely experienced the socio-cultural reality around him, which was in a transformative mode clearly visible in his "Pokhran" painting, In this, we see the picture of the life of the people in the transformation of Thane campus and its effect on the people; working people are seen in his "Lower Parel" painting. In the series of such perfect pictures from industrialization to the polluted river in the "Ulhasnagar" Painting series, he conveyed the significant message of the impact linked with environment on the people (ranjana pohankar, 2019).



*Sudhir Patwardhan art work "Pokhran".
(Image Source –Peabody Essex Museum)*

II. Vikrant Bhise :

He's a contemporary Ambedkerite, and a young painter from Mumbai. His paintings depict farmers and laborers also have a major contribution in the development of India. He visualizes the reality of the people, particularly those belonging to the lower strata and their rights and struggles to have fundamental rights and equality in society. He also reiterated the relevance of Ambedkarji and labor law with the message of social justice and empowerment (art(unkown), 2022).



*Vikrant Bhise artwork "Morcha".
(Image Source –Vikrant Bhise.)*

III. Jivya Soma Mhase :

He was a tribal painter. He has brought his culture to the international level through Warli painting. For which he has also been honored with Padma Shri by the Government of India. Warli art is found in Palghar, located in Thane district of Maharashtra. Jiva Soma Mhase, in his Warli painting, has shown his culture, living life, the invention of the changing world, and concern for nature in his Warli paintings (Hindu, 2018).



*Jiva Soma Mhase art work "Warli art of Thane"
(Image Source –AanchalPoddar.)*

IV. Malvika Raj :

This female painter is from Patna, Bihar. At the same time she also worked as a fashion designer in Delhi. Though her painting style is of Madhubani style, she contributed to the creation of the concept of the great man with the Dalit class people in her own Madhubani style. This picture of him has also become very famous on Google's logo site. Her pictures, along with a socio-cultural aspect, also describe the life of suppressed people (Kirpal, 2020).



Malvika Raj's artwork "Architecture of Constitution". (Image Source – "eShe" the Female gaze.)

V. Rajashree Goody :

This female visual artist is from Pune. She now lives in Europe. She reflects reality with socio-cultural aspect in her art. Her artworks were created in paper pulp and ceramics. She creates Indian social structure that exemplifies how change should be made. Her artwork reflects the philosophy of humanity, equality along with human rights (Thomas, 2018).



Rajashree Goody artwork "Food Tiffin Box of Children's Picnic". (Image Source- rajyashrigoody.com)

Conclusion :


Realizing the role of Indian visual artists and their arts in the socio-cultural reality, expresses or represents the visual language through their mediums and various art forms. Culture is of great importance in the social part and keeping this in view, every religion, region displays their own culture through their art. In this, along with their cultural protection and historical heritage, they try to find the reality or social realism through art. In this, the role of artists is important. Contributions of artists serve their social structures, cultural values and contemporary events through visual arts. The set of circumstantial facts that surround a particular event, situation, etc., as well as the purpose of art, is to gather historical information about when, where, how, and why. According to art till now, visual art is done by ideological artists to investigate the facts related to reality in socialism. It can be seen that Zainul Abedin had drawn realistic pictures beyond socio-cultural events, for example the resurgence of Bengal famine, drought, British rule, etc. There were subjects and Raja Ravi Varma kept drawing pictures of deities. The difference between the two is that one was working in the interest of understanding by seeing the reality, while the other wanted to publicize his culture through his pictures. Both were artists, but in the case of the realist, Zainul Abedin did not give importance to his culture but to the reality of his society and humanity. Similarly, even today there are many artists who try to show their culture through their art. But how does this art touch the contemporary reality of the society based on the artist's thoughts, style and experience. For example, it has given information about some

contemporary artists of today. Their research and experience are clearly visible in their work to see society. Those artists are looking at history by comparing it with today's reality and presenting it through their art. Real experiences and logic will be seen in today's art. There are very few artists in every state of India who are practicing rational art. Here it can be seen that all the artists so far wanted to give a glimpse of socio-culture through their artworks. A few artists are familiar with the task. In a secular country like India, art is not just a matter of socio-cultural events, but it is also creating a generation of new artists with realism and rational ideological awareness.


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व्यक्तित्व



Dwaadasha Naama Kritis of Mysore Vasudevachar

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Abstract :

Mysore Vasudevachar is one of the prominent composers in post trinity period. His musical compositions are an asset to Carnatic music. His compositions are more than 200 etc, including kritis, varnams, ragamalikas, javali etc. In this paper the researcher focusses the dwaadashanaama kritis and analyze one of the compositions from dwaadashanaama kritis "Sri Keshava Mam Palaya." in the raga Bhairavi. Vasudevachar's compositions offer a distinctive contribution to the world of Carnatic music and resemble delightful confections that instantly bring joy to listeners.

The main objective of this article is :

- 1. To know about the dwaadashanaama kritis of Mysore Vasudevachar.*
- 2. To popularize some dwaadashanaama kritis composed by Mysore Vasudevachar.*
- 3. To analyze the intricacies of the raga svaroop and to expose the lyrical beauty in the kritis.*

Keywords :

*DwaadashaNaama, Kritis, Mysore Vasudevachar, Keshava - raga bhairavi,
lyrical beauty*

Introduction :

Carnatic music is a branch of Shastra sangithathat originated in south India. Raga and rhythm are the foundation of Carnatic music and is heavily built on compositions. Especially kriti or kirithana a form developed between the 14th and 17th centuries. Mysore Vasudevachar composed compositions in Kannada, Telugu and Sanskrit. Although Telugu and Sanskrit

are not his native languages, he has written extensively in both. He composed group Kriti also which is a collection of song with in a common theme. There are numerous composers who have created various types of groups kritis. Mysore Vasudevachar also create a group kritis on honouring Lord Vishnu named as dwaadashanaama kritis (twelve names of Lord Vishnu). Vasudevachar's compositions make a unique

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contribution to Carnatic music and are like sugary treats that make listeners happy right away.

Dwaadashanaama Kritis :

‘Dwadasham’ is the term in Sanskrit that denotes the number twelve. The compositions are praise of twelve names of Vishnu and are denoted as “Dwaadasha-Naama Kriti.” These compositions, referred to as Dvadasa Nama, are dedicated to honoring a specific deity through stotras or by using twelve different names associated with the God or Goddess.

The twelve names of Vishnu are Keshava, Narayana, Madhava, Govinda, Vishnu, Madhusudana, Trivikrama, Vamana, Sridhara, Hrishikesa, Padmanabha, Damodaraare. Mysore Vasudevachar clearly recognized the significance of these twelve names and gifted us with a collection of twelve very beautiful and captivating works. Each of these works praises one name of Lord Vishnu from among these twelve names. Details of these works in the order of names found in Sandhyavandanam rituals.

The list of Dwadashanaamakritis of Mysore Vasudevacharya

Keshava	SriKeshava Mam Palaya	Bhairavi	Rupaka
Narayana	NarayanamNamada	Todi	Adi
Madhava	Bhaja Madhavam	Hindustani Kapi	Adi
Govinda	Mamavasu Govinda	Sama	Rupaka
Vishnu	Satatam Shri Visnum	Kalyani	Adi-2 Kalai
Madhusudana	Madhusudanam	Natakuranji	Misra Chapu
Trivikrama	Trivikramam Aham	Kambhoji	Adi-2 Kalai
Vamana	VamanamAnisham	Nayaki	Adi
Shridhara	Shridhara Pahi	Jayantashri	Rupaka
Hrishikesha	Paripahimam Shri	Dhanyasi	Adi (Desadi)
Padmanabha	Palayashu Padmanabha	Hamsadhvani	Rupaka
Damodara	Damodaramanisham	Shankarabharanam	Adi-2 Kalai

These compositions are revered for their lyrical beauty and devotional content, and they are often performed in Carnatic music concerts.

These ragas are given significant prominence in this collection of kritis, emphasizing their importance along with the respective compositions featured in them. Moreover, other classical majestic and rakti ragas such as Natakurinji, Dhanyasi, Nayaki and Sama have also been

incorporated. To enhance the appeal to a wider audience, the melodic scale Hamsadhvani is included and Vasudevachar adds a touch of rarity by featuring Jayantasri in this collection.

Here Sri Keshava Mam Palayais chosen for analysis :

RAGA – BHAIRAVI

TALA RUPAKA

Arohana: S G₂R₂ G₂ M₁ P D₂ N₂ S

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Avarohana: S N₂ D₁ P M₁ G₂ R₂ S

Pallavi :

Sri Keshava Mam
PalayaRakendumukhaKrupalaya

Anupallavi

LokeshaNaradaSugeyaSaketadhipaprameya

Charanam

BhukuravaraParipujita Vasudeva Sharanagata
DasajanaManombujataVasareshaSukhyata

Madhyama Kala Sahithya

ShasitakhilaDosharahitaBhasuramani
Bhushanayuta

VasavamukhaDevavinutaKosalanrupa
ShekharaSuta

Lyrical Meaning :

Keshava mean that one with long beautiful hair. According to Padma purana says that destroyer of asura and him who has the rays that light up the whole world-in the form of the sun and the moon. It refers to the Lord Vishnu. The name Keshava also refers to one who animates both Brahma and Siva.

Pallavi - Keshava protect us

One whose face shines like the full moon abode of mercy

Anupallavi - Lord of the world sung well by Narada. This compound word is broken down as

Saketadhipa - Lord of Saketa (Ayodhya).

Aprameya - Beyond understanding, which means beyond the understand of our five senses

Charanam - Sincerely worshipped to the utmost by the best among the twice.

Devotees who have sought refuge. He is the sun to the lotus i.e. the innermost

hearts of his devotees; he makes this lotus bloomlord of the day (lord of the sun)

Very famous and renowned punishes the evil-minded without any blemish or bad qualities. Wearing gems shining with brilliance. Saluted by all the important devas starting from Indira (vasava). Son of the king of Kosala.

He has chosen Bhairavi raga which is a rakthi raga for this dwaadashanaama kriti. Since Bhairavi is a bashanga raga, all the possibilities of raga have been used very beautifully in this work. This composition starts with the beautiful visheshaprayoga of the raga bhairavi and with the graha svara "Pa"

In this composition, Bhairavi is meant to evoke karuna rasa, conveying a conversation with the divine. Typically, Bhairavi is associated with ravudhra rasa. However, the composer infuses elements of karuna, sweetness, and love into this composition.

The kriti contains numerous oscillating phrases that enhance the understanding of raga bhava, as well as add soothing effect. The notes Gandharam, Nishadham, and both Dhaivsathams contribute to the complete essence of the raga. Chadhusruthidhaivatha is mostly found in P D N S, P D N D N S, N D N S, swaraphrases. S G R G M, R M G. R S, P D N D M., M P G R S, are the visheshaprayogas. In the complete pallavi, melody is offered as a request to God Keshava. In the anupallavi, the emotion of bhairavi is expressed with great feeling.

All the sangatis in these compositions are replete with raga bhava. A beautiful madhyamakala sahithya incorporated in the end of the charana as in dikshitar compositions.

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PALLAVI :

● Arohanagamaka

Second sangathi

P M G, R S || R G M P P R R G, R S, ||

Ke - - shava mam - - - - - pa - - la ya - ||

D, || P, DNS,

Mu - kha - kru - pa -

Third sangathi

R G M P D N S R R M G R ||

S, D N S, X' N, D P M

Ra - - - ke n - - du - - mu ||

kha - kru - pa - - - - - la - ya

R S || R G M P R ||

Kesha va - mam - - - -

● Avarohanagamaka

RG, R S, ||

pa - - la ya - ||

Second sangathi

|| P M G, R S ||

Sri - - - ke - - - shava

|| S G R NS, NN D, ||

P, D NS, R S N, D P D M ||

ra - - - ken - du - mu - kha - kru - pa -

- - - - la - - - - - sya

Third sangathi.

'N 'P D P M G, R G, ||

M G P M D P M G R, S, ||

Sri - - - - - ke - - shava - mam - - - - -

pa - la - ya -

R SN, D P M ||

Pa - - - - - la - ya

S N D P M G R S ||

Ke - - - sha - va -

|| G R S

Pa la ya - -

● Spuritha

In the second sangathi

R G M P P R R G, S, N N D,

Mam - - - - - pa - - laya ra ken - du
- mu - kha

● Kampithagamaka

G R S N S, ||

Mam palaya

- Manthrasthayiswara is only seen in pallavi. The first and second sangathies of pallavi has manthrasthayiswara Nishadha, so in this kriti only nishadha is the manthraswara.

- In the pallavi portion the ending notes are madhyama and shadja named as samnyasaswara.

ANUPALLAVI

● Arohana Gamaka

First sangathi

|| P D ND P, DMP D N, ||

Lo - - ke - - sha - na - - -

● Avarohana Gamaka

First sangathi

N D P || M P S N D P

Sa ke ta - dhi - pa - - - pra - me ya

Second sangathi

G R R S G R || S N D P M P S N D P
D M ||

Sa ke ta - - dhi - pa - - pra - me - ya - - -

● Spuritha

First sangathi

D P D M M, ||

Pra me - - - ya -

Second sangathi

G R R S

Sa keta - - -

CHARANAM

- **Arohana Gamaka**
|| P D N, R S || R G M,
Bhu - - -suravara pa ripuji ta || va - - -
su de va
- **Avarohana Gamaka**
|| P D N, D P M M || M G P M D P M
G R S ||
Bhu—suravarapa-ri-pu—jita
R S S N D, P, || M G P
Ja - - -tava—sa-re—sha-su—khyata
|| M P S N D P M G R G M M ||
Ko-sa la nru pa she-kharasu ta
- **Spuritha**
P M M || M G N N D P
G G R R G M M ||
Suravara pa ripujita sha – si ta khila
bhushanayu ta shekharasuta
- **Vali**
R G M, M,
Va - - - su de va
- **Thripuscha**
P M M || M G
Suravara pa ripujita
- The raga chayaswara or the jivaswara is nishadha.
- Tharasthayiswaras are shadjam, rishabam, gandharam, madhyamam, dhaivatham.
- In this kriti Madhyama is seen as Nyasa swaras.
- Vinyasaswara is madhyama.
- Gamakas refer to the oscillation of musical notes in a manner that is pleasing to the listener's ears.

This piece provides a concise and delightful overview of Bhairavi. The composition is set in Rupaka Tala. In the initial of these twelve sacred works, Vasudevachar highlights Kesava's role as the Lord of the Sun - Vasaresa. The connection with the daily Sandhyavandanam ritual is thus firmly established through the inclusion of the Gayatri Mantra. Vasudevachar further describes Narayana as the esteemed son of Kosala NripaSekhara - Ayodhya being a part of the Kosala kingdom and Kausalya hailing from another region. Thus, Rama is depicted as the son of King Kosala.

Conclusion :

Mysore Vasudevachar is an incredibly prolific composer. While some of his compositions may not have gained much publicity, the quality of his music is truly exceptional. One specific focus of his work is the dwaadashanaama kritis. In this particular article, researcher found that Mysore Vasudevachar was the only court musician in the age of Krishna raja Wodayar who wrote Dwadashanaama kritis. It is to conclude that Mysore Vasudevachar's compositions are deep and overflowed with excellence. He showcases his vast literary knowledge by incorporating shabdhaalankara, such as prasa, into his kritis. Additionally, he demonstrates his mastery of gamakas, lakshanas, prosody, and the art of expressing raga and raga rasa. Vasudevachar skillfully utilizes both well-known and popular rakthi ragas, emphasizing the significance of these ragas and their unique characteristics. Moreover, he provides a comprehensive understanding of the twelve names through these beautiful kritis.

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नरेंद्र चंचल : भक्ति का अविस्मरणीय स्वर

हरप्रीत कौर

शोधार्थी, संगीत एवं नित्य विभाग,
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सारांश :

नरेंद्र चंचल (1940-2021) भारतीय संगीत जगत के एक शीर्ष गायक थे, जिन्होंने अपने भजनों और भक्ति गीतों के आत्मीय ज्ञान से दशकों तक श्रोताओं को मंत्रमुग्ध किया। उनके जैसा जागरण गाने वाला भी कोई नहीं हुआ यूं तो अनेक लोग जागरण करते हैं परंतु बहुत से लोग नरेंद्र चंचल का अनुसरण करते हुए अपने नाम के साथ चंचल लगाने लग गए हैं। अगर उन्हें जागरण का पर्याय कहा जाए तो अतिशयोक्ति नहीं होगी। उन्होंने काफियों को लोकगीतों में बांधकर गाना शुरू किया जिस कारण काफी गायकी का एक नया सफर शुरू हुआ साथ ही उनके फिल्मी दुनिया के सफर की शुरुआत भी बाँबी फिल्म के गाने से हुई। नरेंद्र चंचल का योगदान हिंदी सिनेमा में ही नहीं बल्कि पंजाबी सिनेमा में भी अपनी अमिट छाप छोड़ गया है।

मुख्य शब्द :

अविस्मरणीय, काफी गायकी, जागरण, भजन सम्राट, आध्यात्मिक गुरु

परिचय :

भजन सम्राट कहे जाने वाले नरेंद्र चंचल का नाम कौन नहीं जानता लोग उन्हें अधिकतर भेंटों और भजनों के लिए ही जानते हैं परंतु वह एक बहुमुखी प्रतिभा के धनी थे। ऐसा कुछ भी नहीं है जो उन्होंने न गाया हो हालांकि संगीत की विधिवत शिक्षा अधिक नहीं थी क्योंकि वह कोई शास्त्री गायक नहीं बनना चाहते थे। कुछ हुनर उन्हें भगवान ने दिया था बाकी उसे उन्होंने मेहनत करके निखारा। हालांकि गायक बनने के लिए घर से उन्हें कभी कोई पैसा या सहायता नहीं मिली।

पारिवारिक वातावरण एवं करियर : बचपन में अपनी मां कैलाशवति के भजन सुनकर ही वह गाने लगे। धीरे-धीरे वह अपने मोहल्ले में और फिर

अमृतसर शहर में भी शादी ब्याह और अन्य समारोह में भजन एवं गीत अपने दोस्तों के साथ गाने लगे। उनके लोकप्रियता बढ़ने लगी नवरात्रि के अवसर पर वह रोज प्रोग्राम में गाते थे।' उन्होंने के प्रयासों के कारण जागरण आज एक इंडस्ट्री बन गया है पहले जमाने में तो जागरण दरी पर बैठकर घर या मंदिरों में हुआ करता था परंतु आज यह खुले पंडालों में बड़ी भव्यता के साथ होता है। तरह-तरह के वाद्य यंत्र उसमें बजाए जाते हैं यहां तक की विदेश में भी जागरण बहुतायत से होते हैं। जागरण तो बहुत से लोग कर रहे हैं परंतु जैसा नाम नरेंद्र चंचल का है अन्य किसी का नहीं।

उन्होंने हर विषय एवं वस्तु पर भेंट लिखी है जैसे :-

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1. **घड़ी पर आधारित भेंट** : टिक टिक टिक घड़ी करेदी घड़ी ऐ सबनू कह दी।
2. **टेलीफोन पर आधारित भेंट** : मां ने मंदिरों से टेलीफोन किया है।
3. **सेल्फी पर आधारित भेंट** : मैं सेल्फी लेनी है मां दे नाल।
4. **पिता पर आधारित भेंट** : सुबह सवेरे घर से निकल जाते हैं मेरे पापा दाना पानी लाते हैं।

उन्होंने कोरोना महामारी पर भी दो भेंटें लिखीं :

1. 'रब्बा रब्बा मीह बरसा विचै सैनि टाइजर पा।
2. डेंगू भी आया, स्वाइन फ्लू भी, चिकन गुनिया ने शोर मचाया। खबर है कि होना कियौं आया करोना।'²

काफी गायनशैली एवं नरेंद्र चंचल :

काफी गायन शैली भारतीय संगीत को पंजाब की देन है। 'प्रो. तेजा सिंह के अनुसार काफी का अर्थ है: 'बार-बार आना' अर्थात् आवृत्ति। परंतु इसका अर्थ आवृत्ति मान लेना उचित नहीं है। अरबी और फारसी भाषा में काफी शब्द ना मिलकर 'कवाफी' मिलता है जो काफिया का बहुवचन है। काफी का अर्थ तुक होता है परंतु तुकों की आवृत्ति केवल काफी गीतों की ही नहीं बल्कि अन्य गीतों की भी विशेषता होती है।'³

'सूफी साहित्य के अनुसार शाह हुसैन पहले सूफी ठहरते हैं जिन्होंने काफियों की रचना की। 'सूफी कवियों की काफियां प्रेम और विरह की भावनाओं से प्रभावित है यह प्रेम ईश्वर (आध्यात्मिक गुरु) से ही संबंधित है।'⁴ नरेंद्र चंचल ने भूली जा रही काफी गायकी को फिर से जीवित किया उनके समय में रेडियो से जो काफियां प्रसारित होती थीं वह सेमी क्लासिकल होती थी उन्हें कुछ ही लोग सुना करते थे। नरेंद्र ने उन्हें लोक धुनों में गाना शुरू किया।

दारा सिंह का कहना है कि बसौखी के अवसर पर नरेंद्र की इन काफियों को सनुने के लिए लोग उमड़ पड़ते थे। एक बार बसौखी के अवसर पर मुम्बई में आयोजित कार्यक्रम में राज कपूर जी ने नरेंद्र द्वारा गई बुल्ले शाह की काफी 'हाजी लोग मक्के नूं जादें' सनुकर उन्हें बाँबी फिल्म में गाने का मौका दिया जिससे उनका फिल्मी सफर शुरू हुआ।

हिंदी सिनेमा को योगदान : हिंदी सिनेमा में चंचल का योगदान अमिट है। उन्होंने बहुत से संगीत निर्देशकों के साथ काम किया जैसे लक्ष्मीकांत प्यारेलाल, कल्याण जी आनंद जी, ज्वाला प्रसाद, सपन जगमोहन, बप्पी लहरी, सोनिक ओमी, सुरेंद्र कोहली आदि। 1980 में आई फिल्म आशा का यह भजन, 'तूने मुझे बुलाया शेरवालि ए' और 1983 में अवतार का भजन 'चलो बुलावा आया है' युगों-युगों तक अपना असर छोड़ता रहेगा। 1974 की फिल्म रोटी कपड़ा और मकान की है कव्वाली 'महंगाई मार गई' में तत्कालीन राजनीति पर व्यंग्य कसा गया और महंगाई का आम आदमी पर असर दर्शाया गया है।'⁵

पंजाबी सिनेमा को देन : न केवल हिंदी सिनेमा बल्कि पंजाबी फिल्मों में भी नरेंद्र चंचल ने गीत गाए हैं। धर्मजीत का गीत 'ओ मैं हां जाट पंजाब दा' यह मास्टर टीटू और नरेंद्र चंचल पर फिल्माया गया है। इसके अतिरिक्त यमला जाट, सरपंच, ध्यानुभगत में भी गीत गाए हैं।'⁶ फिल्म सरदारा करतारा में उन्होंने 'साड़ा चिड़िया दा चंबा' गीत गाया।

निष्कर्ष :

नरेंद्र चंचल का योगदान हिंदी एवं पंजाबी सिनेमा में अविस्मरणीय है। सुगम संगीत की हर विधा को उन्होंने गाया चाहे वह गीत हो, गज़ल हो भजन हो, लोकगीत हो, देश भक्ति गीत, कव्वाली हो या जागरण में गाने गाए जाने वाली भेंट हो।

संदर्भ ग्रंथ सूची :

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Tholappy Bhagavathar : The Uncelebrated Maestro of Carnatic Music

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Abstract:

Tholappy Bhagavathar, a notable yet largely unrecognized figure in Carnatic music, hailed from Kannur, Kerala. Despite his marginalized background, he demonstrated profound mastery in classical music and Sanskrit. Bhagavathar's compositions, including Varnams, Ata Tala Varnams, Kritis, and Ragamalikas, are celebrated for their melodic beauty and lyrical depth, often dedicated to spiritual luminaries like Sree Narayana Guru. His works, particularly documented in the 1951 publication "Sree Narayana Gana Sundaesam," reflect his devotion and innovative use of rare ragas and swaraksharas. Bhagavathar's journey was marked by societal challenges, especially caste-based discrimination, which overshadowed his contributions. This article delves into his life, artistic achievements, and the persistent caste prejudices that hindered his recognition, underscoring his enduring impact on Carnatic music and cultural history.

Key words :

M.P Tholappy Bhagavathar , Sree Narayana Guru , compositions , Sundaesam

Introduction :

Tholappy Bhagavathar, hailing from Kannur, Kerala, stands as a pivotal figure in the world of Carnatic music, yet his name remains obscure to many. Born into a marginalized community, Bhagavathar's journey unfolded against societal odds, marked by a deep-seated passion for classical music and a profound mastery of Sanskrit. His compositions, spanning Varnams, Ata Tala Varnams, Kritis, and Ragamalikas, are revered for their enchanting melodies and lyrical depth, often

infused with devotion to spiritual luminaries like Sree Narayana Guru. Despite his musical brilliance and contributions, Bhagavathar's legacy has largely escaped mainstream recognition, overshadowed by the caste prejudices prevalent in his time. This article explores the life, musical genius and enduring impact of Tholappy Bhagavathar, shedding light on his artistic achievements, the thematic richness of his compositions, and the challenges he faced as a Dalit artist striving for acceptance in the elitist realms of Carnatic music.

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Tholappy Bhagavathar, a remarkable composer from Kannur, Kerala, made significant contributions to the world of Carnatic music. His compositions, including Varnams, Ata Tala Varnams, Kritis and Ragamalikas, are truly mesmerizing. Despite his invaluable contributions, he remains relatively unknown. His works continue to inspire and enrich the Carnatic music tradition. Sri Tholappy Bhagavathar resides in the Northern District of Kannur (Cannanore) near Thana in the village of “Muzhathadam” (now called “Kasana kotta”). The ‘Thundi valappil’ family, who are from the lower classes of society, is where he was born. His parents, Chandu Vaidyar and Cheriya, saw their son’s early aptitude for music. The child ventured into classical music, an area inaccessible to most in his social circle. He also acquired Sound knowledge of Sanskrit which later helped him in grooming in to ordinary talented composer.

The first volume of Tholappy Bhagavathar’s book “Sree narayana gaana Sundaresham,” which includes 28 of his compositions, was published in 1951. He mentioned in his book that he felt inspired to write songs on the Great Saint “Sree Narayana Guru.” However, his lack of virtuosity turned him away from it. The first time Narayana Guru Swamikal visited Kannur was in 1906. By midday on that day, Tholappy Bhagavathar and his disciple visited Sree Narayana Guru and Sree Narayana Guru asked them to sit beside him and sing. After Tholappy Bhagavathar finished his first composition Swamiji gave him prasada. Tholappy Bhagavathan presented 3 compositions. And each time he was given prasada. The Swamiji blessed him. That day Tholappy Bhagavathar had

written three compositions (which he sung in front of Sree Narayana Guru.) in Sanskrit, but the tunes were of compositions in Telugu, as he didn’t have the knowledge and skill to set compositions to tune at that time. Later he learned more, Started and began to teach others. His belief is the blessings of in the ‘Sree Narayana Guru’ has resulted creation of these compositions. Sri Tholappy Bhagavathar has composed captivating pieces filled with devotion, many of which praise the Lord Sundareshwara temple at ‘Thalap’ in Kannur (Cannanore) City in northern Kerala. This temple was consecrated by Sree Narayana Guru. Bhagavathar often used ‘Sundareshwara’ as his signature in his compositions. His works dedicated to Narayana Guru reflect his deep devotion to the sage and social reformer. Bhagavathar had a strong foundation in Sanskrit, [His use of words is apt and reflects the mood of the composition!] His mastery of both music and language is evident in his successful incorporation of Swaraksharas. [In Bhagavathar’s Compositions the adroit usage of seven letters Sa Ri Ga Ma Pa Dha Ni at the very place where the Swaras Symbolized by them occur in musical rendering stands as a master stroke¹]. This skillful use of Swaraksharas showcases his expertise as a composer.

The first part of “Sree Narayana Gana Sundaresham” features 28 compositions, including four varnams. One notable varnam is set in the raga Gambheera Natta and set to Ata thalam. His “Pancha raga Malika” is unique, using the ragas Kalyani, Simhendra Madhyama, Ramapriya, Gouri Manohari, and Kama Vardhini (Panthuvarali), all melakartas. While Gouri Manohari is a Sudha Madhyama raga, the other four

are Prathi Madhyama ragas. Although he predominantly used Sudha Madhyama ragas, Bhagavathan chose mainly Prathi Madhyama ragas for his Ragamalika, demonstrating his versatility. Tholappi Bhagavathar used rare ragas like “Gamaka Samantham” and “Lalitha Gouri” in his compositions. [‘Gamakasamantham’ is a Janya of ‘subha panthuvarali’ with the following Arohara and Avarohana.

S G M P N S

S N D P M G R S

The other raga ‘Lalitha Gouri’ is a janya of Mayamalavagowla. The Arohana and Avarohana is,

S R G M P D N S

S D P G R S

Tholappy Bhagavathar has used only common talas for his compositions and compositions are there both in one ‘kala’ and two kala tempos. Total 28 compositions included in the first Part of “Sree narayana gana sudaresham. “In this 17 compositions are in Adi thalam, 6 are in Roopakam, 4 are in triputa and remaining one varnam is in Ata thalam¹]

[Out of these 28 kritis, 25 are in Sanskrit, 2 are in manipravalam and the composition in Thodi raga ‘Natho vada’ is in Telugu.

Thematically speaking, 15 of Bhagavathar’s compositions including the 4 varnams have their lyrics on

‘Sree Narayana Guru’, 4 compositions each are on Devi and Vishnu, two compositions are on Sundareshwara (Lord siva) and one composition is on Muruka (Shanmukha).

One would wonder the composer’s dexterity in the use of language even when

he was strictly adhering to the rules of prosody. The mastery Bhagavathar has over the language is marvellous. It is pertinent to note that during the period of Bhagavathar, studying the Vedic language was forbidden to the class he belongs. The composer has skilfully and profusely interwoven literary beautification to his compositions with alliterations, assonances and rhymes. ‘Prasa’ varieties viz adi (beginning letter), anthya (ending letter, vowel) etc. are in abundance and the rules are strictly adhered to. There are plenty of examples to quote ¹].

[A special mention should be made on Sree Narayana Guru’s influence on Bhagavathar. Bhagavathar’s diligent knowledge of the path the Guru has shown to the world is evidenced in his compositions. Many incidents occurred during the period of ‘Guru’ are brought out in various allusions interspersed in the compositions. References to the incidents and actions which turned out to be milestones in the social reformation of Kerala are incorporated in his compositions, though the compositions are basically devotional in nature. When he addresses the Guru as “Deenaanugraha” (one who bless the destitute) or “Pathithodhaarana karma” (saviour of the deprived) the endurance of Guru in social reformation is being referred to. Guru’s enlightenment of the mankind through his preaching’s are reminded in expressions such as “Prakathitha advaitha rasaathmakam”, “Njaana maarga deepa” etc. When the composer sings “Jagannadhaadi kshetra prathishtaapakena” one would be reminded of the installation of various sorts of idols and graven images hitherto unheard, by Sree Narayana Guru in direct confrontation with social confor-

mists. The ardent devotion the composer has towards the 'Guru' has prompted him to compose a sizeable number of compositions on his mentor. It should not go unnoticed that such an effort from a great musician, leaving behind all the conundrums, in coming up with shining compositions on the greatest social reformer Kerala had, have achieved no recognition even from the so-called promoters or propagators of Guru's theories. One could conclude that the not-so-elite origin of the man has deprived him even of the recognition any one would otherwise have easily got^{1]}.

Despite his extraordinary talent, Bhagavathar faced many challenges due to his low caste background. He once performed his own kritis at a music festival in Madras. It was the best performance of the day, unanimously hailed as the pinnacle of the music festival. Unfortunately, once his caste was revealed, he faced rejection solely for being a Dalit. The distinction in art between Addyan and Dalit is merely incidental. Yet, whether in music or any other art form, the continuous flow of original concepts is their lifeblood. Without it, these arts will wither away. Many other castes have inherited the rich traditions and culture of the country, but within the Brahmin-dominated caste system, they too are often relegated to the status of natives.

Likewise, Tholappy Bhagavathar faced caste discrimination in many places,

which led to his contributions going largely unrecognized. Tragically, he passed away without receiving the acknowledgment he deserved.

Conclusion :

Tholappy Bhagavathar's life and work serve as a poignant testament to the often overlooked and marginalized contributions in the realm of Carnatic music. His mastery of both classical music and Sanskrit combined with his innovative use of rare ragas and swaraksharas, highlight his profound artistic capabilities. The compositions documented in "Sree Narayana Gana Sundaresam" stand as a lasting tribute to his devotion and musical genius. Despite facing significant societal challenges and caste-based discrimination, Bhagavathar's enduring legacy continues to inspire and enrich the tradition of Carnatic music. His story underscores the importance of recognizing and celebrating artistic contributions from all social strata, ensuring that the richness of cultural heritage is fully appreciated and preserved. Tholappy Bhagavathar remains an uncelebrated maestro whose influence on Carnatic music and cultural history is invaluable and deserving of greater acknowledgment and reverence.

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Varanasi Ghats : A Timeless Muse for Indian Modernists Ram Kumar and M. F. Hussain

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Abstract :

Varanasi has always been an attraction to tourists and the world. This research paper presents the study and representation of the Ghats of Varanasi in paintings by leading modernists of Indian art. This paper presents a brief comprehensive study of Varanasi Ghats in the artistic creations of the well-known legends from the post-independence era; Ram Kumara and M. F. Hussain. Rivetingly both have distinct expression styles in their paintings, but they convey the ancient city's soul and quintessence uniquely. First-generation modernists Ram Kumar and Maqbool Fida Hussain are pioneers who acquainted Indian art with new artistic genres. Hence, this paper analyses their creative journey and explores the technical aspects to acknowledge the artist's visual metaphors and intent. Further addresses the chronological study of their works.

Keywords :

Varanasi, Symbolism, Modernism, Varanasi ghats and Contemporary art.

Introduction :

The city is known for its cultural and spiritual significance. This is also one of the core reasons to attract tourists (pilgrims and visitors) and artists worldwide. Banaras (Modern-day Varanasi) is the oldest city in the world and is considered to have existed around the first millennium BCE. Also known by the name 'Kashi', in Pali texts like *Anguttaranikaya* and *Dighanikaya* including other jatakas (Singh, 2005). They describe the city's architectural

components, urban life, and also as a trading center. Varanasi has 84 Ghats and oldest being the Manikarnika Ghat with the inscription of date.

'Ghat' is the stone-built steps leading downwards towards the river. The word is derived from the Sanskrit word "Ghatta" which means the steps constructed at the riverfront or quay (Hegewald, 2005).

Western ideas and technologies began to penetrate Indian life and had a strong influence on Indians before the Indian

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mutiny in 1957, especially Indian art (Mitter, 2009). Colonial cities established art schools to train Indians in an academic style in Madras, Calcutta, and Bombay. After independence in Bombay, the first prominent group was formed 'The Progressive Artists Group' in 1947, they had their first exhibition in 1948, but soon it was disbanded in 1950. They infused elements of traditional Indian essence and European modernism. M. F. Hussain was the founder member which later joined by Ram Kumar. Both the brushes (i.e.; Hussain's and Ram's) chose two facets of Banaras. One spoke about tranquillity, the other about clamor.

Objectives behind :

- Bring forth the study of the visual presentation of Varanasi Ghats in Indian modernist paintings.
- Bring to light the reasons that make the city a 'center of attraction'.
- Document, analyse, and elucidate the depiction of 'Varanasi Ghats' in Indian art.

Varanasi Ghats as an "Inspiration" : reasons mentioned below explain what makes Varanasi an attraction :

1. Its positioning across the surrounding regions. location beside the river Ganga made this place favourable for transportation, functioning and flourishing life. Ancient mythologies describe this place as the harbour city and thereafter became a center for political, dictatorial, academic learning and religious purposes (Singh, 2005).
2. Religious center for Hinduism and Buddhism.

3. Center of political attraction for ages.
4. Rich in heritage and aesthetics.
5. Attraction to Artists: many artists have painted the city around the world, for example, William Hodges in 1780, Thomas Daniell in 1796 and James Princeps realistically illustrated numerous drawings and lithographs, during colonial times company school pictured the panorama of the holy city, Manu Parekh, an Indian contemporary Painter in the 20th century, M. F. Hussain, etc. William Hodges wrote a book 'Travel in India' meticulously describing the city (Chaterjee, 2021).

Ram Kumar is a legend and is well-known for his abstract creations. His first visit to Banaras brought a change in his art style. He was awarded with Padma Bhushan in 1972 and 2010. Exhibited many solo shows across the globe. He is considered the first modernist to transition from figurative style to abstraction in his art.



Figure-I : Ram Kumar, titled- Untitled, (Banaras) oil on canvas 1960. source - <https://blog.saffronart.com>

In 1960, when Ram Kumar and M.F. Hussain, decided to visit Allahabad, a city in Uttar Pradesh where he met the son of the Premchand who had his home in Banaras. He invited them to Kashi and along with M. F. Hussain he came to the holy city. Lucidly he explains his emotions towards Banaras and his first encounter with the place.

Beneath the brush strokes : his art took a significant trajectory from a figurative style of depiction to abstractive forms on the canvas. A combination of impasto and small stokes define buildings and intricate lanes of the place. all his works seem like empty spaces with no human existence and give the expression of agony. in his interview, he expressed his soulful experience about his first visit to this place. He believes Varanasi not only made an impact on this art style but also changed his inner self. The feeling of sadness and misery that he experienced is, the same as he wanted to paint on his canvas therefore the colours were monochromatic and dull in his Varanasi Series.

Chronological study of his works with an emphasis on Banaras :

- **(1930-40) :** interests towards writing and storytelling. Attends Sir Harcourt Butler High School and spends his childhood around mountains capes and hillsides (Chandra, 1996). He spends his childhood watching mountains.
- **1945 :** first encounter with Shailoz Mukherjee and decides to paint. This year he was studying economics at St.

Stephans (Delhi University). Learned the academic “Western” style nuances (Chandra, 1996).

- **1950 :** the subject focused more on human sufferings and relationship struggles. His work had dark tones and stiff figural compositions. Faces with drooping or closed eyes depict a sense of melancholy.
- **1960 :** First visit to Varanasi. Eliminates human figures from the composition. The same year explores the inner self. In this phase, he painted not the visuals themselves but the emotions evoked by them. Moved toward abstraction, colours gradually changed to darker tones. The composition was a bit realistic. Represented buildings around the riverside in rectangular and uneven forms. He compared the faces of the people around were similar to blocks in his artwork. those faces were like masks hiding their sadness, just like doors and windows constructed on the ancient ramshackle houses. (Kumar, 1961)
- **1970 :** a trip to Ladakh changed his pallet to monochromatic and minimal colour selections. More simplified architectural elements he made to detail ghats with the broadened Ganga River.
- **1980 :** painted many landscapes along with the Varanasi series.
- **1990s :** dominance of whites, greys, mixed brown tones. Figures reappear in his paintings but they

Maqbool Fida Hussain (1915-2011): internationally recognized and deeply associated with the Indian modernist movement. He is among the initial ones, who challenged the conventional art practice and followed his individualistic visual language. He had his career for seven decades and awarded with highest civilian award of Padma Shree in 1966, Padma Bhushan in 1973, and Padma Vibhushan in 1991 (Kapur, 1972) he did everything furniture designing, painting, filmmaking, cinema hoardings painting, and all of these crafted his whimsical visual presentations. He considers his work to bind traditionalism and modernity in other words it's a way to shape the transformations within the society (Kapur, 1972).

Hussain's Varanasi : Theatrical figural compositions are dominated by colossal human figures that almost cover the whole pictorial area. On the larger-than-life-size canvases forms and figures seem to float. Bold outlines almost emphasize the subject with an expressive personality. He has also been a filmmaker therefore there is a narration in his compositions. He had many muses and leading film actors were among them but his biggest muse is the 'Bombay' (Memon, 2011).

He captured the hustle and bustle of everyday life and activities on the *ghats of Varanasi*. He has already worked on various subjects including Indian mythological epics, Goddesses, Gods, nudes, gay, romantic figures, animals, etc. Varanasi was added to the list in 1960. He picked up elements like a bull, stone stairs, bathers, the Sun, and the river Ganga, symbolically representing the city. Hussain was already getting lots of recognition, (Artiana, n.d.) in 1959 he was awarded

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ISSN : 2349-137X



Figure-II (a) Varanasi -I, Serigraphy on Paper
Source - <https://dagworld.com/>



Figure-III (b) Varanasi - II, Serigraphy on paper

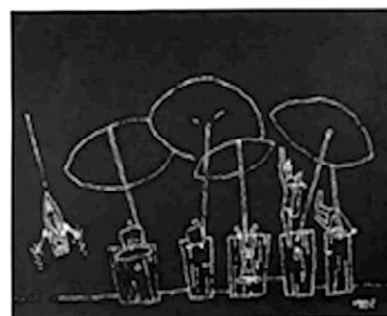


Figure-IV (c) Varanasi- III, Serigraphy on

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paper

Interestingly, both artists visited the city simultaneously, but their depictions differ in their artworks. One acknowledges the human figures and the other eliminates them. This presents how they perceived the place differently and accordingly painted it. Hussain chose all vibrant colour pallets for the city and filled them with human forms and Ram's pallet was dominated by whites, browns, greys, and ochres. Simply the Ram conceptualized the place with anguish and suffering. His early works though symbolise human trauma and solitary urban life. Subsequently, Varanasi altered his artistic genre. Hussain's works visually have dramatic and eye-catching elements. Vibrantly painted bolds, nudes, and figures in action often accompanied by animals and depictions of immensely populated space.

Conclusion :

This paper investigates the interplay of visuals and subjective interpretation of the place. For centuries Banaras or Varanasi has been in the center mostly likely because of its traditional and religious aspects. The sacred river Ganga and all the eighty-four Ghats of the city reside in the city's lap. This

paper mentions two Indian modernists who pictured different angles of the city one embracing the liberation and other excruciations of the humans. Rendered their canvas with their distinctive art styles. This research analyses their art style and acknowledges the metaphors in their works. The key takeaway is that both the presentations chose 'Varanasi Ghat' to present the city. And the use of metaphors through colours, composition, and brush-work. The city is more than a structure it's alive which makes this place 'an inspiration'.

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Bangalore Nagarathamma and Her Enriching Contributions to Thiruvaiyaru Thyagaraja Aradhana

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Abstract :

There has not yet been a complete recognition of the contributions that women have made to the field of classical music in India. Bangalore Nagarathamma was an exceptional women Carnatic musician of the 19th century who belonged to the Devadasi Community. At that time, the preservation and transmission of the arts largely rested with the Devadasis, who had a strong presence in south India. Nagarathamma was a doughty feminist at a time when feminism began to make its way in the West and was almost unheard of in India. [Nagarathamma's name has passed into musical history as the builder of the shrine over the samadhi of Saint Thyagaraja in Thiruvaiyaru, Tamilnadu. This place has now become a center of musical pilgrimage and thousands of devotees from far and near visit the shrine every year]¹. The story of how she fought for women's rights to perform at the annual Thyagaraja Aradhana in the teeth of opposition from prominent figures and her role in building a Memorial for Thyagraja is both interesting and inspiring.

Keywords :

*Bangalore Nagarathamma, Saint Thyagaraja, Thyagaraja Aradhana,
Thiruvaiyaru, Carnatic Music,*

Introduction :

Women have made significant contributions to the world of music in India, particularly in Carnatic music. These exceptional individuals have profoundly impacted the nation's musical and cultural legacy. Indian musical history has been enriched by the presence of female musicians and composers since the first century. Among the well-known names are

Talappakkam Thirumalamma, Helevenekatte Giriyamma, Andal, Akkamahadevi, and Karaikkal Ammaiyyar. Even with all the obstacles and prejudices from society, women have become some of the most proficient and esteemed Carnatic musicians. In this tradition, Bangalore Nagarathamma stands out as a remarkable woman whose incalculable efforts have left an enduring impression on the Carnatic music community.

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Within the dynamic realm of South Indian music festivals, the story of one remarkable woman stood out as an example of passion, commitment, and persistent faith in musical brilliance. Her narrative centers on an incredible project, the founding of the “Thiruvaiyaru Thyagaraja Aradhana,” one of South India’s biggest and most significant music festivals. Carnatic music has grown significantly as an outcome of South India’s music festivals. In India and around the world, numerous music festivals showcase Carnatic music performances.

Thyagaraja Music festivals are celebrated in many states of India including Andhra Pradesh, Karnataka, Tamil Nadu, and Kerala and is centered around Tiruvaiyaru in the Thanjavur district of Tamil Nadu. Tiruvaiyaru has a special significance as it is the place where Thyagaraja attained jiva samadhi (Death place). It’s a festival of musicians, young and old, veterans and juveniles, to honor a musician. [Sri Thyagaraja and Carnatic Music are like the body and soul of a person. The combination of body and soul gives meaning to any life on this earth, likewise, Carnatic music has no meaning without this saint composer. To know the greatness of Sri Thyagaraja and his popularity one has to understand the intricacies of his compositions.]³ The death anniversary of Sri Thyagaraja is celebrated at his Samadhi on the banks of river Cauvery at Thiruvaiyaru with great eclat and enthusiasm. The Aradhana festival, as the celebration is popularly known, is attended by tens of thousands of people who congregate to pay homage to the great Saint-Composer of Carnatic music. The Aradhana is now organized by the Sri Thyagabrahma Mahotsava Sabha and takes place within the precincts of

Thyagaraja’s samadhi, a memorial dedicated to him located in Thiruvaiyaru village, Thanjavur district, Tamil Nadu. The captivating link between Thyagaraja Aradhana and Sri. Bangalore Nagarathamma is a tale of deep devotion and music.

[Bangalore Nagarathamma was born on November 3rd, 1878 to Puttalakshmi Ammal. Puttalakshmi was a Devadasi attached to Sri Kandeshwaram temple of Nanjangud in Karnataka. Her patron was Subba Rao, a Vakil, of Mysore. Subbarao abandoned her and the family when Nagarathamma was one and a half years old, and Puttalakshmi Amma had a lot of trouble raising the little child Nagarathamma. Puttalakshmi and the little child Nagarathnam then moved to Mysore a place crucible of arts. Puttalakshmi found a patron there for herself in Giribhatta Thimmayya, A Sanskrit scholar, musician, and instructor. Nagarathamma started learning music and Sanskrit from Giribhatta-Thimmayya Sashtri, who worked in the royal court of the Maharaja of Mysore.]² Among the various disciples of Giribhatta Thimayya, were Bidaram Krishnappa entrusted with the task of training Nagarathnam. However, due to some unexpected situations, the mother and daughter were abandoned by Thimmayya. There was no option other than to leave Mysore. After that, they went to Dhanakoti Sisters, a famous performing duo in Kancheepuram. But that journey also didn’t become fruitful. finally, they both went to Bangalore where Puttalakshmi’s brother Venkita-sammappa resides. that shift changed her life and made her the unbeatable Bangalore Nagarathamma. After studying under well-known musicians, she became more popular in the Carnatic music scenario.

Nagarathnamma began spending increasing amounts of time in Madras and by 1903 she had decided to settle permanently in that city.

[The canonization of Thyagaraja was gaining momentum during this period and one-day Nagarathnamma purchased a portrait of the composer for 7 rupees from a musician named Umayalpuram Pancha Pakesa Bhagavathar, who sold it to her, claiming that regular worship of the saint would ensure that all her wishes would be fulfilled. She had the picture encased in silver leaf work and placed it in her puja. She lit a lamp before it every day and sang the songs she knew. Over time Thyagaraja became central to her existence. She read the lyrics of his songs and marveled at the meanings in them, she reveled in the music of the composer and was overwhelmed by his greatness. One October night in 1921, Nagarathnamma had dozed off in a reclining chair. That night she had a vision of Thyagaraja raising his hands and blessing her awakening with a start and perhaps confused over what had happened she sang a song and was however quite clear that the dream was a significant one. Early the next morning she was surprised to receive a letter from one of her Gurus, Bidaram Krishnappa. He was writing from Tanjavur where he was camping after a visit to Thiruvaiyaru. In his letter, Krishnappa lamented about the condition of Thyagaraja's Samadhi. He was pained at the structure's dilapidated condition and its unsanitary surroundings. According to Krishnappa, if at all there was someone who had the means to restore and renovate the samadhi, it was Nagarathnamma. He asked her to take immediate action. Krishnappa's words shook her mind. She

decided to do something about it. Oddly enough, it was the first time she had heard about a samadhi for Thyagaraja. She wanted to get some details about his samadhi and its history. A musician called C Muniswami Naidu, was an active participant in the collection of funds for the annual Aradhana held in commemoration of the composer's passing at Thiruvaiyaru. She therefore called on him and asked for information. Naidu gave Nagarathnamma a concise history of the Samadhi and the annual Aradhana Celebrations]¹.

During that era, the music festival held at this place was predominantly male-dominated. This was due to the prevailing belief that respectable women should not engage in singing or dancing. The very notion of having female artists participate in the annual shrine functions was considered unacceptable by society. There were mainly two groups of people conducting the Aradhana which are Periya Katchi (elder faction) and Chinna Katchi (younger faction). Periya Katchi conducted Aradhana under Narasimha Bagavathar and Chinna Katchi under Panju Bagavathar. Both are descendants of the Thyagaraja lineage. A competitive spirit prevailed between the two groups and each made preparations to strengthen their respective factions with the addition of prominent musicians. Neither group could manage any surplus funds for the proposed construction of a permanent structure over Thyagaraja's Samadhi. Each group claimed to have plans in this regard but financial constraints prevented them from doing anything about it. At the same time, Nagarathnamma had her first visit to Thiruvaiyaru. She was so upset to see a legend's Samadhi in such a pathetic situation. Before starting constru-

ction, she was adamant that it was necessary to have a clear title to the land. She started her work on that side too. The two Katchis must have come to know of Nagarathamma's activities, As a result, rival performing groups obstructed Nagarathamma's involvement in the festival. This happened despite her contribution to the renovation and her assertion that she wouldn't perform like a courtesan. Instead, she intended to recite Harikatha in front of the deity. Nonetheless, her request was denied. After tackling all the obstacles that she faced, the festival was conducted grandly. Everyone had to bow before Nagarathamma's courage and determination. Nagarathamma conducted the festival for 6 days and invited various musicians and kathakalakshepakaras. The concerts happened in the backside of the sanctum as the front side was filled with thorns and stones. This was bothering Nagarathamma so much. So, she bought the land in front of the Sanctum and started hosting stage concerts there. She used to go to many Zamindar houses in a bullock cart to give invitations and collect money for the events. All her assets were utilized for the Thyagaraja festival itself. eventually, in 1941, her persistent activism bore fruit. The opposing factions involved in the festival merged into a unified entity, permitting both men and women to perform. This shift marked a significant milestone. After Nagarathamma's death, she dedicated all her immovable and movable properties to a Trust that would become the absolute owner upon her demise. The Trust, declared by Nagarathamma, should ensure that the site of the

Samadhi is always made available to the Tyagabrahma Mahotsava Sabha to celebrate the Aradhana Festival and if that Sabha ceased to exist then the area must be made available to any other individual or institution willing to celebrate the event.]¹

Conclusion :

Bangalore Nagarathamma's dedication to Carnatic music is undoubtedly deserving of recognition and remembrance. The state of Karnataka, where Nagarathamma was born, did not give her enough credit regarding her contributions. It is also very sad that this extremely talented musician who constructed a Samadhi for Thyagaraja Swami did not receive enough recognition in Tamil Nadu either. Bangalore Nagarathamma's determination and unwavering courage were awe-inspiring. Surviving and achieving remarkable milestones in a male-dominated world was no small feat for a woman. Her invaluable contributions to the realm of music deserve immense appreciation. We must inscribe her name in the annals of history, ensuring it remains synonymous with Carnatic music for generations to come.

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Muthiah Bhagavathar's Enchanting Musical Contributions as Laurate Scholar in The Court of Mysore

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Abstract :

In the musical history of South India, some centers were glorious, where art and music flourished under the patronage of kings. Among them, the kingdom of Mysore was one of the greatest centers of music. Great musicians emerged and flourished, attracting a huge number of votaries to the Mysore Royal Court. During the reign of the Wodeyar Dynasty in Mysore, from the 19th century to the first half of the 20th century, the rulers of Mysore patronized and mastered music and musicians. Therefore, a number of eminent musicians from all over the country visited the royal court of Mysore and presented music concerts. The Dasara festival is the traditional celebration in which art forms are displayed in Mysore. The last four Wodeyar kings continued this tradition of celebrating this festival in an elegant and spectacular manner. Dr. L. Muthiah Bhagavathar visited Mysore in 1927, during the reign of King Nalvadi Krishnaraja Wodeyar. He participated in the Dasara festival for the first time and performed in front of the king. The king was impressed by Bhagavathar's music and honoured him with many rewards. Then the king appointed Bhagavathar as his court musician, rewarding him with jewels and valuables. Recognizing Bhagavathar's scholarship in music, the king suggested Bhagavathar compose Kritis on goddess Chamundeswari known as 'Chamundeswari Ashtottaram' and 108 Kritis on god Shiva based on 'Shivashtottaram'. These works are gold feathers in the crown of Muthiah Bhagavathar, the court musician of the Mysore kingdom.

Keywords :

Mysore, Musician, Muthiah Bhagavathar, Wodeyar, Music

Introduction :

Studying South India's general history, particularly its musical history, reveals various centers that flourished in art and music during the reign of various

kings in different periods. Those kings were patrons of art and culture and the cultural activities had a tendency to concentrate in certain centers such as Vijayanagar, Tanjore, Mysore, Travancore, Ramanad,

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etc. In such seats of art and culture, music had amazing growth and flourished under the patronage of kings, those who were interested in music. Swathithirunal Maharaja of Travancore, for example, was a great musician who patronized and contributed to the growth of music. In such centers, great musicians emerged and flourished, attracting huge numbers of votaries from all of the places who loved music and they gathered in large numbers in such places. Those glowing centers where musical activities thrived most were considered the seats of music. Among them, one of the most profound seats of music was the court of the Wodeyar dynasty in Mysore.

During the reign of the Wodeyar dynasty from the 19th century to the first half of the 20th century, the rulers of Mysore, Mummadi Krishnaraja Wodeyar (Krishnaraja Wodeyar IIIrd), his successor Chamaraja Wodeyar Xth, Nalvady Krishnaraja Wodeyar (Krishnaraja Wodeyar IVth) and Jayachamaraja Wodeyar ruled over Mysore, making Mysore a bright cultural center in the history of music.

From different sources, we can understand that from very ancient times, music and dance were the most popular art forms among the people of Mysore, and thus Mysore had a glorious musical tradition that reached its zenith as an important musical center during the 19th and 20th centuries under the rulers of the Wodeyar dynasty. Several eminent musicians showcased their musical talent at the royal court of Mysore, settling down and making Mysore their home, while Vidwans from other regions sought recognition by visiting the royal court of Mysore. Dasara Festival is the traditional celebration in which art forms were displayed in Mysore, and the

last four Wodeyar Kings continued this tradition of celebrating this festival in an elegant style and on a spectacular scale. During this festival, among the many fantastic entertainments in the evening was music of all varieties, such as Carnatic music, Hindustani music, Light music, Folk music, Band music, Western music, and Folk dances like the Dummy horse show, Kummi, Kolattam, etc. Nagaswaram played an important part in the celebrations. The festival honoured musicians and other Vidwans by conferring titles and presents on the tenth day.

Still another festival was conducted every year in Mysore, known as “Teppotsava” (boat festival or car festival) at Devikere in a wide lake in the valley of the Chamundi hills, in connection with the ‘Rathotsava’ (Chariot festival) celebration at the famous Chamundeswari temple. Other main festivals celebrated by the people of Mysore were Ganeshachathurthi, Deepavali, Ananthapadmanabhavrutha, etc., which were the occasions on which the Asthanavidwans performed music. The four Rajas of the Wodeyar dynasty were patrons of art and music, and they adopted various measures to promote music and other art forms, as enumerated below:

Mummadi Krishnaraja Wodeyar (Krishnaraja Wodeyar IIIrd) 1799-1868 : His enthronement at Mysore was in 1799.

During his period of administration, art and culture prospered in the country. The king dedicated much of his time and wealth to this noble purpose, patronizing and encouraging arts and literature, especially music. At the same time, Tanjore and Peshwar courts declined and ceased

in the early 19th century, paving the way for the growth and progress of the Royal Court of Mysore. Thus, Mysore became the only cultural center for musical learning, which flourished day by day on the Deccan plateau. Its ruler, Mummadi Krishnaraja Wodeyar, surpassed his predecessor, Chikka-devaraya, in his ardent devotion to music. He even appointed famous musicians such as Sonti Venkitaramanayya, Mysore Sada-shiva Rao, Vina Padmanabhayya, Rama Bhagavathar, etc. as court musicians in his court for the propagation of music.

Chamaraja Wodeyar Xth (1868-1894) :

After the death of Mummadi Krishnaraja Wodeyar, his adopted son, Chamaraja Wodeyar Xth, was enthroned and became the ruler of Mysore. But the British could not agree with this succession, and they seized the right to rule Mysore, leaving Chamaraja Wodeyar as a puppet. However, Chamaraja Wodeyar Xth was very fond of music and adopted various measures to improve it. Chamaraja Wodeyar appointed a number of eminent Vidwans and musicians, retaining those appointed by his ancestors, to popularize music. They were Vina Chikka Subba Rao, Vina Shamanna, Vina Seshanna, Vina Subbanna, Giribhattara Thammiah, Muthuswamy Thevar, Sundara Sasthri, Mysore Vasudevachar, Subha Rao, Kaigiri Rao, Bidaram Krishnappa, Vina Pattabhramaiah, Vina Sethuramayya, Thiruppanandal Pattabhramaiah, Ramachar, and many others.

In addition, he had appointed Hindustani musicians such as Gulam Bai of Udaipur, Pir Khan Daroga, and Hyder Baksh as his court musicians.

Nalvadi Krishnaraja Wodeyar :

Nalvadi Krishnaraja Wodeyar, the

eldest son of Chamaraja Wodeyar, became the ruler of Mysore in February 1895. His reign from 1895 to 1940 can be regarded as the golden period in Mysore's musical history. During this period, contemporary musicians from all over India adorned the Royal Court of Mysore. The king invited almost all the renowned musicians from all parts of the kingdom into the royal court and honored them.

Court Vidwans appointed by Nalvadi Krishnaraja Wodeyar :

Various musicians from the Carnatic, Hindustani, and Western music systems adorned Nalvadi Krishnaraja Wodeyar's royal court. The Musicians who were appointed in addition to those who were already in the court were Kaigirirao, Thitte Narayana Iyengar, Palghat Anantharama Bhagavathar, Venkitagiriappa, Venkitesa Iyengar, Muthiah Bhagavathar, Bhairavi Lakshminarayanappa, Chikkarama Rao, Bidaram Krishnappa, Hulugur Krishnachar, Rachappa, Tiruvaiyar Subrahmanya Iyer, Gotuvadyam Narayana Iyengar, Tiruchendur Jalatharangam Appadurai Iyengar, Vina Shivaramaiah, Tayappa, Pudukottai ganapathi Iyer, S. Subrahmanya Iyer, Fiddle Narayana Bhagavathar at Travancore, his brothers Padmanabha Iye (Flute), Bhagavadishwarar (Mridangam), Ananthasubbaiah, A. S. Sivarudrappa, Chintalapalli Venkata Rao, Ramanna, Swaramurthy Venkatanarayana Rao, Thitte Krishna Iyengar, T. Chowdiah, B. Devendrappa, Tabla Seenappa, R.S Keshavamurthy, V Doreswamy Iyengar, B.M Sivappa, Tabla Seshappa; Hindustani musicians including Ustad Faiyaz Khan, Natan Khan, Indubala, Khan Saheb, Barkatullah Khan, Gohar Jan, Abdullah Khan, Vilayat Hussain Khan, Gavai Kallan

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Khan and others and Western musicians such as De Fries, Otto Schmidt, and Narasimha Rao.

As previously mentioned, the Wodeyar Kings of Mysore recognized and patronized a multitude of renowned musicians and ace composers in the Kingdom of Mysore. The soil was fertile for musicians and other artists to grow to their zenith. It is no wonder that such a divine and heavenly atmosphere of music might attract Harikeshanallur Muthiah Bhagavathar to Mysore, the paradise of musicians.

The ten-day Dasara celebration in Mysore was a popular festival. Every year, Mysore celebrates this prestigious event. In the year 1927, during the reign of Nalvadi Krishnaraja Wodeyar, Dr. L. Muthiah Bhagavathar visited Mysore to attend the Dasara festival with his wife for the first time. Bhagavathar performed three times in front of the king during the celebrations. The pleased king honoured Bhagavathar, presenting rewards for his performance, but Bhagavathar was not so happy because he probably had expected the precious reward of court musician status. He visited the temple of Goddess Chamundeswari at Chamundi Hills before leaving Mysore, disappointed and unhappy. Being an ardent devotee of Chamundeswari (Sri Vidya Upasaka), he sang his Kritis “Tappulanniyu” in Bauli raga and “Manamu Kavalenutalli in Sahana raga in front of the Goddess Chamundeswari. He was unaware of the presence of the king Nalvadi Krishnaraja Wodeyar in the temple for prayer, when he heard Bhagavathar singing with full devotion in front of Chamundeswari. It was actually a coincidence and the king listened to his music fully and was highly

impressed by Bhagavathar’s performances. The king presented a diamond ring as a reward and made him happy with suitable remuneration. Furthermore, the king appointed Muthiah Bhagavathar as the court musician, providing him with a monthly payment. Later, he became one of the chief court musicians of Mysore Palace. During the Dasara celebration in 1928, the king Nalvadi Krishnaraja Wodeyar was so impressed by the music concert presented by Muthiah Bhagavathar that the king conferred on Bhagavathar the title “Gayaka Shikhamani,” adorning golden bracelets on both arms and suitable remuneration.

Given Muthiah Bhagavathar’s talent, the pious king Krishnaraja Wodeyar suggested composing the Kritis on Goddess Chamundeswari, known as Chamundeswari Ashtotharam, with the help of Devothama Jois, a retired Sanskrit scholar who was also well versed in Kannada. Bhagavathar consulted his friends Belakavadi Srinivasa Iyengar senior, Mysore Vasudevacharya, and other court musicians who supported him with valuable opinions and suggestions regarding the Kritis. He wholeheartedly accepted their suggestions and incorporated them into his work. Thus, the compositions ‘Chamundeswari Ashttothara’ were ready by 1932, and it took almost three years for their completion. Moreover, senior Belakavadi Srinivasa Iyengar notated these Chamundeswari Ashttothara Kritis in Kannada, and Muthiah Bhagavathar later submitted them to the king as his tribute.

Bhagavathar had a strong desire to have two Tamburas to sing Chamundeswari Ashttothara Satanama Kritis before

the king. He expressed his desire to Srinivasa Iyengar, and he immediately summoned Ranga Swamayya of Magadi, an expert in making professional Tamburas in Mysore. Ranga Swamayya meticulously crafted these Tamburas, adorned them with Ivery and jewels sent from the palace, and named them Rama and Lakshmana. After getting these distinguished Tamburas, he used both of them for all his concerts. This might be due to his exposure to Hindustani music during his visit to North India. He was greatly impressed and influenced by the Hindustani musicians' use of twin Tamburas. At last, the king was so pleased to listen to all the 114 Kritis (including 6 invocatory keerthanas and the 108 Chamundeswari Ashttothara kritis) contained in the Chamundeswari Ashttothara and His Highness. Raja honored Bhagavathar and gifted a pearl necklace along with a special pendant studded with gems, in which the goddess Chamundeswari was beautifully carved. Bhagavathar was paid 1000 rupees as a reward for his diligent work.

After successfully completing the Chamundeswari Ashttothara Kritis, the king assigned Sri Muthiah Bhagavathar the task of composing 108 Kritis on God Shiva, based on Siva Ashttotharam. In 1932, Bhagavathar began composing these Kritis in Sanskrit, following the king's order and completed the task sincerely. In this process, he introduced many rare ragas. As a powerful musician and master of ragas, he himself discovered new ragas. He has composed Kritis in new ragas such as Chakrapradipa, Vijayanagari, Urmika, Budhamanohari, Gurupriya, Niroshtha,

Hamsadeepikam, Hamsagamani, Guharanjani, Pashupatipriya, Alankari, Sarangamalhar, Sumanapriya, Karnaranjani, Kokilabhashini, Veenadhari, Goudamallar, Vijayasaraswathi, Mayapradeepam, Nagabhushani, etc., completing his work in 1934 after two years of dedication.


Conclusion :

Sri Muthiah Bhagavathar gained widespread recognition as a renowned musician throughout the country owing to his service in the Mysore King's Court. His tenure as a Laureate Musician in Mysore was exceptional, and his diligent efforts and unwavering dedication to music served as invaluable teachings for future generations. He serves as an exemplary figure for both aspiring musicians and enthusiasts of music. His fervent convictions in Goddess Chamundeswari granted him the coveted position of court musician, which he had been yearning for throughout his difficult and sorrowful existence. This exemplifies his exceptional grandeur and noble character.


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संगीत चिकित्सा



The Effects of Different Types of Music on Stress levels

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Abstract :

A preliminary correlational research study was conducted to determine the relationship between different genres of music and stress among university students. 94 Haigazian University students ranging between the ages of 18 to 25 participated in the study: 67 were females and 33 were males. Two types of questionnaires were administered to them: the music scale and the Perceived Stress Scale (PSS). Unlike mainstream studies, the findings of this study conveyed that there is hardly any significant difference between stress and the frequency of listening to classical music. Moreover, the study indicated that there is no significant correlation between stress and the frequency of listening to other types of music, such as Jazz, Blues and Rock. However, the t-test sample revealed that there is a significant difference between the means of male and female on the dependent variable, which is the stress. This research is based on a random selection of Haigazian University (HU) students and ought to be extended to include other universities operating in Lebanon.

Keywords :

types of music, stress, classical music, males, females.

Introduction:

Berthold Auerbach, a German poet and author, once wrote, "Music washes away from the soul the dust of everyday life." Since early times, music has played an essential part in human life and it was appreciated by ancient and modern civilizations. Music plays a central role in all human cultures; it has direct and indirect effects on physiological symptoms. On the other hand, stress is a part of a person's everyday life; it is a lifestyle for many

people, and it is an emotional state caused by circumstantial factors. Our research question is : what is the relationship between the frequency of listening to different genres of music and stress?

Literature Review : A survey of the literature conveys that young people resort to music because it can help them relax and they will often have a collection of favorite tunes that they listen to when they are feeling stressed out. Music lifts the spirit and makes the individual want to

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see, hear and experience more; live more and be happier. Music arouses positive emotions, which range from simple to complex responses to cognitive evaluations. Several researchers suggested that music therapy can improve health outcomes among a variety of patient populations. One theory encouraged the use of music therapy in three ways: stimulating, awakening, and healing, which also induces mood efficiently

Until now, the research has focused on the positive relationship or correlation between stress and music. Hernandez (2005) found out that music therapy is effective in treating depression in abused women. Hernandez discovered that listening to music and progressive muscles relaxation reduces anxiety and improves sleep pattern.

In one of the studies, researchers discovered that music exposure reduces the high cortisol level, which is the main stress hormone. In another study, it was shown that listening to music and music lessons can lead to several advantages. Listening to music leads to improved performance on a diversity of cognitive tests. However, it was found out that the effects are short-term and stop short from the effect of music on the arousal level and mood, which, in turn, affect cognitive performance (Schellenberg, E. G., 2005). In another study, Residents (N -32) of 3 skilled nursing homes participated in a study designed to document the nature of the stressors they experienced and the coping mechanisms they used. It was revealed that medical issues were the most common stressors. The most common coping responses were prayer, reading, watching television, listening to music,

and talking to friends and family.

In another research, it was reported that over 500 college students participated in a study that examines the effects of violent and non-violent songs. The results indicated that violent songs led to more aggressive thoughts than non-violent songs. Moreover, in one of the studies – individuals who were exposed to classical music or self-selected relaxing music after experiencing to a stressor - experienced a reduction in anxiety and an increase in the feelings of relaxation, as compared to those who sat in silence or listened to heavy metal music. Fifty-six college students, 15 males and 41 females, were exposed to different types of music genres after experiencing a stressful test. The results of this study supported the hypothesis that listening to self-select or classical music significantly reduces negative emotional states in comparison to listening to heavy metal music or sitting in silence.

Be a major source of stress during video game playing. Given the well-known effects of sound on physiological activity, especially those of noise and of music, and on the secretion of the stress hormone cortisol in particular, the result was positive: music is a major source of stress during video game playing (Hebert et al., 2005). In 2006, Kent conducted 100-count survey given to students at Liberty University, studying the difference in GPA (Grade Point Average) between students who listen to music while studying, and those who do not. The outcome was that, students who listened to Hip-Hop and Rap while studying, scored significantly lower than students who listened to relaxing and classical music, which proved to have a positive effect on the pupils.

Nevertheless, there are few studies which focus on the positive role of hard and heavy music. One of them is the study of Freshteh Ahmadi that discusses the role of hard and heavy music, which plays an important role in a coping cancer. Hard and heavy music refers to genres such as heavy metal, hard rock, hard Rap, punk rock and aggressive pop music. A qualitative study was conducted among 17 cancer patients who have used it as a means of coping with their illness. The results were against conventional wisdom and indicted that hard and heavy music can be a method of coping with cancer.

Based on the aforementioned theoretical considerations, our current study is geared to help us understand how the relationship between listening to different genres of music impacts the level of stress among university students at HU. Specifically, we will examine the frequency of listening to classical music on reducing stress levels, as well as the frequency of listening to other types of music and its effect on stress levels.

Method: Quantitative Research :

a) Participants : A total of 94 Haigazian University students, the majority of whom were females (females 67%, males 33%) took part in this study. The mean age was $M = 20.25$, $SD = 1.76$ and most were Nationality ($M = 1.12$, $SD = 0.43$) and Student's class ($M = 2.9$, $SD = 1.02$). The sample size was calculated using G*Power where the minimum sample size required to achieve a moderate to large effect size of .5 significant at the 95th confidence interval is 80. The

participants' sociodemographic information is presented. In this study, the consent form, which was written and attached to the other questionnaires, was used to describe the nature of the evaluation survey and assure the privacy and the confidentiality for the participants. The content of the form explains the purpose of the study and describes how much time they will spend to complete the questionnaires. In addition, it was mentioned that the information gathered from this study would be strictly confidential, where the privacy of the participants will be carefully protected and that there will be no penalty if they do not want to participate. There was an IRB review and the research ethics approval has been obtained from the faculty of Social and Behavioral Sciences at Haigazian University. During data collection, the privacy was ensured.

There were two questionnaires used in this study. First, Perceived Stress scale (PSS) The demographic table was used to measure the perception of stress. This scale is composed of 10 items and the scores of PSS are obtained by reversing the stated items. Afterwards, the scores are summed up across all scale items. The second scale is the music scale which is used to determine the type of music that the participants listen to and to establish the frequency of listening to different genres of music. There were four types of music (Rock, Classical, Jazz, and Blues) mentioned in this questionnaire. The scores are summed up for each type of music.

b) Procedure : The current study employed a survey and it used a snowball sampling process. During the survey distribution, all the participants were actively involved. The data collection occurred across the HU campus every day, for one week between 12:00 noon and 1:00 pm. In this study, the counterbalanced design was used to elicit a false response

Results :

Prior to the analysis, the data was checked for the accuracy of entry and missing values. There were no missing values found on the perceived stress scale and music scale. Univariate outliers were checked using z-scores and all values exceeding the absolute value of ± 1.96 were considered outliers significant at the 95th confidence interval. A total of 5 outliers were found on music scale (5 outliers). Normality of the data for all continuous variables was checked through the standardized skew statistics (z skew). There were no significant skewness so “all variables were normally distributed.” Descriptive data on the study measures are found.

Final Word and Evaluation :

The purpose of this study was to determine the relationship between the frequency of listening to different genres of music and stress levels among Haigazian University students. For that reason, students ranging between the ages of 18 to 25 filled in demographic information such as their age and gender on two types of scales: Perceived Stress Scale (PSS) and the music scale. Although the literature is pervasive in discussions associating music and stress levels, and it

has consistently assumed that classical music reduces stress, our results showed that there is no significant correlation between the frequency of classical music consumption and stress levels. In addition, there seems to be no positive relation between the frequency of listening to other types of music and stress levels. Nevertheless, an important gender factor was noted, where it was found out that the mean of females is higher than the males on the stress levels continuum.

Some limitations and disadvantages of the study may have contributed to decreasing the validity of our research’s overall generalizations. First, the number of female participants was almost double that of males (63 for females, 31 for males). This might have biased both the sample and the results. For future studies, maybe a more equitable division between the genders is suggested, whereby the number of males and females ought to be equal in order to achieve more reliability. Second, the time during which the study was conducted might have had an influence on the results, as it was the one-hour leisure time students had in between an intensive studying day attending classes. The participants filled the questionnaire in a time interval every day for one week during their lunch breaks. This again might have affected the participants’ performance on the scales. Another limitation has to do with the small size of the sample, rendering this study inconclusive. That is why, a larger study is recommended in the future. Another liability might be that the sample was not that diverse; as it was taken from one university, i.e. Haigazian University students only. Another factor

not considered in this short survey study is the socioeconomic class, where music choices seem to correlate often with this factor. In the future, a larger and detailed study will be conducted.

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वेदों में संगीत चिकित्सा : एक ऐतिहासिक अध्ययन

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शोध-सार :

भारतीय इतिहास का क्रमवार अध्ययन करने के उपरांत वैदिक काल में उल्लेखित याज्ञिक क्रियाओं में संगीत चिकित्सा के प्रयोग का उल्लेख प्राप्त होता है। चारों वेदों के अध्ययन के उपरांत अनेक श्लोकों में ऐसे उल्लेख प्राप्त होते हैं जिनमें अनेक उद्देश्यों की पूर्ति मंत्रोच्चारण से संभव बताई गई है। जैसे ऋग्वेद के प्रथम मंडल के कुछ सूक्त दैहिक और आत्मिक शक्तियों को पुष्ट करने का उपाय मंत्रोच्चारण को ही बताते हैं। अच्छे विचार श्रेष्ठ कर्म एवं रस को स्वास्थ्य का आधार बताया गया है। वाणी का प्रयोग मंत्रोच्चारण में करके बुरी शक्तियों का विनाश करना अनेक मंत्रों में बताया गया है। अर्थात् संगीत चिकित्सा का उल्लेख प्राचीन काल से प्राप्त होता है। ऋग्वेद, यजुर्वेद, अथर्ववेद एवं सामवेद में संगीत चिकित्सा का प्रमाण होने से यह सिद्ध होता है कि भारत में संगीत चिकित्सा का इतिहास प्राचीनतम है परन्तु प्राचीनतम इतिहास होने के कारण भी संगीत चिकित्सा के प्रति उदासीनता भारत में देखने को मिलती है जबकि पाश्चात्य देशों में संगीत चिकित्सा को वैकल्पिक चिकित्सा पद्धति के रूप में मान्यता प्राप्त हो चुकी है। इस प्राचीन चिकित्सा पद्धति पर वैज्ञानिक माध्यम से शोध करके प्रमाणित करना आवश्यक है जिससे संगीत चिकित्सा भारत में भी वैकल्पिक चिकित्सा पद्धति के रूप में स्थापित हो सके।

बीज शब्द :

संगीत, चिकित्सा, वेद, प्राचीन, रोग, ऋग्वेद, अथर्ववेद, यजुर्वेद, श्लोक, सूक्त

मानव के विकास के साथ-साथ संगीत के विकास का प्रमाण हमको इतिहास में मिलता है। अथवा यह भी कहा जा सकता है कि संगीत का जन्म मानव के जन्म के साथ-साथ हुआ है। संगीत को एक ऐसा तत्व माना गया है जो मानव की व्यक्तित्व कौशल रचनात्मक अभिव्यक्ति और अनुभूति के विकास में सकारात्मक योगदान देता रहा है। संगीत हर किसी को किसी न किसी रूप में प्रभावित अवश्य करता है। जिस कारण आज के समय में संगीत को एक वैकल्पिक चिकित्सा पद्धति के रूप में प्रयोग किया जा रहा है

संगीत चिकित्सा के माध्यम से आज संगीत चिकित्सक अनेक बीमारियों का उपचार करने का दावा करते आये हैं और इस दावे को सिद्ध भी कर चुके हैं। संगीत चिकित्सा का प्रयोग पाश्चात्य देशों में अत्यधिक किया जा रहा है पाश्चात्य देशों में संगीत चिकित्सा को वैकल्पिक उपचार पद्धति के रूप में प्रयोग किया जा रहा है और इसके सकारात्मक प्रणाम प्राप्त हो रहे हैं। पाश्चात्य में संगीत चिकित्सा का इतिहास लगभग 200 वर्ष पुराना है तथा भारतीय संगीत चिकित्सा का इतिहास लगभग 1500 वर्ष पुराना माना जा सकता

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)
UGC CARE - Listed Journal

है। संगीत चिकित्सा का उल्लेख वेदों में प्राप्त होता है। अतः प्रस्तुत शोध पत्र में वेदों में उपलब्ध संगीत चिकित्सा का अध्ययन प्रस्तुत किया गया है।

संगीत चिकित्सा : मानव विकास के साथ-साथ विकसित प्राचीन संगीत द्वारा उपचार को संगीत चिकित्सा कहा जाता है। अर्थात् संगीत द्वारा किसी रोग का उपचार करना ही संगीत चिकित्सा है। अमेरिकन म्यूजिक थेरेपी एसोसियेशन के अनुसार उपचार सम्बन्धी व्यक्तिगत लक्ष्यों की प्राप्ति हेतु पेशेवरों द्वारा संगीत तत्वों का चिकित्सीय प्रमाण सिद्ध प्रयोग विधि एवं प्रक्रिया संगीत चिकित्सा कहलाती है। सांगीतिक ध्वनियां ताल लय तथा बंदिश आदि का प्रयोग जब स्वास्थ्य संबन्धित लक्ष्यों की प्राप्ति हेतु किया जाता है तो उसे संगीत चिकित्सा कहा जाता है। एक अन्य परिभाषा के अनुसार योजनाबद्ध एवं रचनात्मक रूप में सकारात्मक परिणामों की प्राप्ति हेतु संगीत का प्रयोग संगीत चिकित्सा कहलाता है।

वर्ल्ड फेडरेशन ऑफ म्यूजिक थेरेपी द्वारा 2011 में गठित समिति को संगीत चिकित्सा की परिभाषा की नवीनीकरण का कार्य सौंपा। समिति द्वारा संगीत चिकित्सा की 16 परिभाषाओं के अध्ययन के उपरान्त नवीन परिभाषा को प्रस्तावित की है। “Music therapy is the professional use of music and its elements as an intervention in medical education and every day environment with individuals, groups, families, or communities who seek to optimize the quality of life and improve their physical, social, communicative, emotional, intellectual and spiritual health and well-being. Research, practice, education, and clinical training in music therapy are based on professional 4 standards according to cultural, social and political contexts” (WFTM 2011)¹ ‘संगीतमय उपचार देखभाल करने, रिश्तों की मदद करने, संगत, समर्थन या पुनर्वास का अभ्यास, फ्रेंच फेडरेशन ऑफ म्यूजिक थेरेपी

बताते हैं। यह चिकित्सीय तकनीक दर्द से पीड़ित रोगी की सहायता के लिए ध्वनि और संगीत का उपयोग करता है या मानसिक, शारीरिक, संवेदी, या स्नायविक विकारों से जुड़ी कठिनाइयाँ। यह मनोसामाजिक कठिनाइयों वाले लोगों के लिए भी है। उपशामक देखभाल में शिशुओं से लेकर वरिष्ठों तक इस तकनीक के प्रति संवेदनशील होने पर किसी भी विषय को इस तरह से नियंत्रित किया जा सकता है। रोगी के साथ पहली मुलाकात के बाद, जो उसकी यात्रा के कारणों के साथ-साथ उसके संगीत स्वाद के कारणों को स्पष्ट करता है, संगीत चिकित्सक उसके मनोवैज्ञानिक निष्कर्ष का गठन करता है। ‘रोगी की प्रतिक्रियाओं को देखकर, विशेषज्ञ उसकी संवेदनशीलता की डिग्री का आकलन करेगा और देखेगा कि यह अभ्यास उसके लिए प्रासंगिक है या नहीं। कभी-कभी ऐसा नहीं होता है।’ एमिली ट्रोमर-नेवरसी, म्यूजिक थेरेपिस्ट क्लिनिशियन, न्यूरोम्यूजिक थेरेपिस्ट और फ्रेंच फेडरेशन ऑफ म्यूजिक थेरेपी के अध्यक्ष बताते हैं। यदि रोगी इस तकनीक के प्रति संवेदनशील है, एक मनोचिकित्सीय मूल्यांकन उन्हें यह निर्धारित करने की अनुमति देता है कि किस प्रकार की संगीत चिकित्सा उनकी आवश्यकताओं के लिए सबसे उपयुक्त है²

वेदों में वर्णित संगीत चिकित्सा : वेदों को मानव इतिहास का प्राचीनतम ग्रंथ माना गया है। वेदों का उद्गम काल ईसा से लगभग 1500 वर्ष पूर्व का माना गया है। ऋग्वेद, यजुर्वेद, अथर्ववेद तथा सामवेद चार वेद माने गये हैं। जिनका निर्माण सतत कार्मिक प्रक्रिया से होकर लिपिबद्ध की गयी है। प्रत्येक वेद में संहिता, बाह्यण, आरण्यक व उपनिषद् इन चार रूपों में विस्तारित और विश्लेषित किया गया है। भारतीय वेदों में संगीत अथवा सांगीतिक ध्वनियाँ/ध्वनि के द्वारा उपचार सम्बन्धी उल्लेख प्राप्त होता है। ऋग्वेद में स्तोत्र के पाठ को स्वरयुक्त बनाकर उपचार के द्वारा निरोग प्राप्ति सहित अन्य चमत्कारिक प्रमाणों को प्राप्त किया गया है।

“भारतीय वेद चतुष्टयी के प्रथम स्तंभ ऋग्वेद में संगीत या ध्वनि के चिकित्सकीय उल्लेख सम्बन्धी उद्धरण पर्याप्त मात्रा में पाये गए हैं। स्तोत्र के स्वरयुक्त पाठ के द्वारा निरोग प्राप्ति सहित अन्य चमत्कारिक परिणामों को भी प्राप्त किया जाता था, जिसका उल्लेख अत्यंत स्पष्ट रूप में परिलक्षित होता है। मंत्र द्वारा सर्वसुख प्राप्ति का उल्लेख कुछ स्तोत्रों में नहीं अनेकों में है जिससे यह स्पष्ट है कि उसमें सत्यता का अंश अवश्य भारतीय ऋषि प्राचीन काल के वैज्ञानिक ही थे जन्होंने भौतिक घटनाओं का अध्ययन एवं विश्लेषण कर पराविधाओं का सृजन किया”³

ऋग्वेद : वेदों में ऋग्वेद को सबसे प्राचीन वेद माना जाता है ऋग्वेद में संगीत एवं ध्वनि द्वारा रोगों के उपचार संबंधी उदाहरण पाये जाता है। ऋग्वेद में विभिन्न स्रोतों को स्वर में पाठन करके रोगों पर विजय प्राप्त करने का प्रमाण पाया जाता है अर्थात् कहा जा सकता है कि वैदिक काल में स्वरों के माध्यम से रोगों का उपचार किया जाता था। मंत्रों द्वारा सभी सुखों की प्राप्ति का उल्लेख ऋग्वेद में प्राप्त होता है।

**आ वो रुवण्युमौषिजो हुवध्यै घोषेव शंसमर्जुनस्य नषे।
प्र वः पूषो आँ अच्छा वोचेय वसुतातिमग्नेः ॥5 ॥⁴**

हे देवों! जिस प्रकार घोषा नामक स्त्री ने रोग निवारण के निमित्त अश्विनी कुमारों का आवाहन किया, उसी प्रकार उषिक् पुत्र कक्षीवान् अपने दुःखों की निवृत्ति के लिए आपके आवाहन हेतु सुस्वर स्तोत्रों का उच्चारण करते हैं। आपके साथी धनदाता पूषादेव की भी प्रार्थना करते हैं।

**अग्ने त्वमस्मद्युयोध्यमीवा अनग्नित्रा अभ्यमन्त कृष्टीः।
पुनरस्मभ्यं सुविताय देव क्षां विश्वेभिरमृतेभिर्यजत्र ॥3 ॥⁵**

हे अग्निदेव ! आप यज्ञ द्वारा हमारे सभी रोगों (विकारों) का निवारण करें। यज्ञ रहित मनुष्य सदैव रोग विकारों से त्रस्त रहते हैं। हे देव ! आप अमरत्व प्राप्त सभी देवताओं के साथ दिव्य गुणों से युक्त

होकर हमारे कल्याण की कामना से यज्ञ स्थल पर संगठित रूप से पधारें ॥3 ॥

**इन्द्र श्रेष्ठानि द्रविणानि धेहि चित्तिं दक्षस्य
सुभगत्वमस्मे।**

**पोषं रयीणामरिष्टिं तनूनां स्वाद्यानं वाचः
सुदिनत्वमन्हाम् ॥6 ॥⁶**

हे इन्द्र देव ! हमें श्रेष्ठ धन प्रदान करें। हमें चेतना युक्त सामर्थ्य तथा उत्तम ऐश्वर्य प्रदान करें। हमें निरोग बनाते हुए ऐश्वर्य की वृद्धि करें। हमारी वाणी को मधुर तथा प्रत्येक दिन को उत्तम बनायें ॥6 ॥

**त्वादंत्तेभी रुद् शंतेमेभिः शतं हिमांआषीय भेसजेभि।
व्यषं स्मदद्देषौ वित्तरे व्यंहो व्यभीवाष्वातयस्वा
विशूचीः ॥7**

हे रुद्र ! तुम्हारे द्वारा दी गई अत्यंत सुख देने वाली औषधियों से सौ हेमन्त ऋतुओं को व्याप्त करें। हम लोगो से द्वेष करने वाले को नष्ट कर या पृथक कर नाना प्रकार से शरीर में व्याप्त होने वाले, रोगों को दूर करो एवं अत्यधिक पाप को भी दूर करो।

यजुर्वेद-यजुर्वेद एक यौगिक सम्बन्धित वेद है अर्थात् यज्ञों में उपयोग होने वाले मंत्रों के उच्चारण से इच्छित फल की प्राप्ति की जा सकती है यजुर्वेद में माना गया है कि यज्ञ अनुष्ठानों द्वारा सामाजिकता, विज्ञान, समस्त विद्याएं एवं कलाओं की उन्नति संभव है अनेक उद्देशों की प्राप्ति के लिए अनेक प्रकार के यौगिक अनुष्ठानों का प्रयोग अनेक उद्देशों की प्राप्ति के लिए किये जाते हैं।

**आयुर्यज्ञेन कल्पतां प्राणो यज्ञेन कल्पतां
चक्षुर्यज्ञेन कल्पता ॥2 9 ॥⁸**

पुनः उपरोक्त उल्लेख में वर्णित यज्ञ को आयु वृद्धि और प्राणों को रोगरहित रखने में उपयोगी माना जाता है। एक अन्य श्लोक में सौत्रामणि यज्ञ का उल्लेख है जो औषधि रूप है।

**देवा यज्ञमतन्वत भेषजं भिषजाध्विना।
वाचा सरस्वती भिषगिन्द्रायेद्रिन्याणि दधतः ॥1 2 ॥⁹**

उपरोक्त मंत्र में देवताओं ने इन्द्र के औषधि रूप सौत्रामणि यज्ञ को विस्तृत किया भिषक रूप अश्विद्वय ने और सरस्वती ने तीन वेदों वाली वाणी से इन्द्र में ओज-बल की स्थापना की।” यह स्पष्ट है कि मंत्रों के सुस्वर पाठ से युक्त पूरा विधान होता था जिसका प्रयोग रोगों से मुक्ति पाने में होता था। यजुर्वेद में 21 वे अध्याय में तीन रूप वाली वाणों से औषधि गुण का सरस्वती के द्वारा दोहन का उल्लेख है।

**होता यक्षन्तिरत्रो देवीर्न भेषजं त्रयस्त्रि धात
वोऽपसो रूपमिन्द्रे हिरण्य यम ध्विनेडा न भारती
वाचा सरस्वती महऽइन्द्राय दुहऽइन्द्राय दुहऽइन्द्रियं
पयः सोमपरिस्त्रुता घृतमधु व्यन्त्याज्यस्य
होतयंत्र॥ 37॥10**

भावार्थ : दिव्य होता ने इडा, भारती, सरस्वती इन तीनों देवियों को इन्द्र और अश्विद्वय के लिए यज्ञ किया। कर्म वाले त्रिगुणात्मक तीन पशु, तीन रूप वाली वाणी से औषधि गुण रूप महान बल को इन्द्र के लिये सरस्वती ने दोहन किया। इस श्लोक में तीन रूप वाली वाणी से औषधीय गुण की प्राप्ति का उल्लेख है। इसी प्रकार अध्याय 28 में भी वर्णन है कि 'दिव्य होता ने यज्ञों के ग्रह स्वामी, ऋत्विजों द्वारा वर्णीय औषधि गुण वाले, क्रान्तदर्शी, रक्षक, आयुदाता, अग्नि, इन्द्र और प्रयाज देवता का यज्ञ किया। पूर्व में यह माना जाता था कि विशिष्ट यज्ञ से रोग आदि का शमन संभव था। अगले श्लोक में गायत्री छन्द के द्वारा चक्षु-बल, आयु आदि को यजमान में स्थापित करते हुए वही धन-लाभ और स्थिति के लिए घृत-पान करें, ऐसा वर्णन है। इस प्रकार संगीत चिकित्सा संबंधी उल्लेख संपूर्ण यजुर्वेद में प्राप्त होते हैं।

अथर्ववेद : अथर्वन जन सामान्य का वेद है। प्राचीन काल में अग्नि के उपासक पुरोहित को 'अथर्वन' की संज्ञा दी जाती थी। अथर्वन के मंत्र सुख कारक होते हैं और अंगिरस के मंत्र विनाशक। “इस वेद में मुख्यतः 'अथर्वन' और अंगिरस्य ये दो विधियाँ वर्णित हैं इसलिए इसे अथर्वगिरस्य कहते हैं।”¹¹

अनहद-लोक
ISSN : 2349-137X

**नीचैः खनन्त्यसुरा अरूस्त्राणमिदं महत् तदस्त्रावस्य
भेषजं तदु रोगमनीनशत्॥12**

इस श्लोक में ब्रह्म को आस्त्राव की औषध बताया गया है मन को श्लोक के वाचन से नियंत्रित करना और ईश्वर में लगाना ऐसे रोगों का उपचार है। कुष्ठ संबंधी एक अन्य श्लोक में कहा गया है कि कुष्ठ औषधि को देवों ने प्राप्त किया है। और आगे के श्लोक के द्वारा इस रोग से निवृत्ति माँगी गई है।

**गर्मो अस्योसधीनां गर्मो हिमलताभुत ।
गर्भो विश्वस्य भूतस्येमं मे अगय कृधि॥3॥¹³**

भावार्थ : औषधियों का मूल तू है और हिमालयों का भी तू गर्भ है। सर्व भूतकाल का गर्भ है। तू मेरे इस रोगी को निरोग कर

**यावती द्यावापृथिवी वरिष्णा यावत सप्त
सिन्धवो वितष्ठिरे।**

वाचं विषस्य द्षणीं तामितो निरवादिषम् ॥2॥¹⁴

भावार्थ : वाणी द्वारा विष के प्रभाव को दूर करना। आकाश और भूमि विस्तार से जितनी बड़ी है और सातों समुद्र जितनी दूर तक फैले हैं, उतने विस्तार तक विष के विनाश करने वाली, प्रबल उस वाणी को इस मुख से बोलूँ। सर्प के विष को दूर करने की वाणी द्वारा विष नाशक प्रयोग संबंधी अनेक घटनाएं आज भी सुनी जाती हैं। मंत्रों की चिकित्सकीय शक्ति का यह एक प्रबल उदाहरण है।

**हस्ताभ्या दशशाखाम्यां जिह्वा वाचः पुरोगवी।
अनामयितुभ्यां हस्ताभ्यां ताभ्यां त्वामि
मृशामसि॥15**

भावार्थ : दश अंगुली रूप शाखाओं से युक्त इन दो हाथों के साथ यह जीभ वाणी का प्रथम उच्चारण करने वाली होती है। आमय अर्थात् रोग से रहित इन हाथों से तुझे, तेरे शरीर को हम वैद्य लोग और बालक को आचार्य लोग स्पर्श करते हैं। निरोग, रोग जन्तुओं से रहित स्वच्छ हाथों से वैद्य रोगी के शरीर का स्पर्श करें और मानस बल द्वारा चिकित्सा

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करने के लिए हाथों की अंगुलियों को फैलाकर वाणी के शब्दोच्चारण सहित उसकी चिकित्सा करनी चाहिए। इसी खंड में आगे नगाडे की ध्वनि से रोग उत्पन्न करने वाले जन्तुओं के नाश की विधि का उल्लेख है। नगाड़ों की ध्वनि से सूक्ष्म हानिकारक जीव नष्ट हो जाते हैं।

यत्र तः प्रेङ्ख हरिता अर्जुना उव यत्रा धाराः कर्मर्यं संतदन्ति तत परेताप्सरस प्रतिबुद्धा अभूतन ॥5 ॥⁶

भावार्थ : जहाँ तुम्हारे लिए हिलते डुलते हरे अर्जुन वृक्ष हैं और जहाँ बड़े बल से पीटे गये नगाड़े आदि बजते हैं वहाँ से भी हे प्रजा में फैलने वाली व्याधियों ! तुम भाग जाओ एवं व्याकुल और नष्ट हो जाओ। औषधियों से लिप्त नगाड़ों के बजाने से रोग निवृत्ति का यह उल्लेख आज प्रचलित ड्रम थेरेपी का प्राचीनतम उदाहरण है।

समानो मन्त्रः समितिः समानी समानं व्रतं सह चित्तपेषाम्

समानेन वो हविषा जुहोमि समानं चेतो

अभिसंविशध्वम् ॥2 ॥⁷

भावार्थ : हे स्तोत्राओं ! आप सभी के विचार तन्त्र (मन, बुद्धि, चित्त) तथा व्रत-सिद्धान्त समान हो। मैं आपके जीवन को एक ही मन्त्र से अभिमंत्रित (सुसंस्कृत) करता हूँ और एक समान आहुति प्रदान करके यज्ञमय बनाता हूँ ॥2 ॥

अस्थिरस्त्रंस परुस्त्रंसमास्थितं हृदयामयम्।

बलासं सर्वं नाषयाद्ग्रेष्ठा यच्च पर्वसु ॥1 ॥⁸

भावार्थ : शरीर की हड्डियों और जोड़ों में दर्द पैदा करने वाला, शरीर का बलनाशक श्वास, खाँसी आदि रोग हृदय एवं पूरे शरीर में व्याप्त हो रहा है। हे मन्त्र शक्ते ! आप उसे हमसे दूर कर दें।

आ सुस्त्रसः सुस्त्रसो असतीभ्यो असत्तराः।

सेहोरसतरा लवणाद् विक्लेदीयसीः ॥1 ॥⁹

भावार्थ : गण्डमाला रोग (बहने वाला) तथा बुरी से भी बुरी पीड़ा देने वाला होता है। यह मंत्र और औषधि द्वारा नष्ट हो। गण्डमाला रोग से ग्रसित

जन, 'सेहु' से अधिक निर्वीर्य होते हैं। यह गण्डमाला नमक की अपेक्षा अधिक स्त्रवणशील है।

जिह्वया अग्रे मधु में जिह्वामुले मधुलकम।

ममदेह ऋतावसो ममचित्तमु पायसि ॥2 ॥²⁰

भावार्थ : मेरी जिह्वा के अग्रभाग में मधुरता रहे, मेरी जिह्वा के मूल में मधुरता रहे। हे मधुरता तू मेरे कर्म में निश्चय से रह मेरे चित्त में मधुरता बनी रहे।

सामवेद : सामवेद में वर्णित श्लोक मूलतः अन्य वेदों के श्लोकों, मुख्यतः ऋग्वेद से लिए गये हैं। सामवेद का गायन सोमवकल्लि से सोम रस प्राप्ति और उसको छकने, दूध मिलाने एवं देवी देवताओं को अर्पित करते समय किया जाता है। उक्त श्लोकों का गायन पंडितों द्वारा किया जाता है।

निष्कर्ष : प्राचीन भारत के वैदिक इतिहास पर दृष्टिपात करने पर यह ज्ञात होता है कि संगीत चिकित्सा का इतिहास विश्व में प्राचीनतम है। ध्वनि, स्वर द्वारा रोगों के उपचार का तथा मानसिक शांति हेतु मंत्र तथा तंत्र की विद्या ऋषि मुनियों प्राचीन का से ज्ञात थी। प्राचीन भारत में रोगों के उपचार हेतु ध्वनि, नाद, स्वरों का प्रयोग किया जाता था। वैदिक मंत्रों को गा कर रोगों के निवारण का उल्लेख प्राप्त होता है। ऋग्वेद, में रोग निवारण हेतु सूक्तों के गायन से अश्वनिकुमारों, अग्निदेव, इन्द्रदेव, रूद्रदेव का आवाहन का उल्लेख प्राप्त होता है यजुर्वेद में यज्ञ में मंत्रों के उच्चारण अथवा गायन को रोग रहित रखने में उपयोगी माना गया है।, अथर्ववेद में ऐसे सूक्त प्राप्त होते हैं जिनके उच्चारण अथवा गायन से हड्डियों, जोड़ों के दर्द, खाँसी, हृदय रोग के उपचार का उल्लेख प्राप्त होता है। अतः यह कहना उचित होगा कि संगीत चिकित्सा का प्रयोग भारत में प्राचीन काल से किया जा रहा है। और संगीत चिकित्सा का इतिहास लगभग 1500 वर्ष पुराना है। परन्तु यह हमारा दुर्भाग्य है कि इतनी समृद्ध और प्राचीन चिकित्सा पद्धति को हम समय के साथ-साथ भूलते चले गये

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इसका प्रमुख कारण यह कि हम लोगों का पाश्चात्य संस्कृति से अत्यधिक प्रभावित होना है। संगीत चिकित्सा के क्षेत्र में विदेशों में अत्यधिक शोध किये जा रहे हैं और संगीत चिकित्सा को वैकल्पिक चिकित्सा पद्धति के रूप में मान्यता दी गयी है। विदेशों में संगीत चिकित्सा के क्षेत्र में मानसिक रोगों के अतिरिक्त जटिल रोगों के उपचार की संभावनाओं पर शोध हो रहे हैं। और इसके सकारात्मक परिणाम भी प्राप्त हो रहे हैं। परन्तु भारत में अभी तक संगीत चिकित्सा के प्रति उदासीनता देखने को मिलती है। अपितु भारत में इस क्षेत्र में कार्य होना प्रारम्भ हो चुका है परन्तु इतना अधिक नहीं हुआ है कि यह एक वैकल्पिक चिकित्सा के रूप में मान्यता प्राप्त कर सके अतः इस शोध पत्र के माध्यम से मैं यह कहना चाहता हूँ कि वेदों में उल्लेखित इस प्राचीन चिकित्सा पद्धति पर वैज्ञानिक माध्यम से शोध करके प्रमाणित करना आवश्यक है जिससे संगीत चिकित्सा भारत में भी वैकल्पिक चिकित्सा पद्धति के रूप में स्थापित हो सके और इसका लाभ आम जन मानस को प्राप्त हो सके।

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The Role of Music Therapy in Alleviating Symptoms of Depression and Anxiety : A Comprehensive Review

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Abstract :

This comprehensive review examines the effectiveness of the music therapy as an intervention for alleviating symptoms of depression and anxiety across various populations and clinical settings. Drawing on a wide range of empirical researches, including randomized controlled trials (RCTs), systematic reviews, and meta-analyses, the findings demonstrate that music therapy consistently reduces depressive and anxious symptoms, often with medium to large effect sizes. The review also explores the theoretical foundations of music therapy, including its psychological, cognitive-behavioural, and biological mechanisms of action, which collectively contribute to its efficacy. Clinical implications suggest that music therapy could be integrated into standard mental health care protocols as a standalone or adjunctive treatment, particularly given its non-invasive nature and minimal side effects. However, the review also identifies several limitations in the current body of research, including the heterogeneity of study designs and the need for more high-quality, long-term studies. Future research directions include standardizing intervention protocols, exploring the mechanisms of action in greater depth, and assessing the long-term sustainability of therapeutic outcomes. Overall, this review supports the growing consensus that music therapy is a valuable and effective tool for managing symptoms of depression and anxiety, with significant potential for broader application in mental health care.

Keywords :

Music Therapy, Depression, Anxiety, Mental Health, Psychological Well-being.

Introduction :

Depression and anxiety are widespread mental health disorders, significantly impacting global public health (Choi et al., 2008). Traditional treatments, such as

pharmacotherapy and psychotherapy, often have limitations, prompting increased interest in non-pharmacological therapies like music therapy (Chen et al., 2015). Defined by the American Music Therapy

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)
UGC CARE - Listed Journal

Association, music therapy utilizes evidence-based musical interventions to achieve therapeutic goals within a professional relationship (Burns et al., 2007). Recent studies indicate that music therapy can effectively reduce symptoms of depression and anxiety, often complementing conventional treatments (Browning, 2001; Cassileth et al., 2003; Argstatter et al., 2006). The mechanisms behind its efficacy include physiological effects, such as cortisol reduction and dopamine increase, as well as psychological benefits like emotional expression and relaxation (Aalbers *et al.*, 2017). Despite growing evidence, a comprehensive review focused on the role of music therapy in treating these conditions is needed. This review aims to assess music therapy's effectiveness, explore its underlying mechanisms, and compare it to other interventions, with implications for integrating music therapy into standard care, particularly given the mental health challenges exacerbated by the COVID-19 pandemic.

Methodology :

To conduct a comprehensive review of the role of music therapy in alleviating symptoms of depression and anxiety, a systematic literature search was performed across multiple electronic databases. These included Google scholar, Scispace, PubMed, Scopus, Web of Science, Cochrane Library and Embase. The search was designed to capture relevant studies published up until July 2024. The search terms used were a combination of keywords associated with music therapy, depression, anxiety, and mental health. Specifically, search strings included terms such as "music therapy," "depression," "anxiety," "mental health," "randomized controlled trials," "systematic review" and "meta-analysis." Boolean

operators (AND, OR) were employed to combine search terms and enhance the search's specificity and sensitivity (Clark et al., 2006).

The search strategy was supplemented by manual searches of reference lists from relevant articles and previous reviews to identify additional studies that might have been missed during the electronic search. Furthermore, gray literature, including conference proceedings, dissertations, and government reports, was explored to capture unpublished studies or those not indexed in the selected databases. The search was restricted to peer-reviewed articles published in English to ensure the inclusion of studies with rigorous methodological standards.

Review of Empirical Studies :

Overview of Included Studies :

The variety of research evidence supports the effectiveness of music therapy in reducing symptoms of depression and anxiety (Lu *et. al.*, 2021). This review synthesizes findings from randomized controlled trials (RCTs), systematic reviews and meta-analyses, providing a comprehensive understanding of music therapy's impact on these mental health conditions. The reviewed studies encompass a wide range of populations, including children with autism, elderly patients with chronic diseases, and individuals undergoing cancer treatment, demonstrating the broad applicability of music therapy across diverse demographics and clinical settings. The studies were meticulously selected based on stringent inclusion criteria, emphasizing high-quality RCTs and systematic reviews that evaluated the effects of music therapy on depression and

anxiety. This review offers a detailed overview of the various implementations of music therapy and its efficacy across different clinical environments.

Effectiveness of Music Therapy on Depression :

Numerous studies have demonstrated the effectiveness of music therapy in reducing symptoms of depression. For instance, Morgan et al. (2011) conducted a systematic review and meta-analysis of RCTs, which showed that music therapy significantly improved depressive symptoms in patients with various conditions, including schizophrenia and major depressive disorder. The meta-analysis reported a moderate-to-large effect size, indicating that music therapy is a powerful tool in the management of depression.

In another study, Aalbers et al. (2017) reviewed the impact of music therapy on depression among patients with chronic diseases. The authors found that music therapy, particularly when combined with conventional medical treatments, significantly reduced depressive symptoms, and improved overall quality of life. The review highlighted that music therapy's non-invasive nature and minimal side effects make it an attractive complementary therapy for managing chronic illness-related depression, where patients often face multiple comorbidities and medication burdens.

The effectiveness of music therapy in depression management is further supported by studies focusing on specific subgroups, such as the elderly. For example, a meta-analysis by Zhao *et. al.* (2016) found that music therapy was particularly effective in reducing depression among older adults, a population that often experiences

depression as a result of chronic illness, social isolation, and cognitive decline. The study emphasized that music therapy not only alleviated depressive symptoms but also enhanced cognitive functioning and social interaction, which are crucial for improving the quality of life in this demographic.

Effectiveness of Music Therapy on Anxiety :

The role of music therapy in reducing anxiety is well-documented across various clinical populations. A systematic review by Aalbers et al. (2017) found that music therapy significantly reduced anxiety levels in patients undergoing medical procedures, individuals with chronic illnesses and those receiving mental health care. The review included studies with diverse methodologies and reported that music therapy, particularly when administered by trained therapists, had a consistent and significant impact on reducing anxiety symptoms.

One of the key findings from the review was that the type of music therapy intervention-whether it involved active participation, such as playing instruments, or passive listening-did not significantly alter the effectiveness in reducing anxiety. However, personalized music therapy sessions tailored to the individual's preferences were found to be more effective than standard, pre-recorded music interventions. This aligns with the principles of personalized medicine, where treatments are tailored to the unique needs and preferences of the patient to maximize therapeutic outcomes.

Zhao et al. (2016) also explored the impact of music therapy on anxiety among

breast cancer patients, a group particularly vulnerable to high levels of anxiety due to the stress associated with cancer diagnosis and treatment. The study found that music therapy, especially when administered alongside conventional treatments like chemotherapy, significantly reduced anxiety levels. The authors suggested that the calming effect of music, combined with its ability to provide emotional support, made it an effective adjunct therapy for this population.

Comparison with Other Therapeutic Interventions :

When compared to other therapeutic interventions, such as pharmacotherapy or cognitive-behavioural therapy (CBT), music therapy has shown comparable efficacy in some cases and superior outcomes in others. For instance, Guo et al. (2024) reported that music therapy, when used in conjunction with standard treatments, often resulted in better outcomes than standard treatments alone. This is particularly relevant in populations where pharmacotherapy may not be feasible due to side effects or contraindications.

The non-invasive nature of music therapy, coupled with its ability to engage patients in a non-verbal, creative process, provides distinct advantages over traditional talk therapies like CBT, especially for patients who may struggle with verbal communication or who have had limited success with conventional therapies. Moreover, studies have shown that music therapy can enhance the effects of other treatments by reducing stress and improving overall emotional well-being, which in turn can make patients more receptive to other forms of therapy (Kamioka et al., 2014).

In comparison to pharmacotherapy, which often carries the risk of side effects and dependency, music therapy offers a safe and effective alternative or complementary treatment. Studies have demonstrated that music therapy can reduce the dosage of medications required to manage symptoms of depression and anxiety, thereby reducing the risk of side effects, and improving patient adherence to treatment regimens (Zhao et al., 2021).

Factors Influencing Outcomes :

The effectiveness of music therapy in treating depression and anxiety is influenced by several factors, including the type of music used, the duration and frequency of therapy sessions, and the characteristics of the participants. For example, studies have shown that shorter interventions (less than 30 minutes) administered more frequently (twice daily) were particularly effective in reducing anxiety (De Witte et al., 2020). Similarly, personalized music therapy sessions, where the therapist tailors the music to the individual's preferences and emotional state, have been shown to be more effective than generic, pre-recorded music interventions (Aalbers et al., 2017).

Cultural differences also play an important role in the effectiveness of music therapy. For example, the use of traditional music that resonates with a patient's cultural background can enhance therapeutic effects of music therapy. In contrast, music that is unfamiliar or discordant with the patient's cultural preferences may reduce the therapy's effectiveness. This highlights the significance of cultural competence in the delivery of music therapy and the need for therapists to consider the cultural context of their patients when designing and implementing music therapy interventions (De Witte et al., 2020).

Additionally, the setting in which music therapy is delivered-whether in a group or individual format-can influence outcomes. Group music therapy sessions, where participants engage in shared musical activities, have been shown to foster a sense of community and support, which can enhance the therapeutic effects, particularly in reducing feelings of isolation and loneliness associated with depression (Gold et al., 2011)

Discussion :

Synthesis of Key Findings :

This comprehensive review has highlighted the significant potential of music therapy as an effective intervention for alleviating symptoms of depression and anxiety across diverse populations and clinical settings. The findings from the reviewed empirical studies consistently demonstrate that music therapy can lead to significant reductions in depressive and anxious symptoms, often with medium to large effect sizes. These results are particularly compelling given the non-invasive nature of music therapy and its minimal side effects, making it an attractive alternative or complementary treatment to traditional pharmacotherapy and psychotherapy.

One of the central findings from the review is the broad applicability of music therapy across various demographic groups, including children with autism, elderly patients with chronic diseases, and individuals undergoing treatment for cancer. This wide-ranging effectiveness suggests that music therapy is a versatile tool that can be tailored to meet the specific needs of different populations. For instance, the effectiveness of music

therapy in reducing depression among elderly patients, as highlighted by Gold et al. (2011), is particularly noteworthy given the challenges associated with treating depression in this population, such as the presence of comorbidities and the risk of adverse effects from pharmacological treatments.

The review also underscores the importance of personalized music therapy interventions. Studies have shown that when music therapy is tailored to the individual's preferences and emotional state, the therapeutic outcomes are significantly enhanced (De Witte et al., 2022). This aligns with the principles of personalized medicine, which emphasize the need for treatments that are customized to the unique characteristics of each patient. The evidence suggests that personalized music therapy not only improves the effectiveness of the intervention but also increases patient engagement and satisfaction with the treatment process.

Theoretical and Clinical Implications :

The theoretical foundations of music therapy, as discussed in the Theoretical Framework section, provide a robust explanation for its effectiveness in treating depression and anxiety. The principles of Group Counselling Theory and Musical Synchronization, along with the biological mechanisms involving the autonomic nervous system and endocrine responses, offer a comprehensive understanding of how music therapy influences mental health (Tsoi et al., 2018). These theories highlight the multifaceted nature of music therapy, which addresses both psychological and physiological aspects of mental health disorders.

From a clinical perspective, the findings of this review have significant implications for the integration of music therapy into standard mental health care. Given its demonstrated efficacy, music therapy could be incorporated into treatment protocols for depression and anxiety, either as a standalone intervention or as an adjunct to existing treatments. For example, music therapy could be used in conjunction with cognitive-behavioural therapy (CBT) to enhance emotional processing and cognitive restructuring, or alongside pharmacotherapy to reduce the dosage and associated side effects of medications.

Moreover, the non-verbal nature of music therapy makes it particularly suitable for patients who may struggle with traditional talk-based therapies. This includes individuals with communication difficulties, such as those with autism or severe depression, as well as patients who may be resistant to or disengaged from conventional therapies. Music therapy offers a creative and accessible approach to treatment, fostering a therapeutic environment that is both supportive and non-threatening (Gold et al., 2011).

The review also highlights the potential for music therapy to be used in preventive care. By promoting relaxation, reducing stress, and enhancing overall emotional well-being, music therapy could be implemented as a preventive measure to reduce the risk of developing depression and anxiety, particularly in high-stress populations such as healthcare workers, caregivers, and individuals with chronic illnesses (Lu et al., 2021).

Future Directions for Research :

Given the promising findings of this review, there are several areas where future research is needed to further advance the field of music therapy. First, there is a need for more large-scale, high-quality RCTs that standardize music therapy interventions and outcome measures. This would enable more reliable comparisons across studies and help to establish best practices for the use of music therapy in clinical settings.

Second, future research should explore the mechanisms by which music therapy exerts its effects on depression and anxiety. While the theoretical foundations provide a strong basis for understanding the benefits of music therapy, more empirical research is needed to elucidate the specific neural, physiological, and psychological processes involved. This could involve neuroimaging studies, biomarker analysis, and qualitative research to gain a deeper understanding of how music therapy influences brain function and emotional regulation (Tsoi *et. al.*, 2018).

Additionally, there is a need for studies that examine the long-term effects of music therapy. Understanding the durability of treatment benefits is crucial for determining the potential of music therapy as a sustainable intervention for chronic conditions like depression and anxiety. Longitudinal studies with follow-up assessments would provide valuable insights into the lasting impact of music therapy and its role in ongoing mental health care.

Finally, future research should investigate the cultural and contextual factors that influence the effectiveness of

music therapy. As this review has shown, personalized music therapy that aligns with the patient's cultural background and personal preferences tends to yield better outcomes. Exploring how cultural differences affect the perception and impact of music therapy could lead to more culturally sensitive interventions that are tailored to the needs of diverse populations (Guo *et al.*, 2024).

Conclusion :

This review highlights the effectiveness of music therapy in reducing symptoms of depression and anxiety, supported by robust evidence from randomized controlled trials and systematic reviews. Music therapy proves beneficial across various populations, including children, the elderly, and those with chronic illnesses, demonstrating its versatility as a complementary or alternative treatment in mental health care. Its therapeutic impact is rooted in its ability to engage patients emotionally and cognitively, offering a non-invasive method for emotional regulation. Theories such as Group Counselling, Musical Synchronization and the Biological Basis of Music Therapy provide a framework for understanding its benefits.

Clinically, music therapy can be integrated into standard care, either alone or alongside traditional treatments like pharmacotherapy and cognitive-behavioural therapy. Its non-invasive nature and adaptability make it an appealing option, especially for those resistant to conventional therapies. Despite its promise, the review notes the need for more research, particularly large-scale studies with standardized protocols, to better understand long-term outcomes and cultural factors.

In conclusion, music therapy is a valuable, holistic intervention that enhances emotional well-being and quality of life, and it holds significant potential for broader application in mental health care.

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A Review Article on Possible Music Therapy Module for Post-Partum Depression Based on Ayurvedic Principle

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Abstract :

Music can enhance physical, emotional, and psychological well-being. It aids a woman in retaining a good, healthy, and optimistic frame of mind, which is essential during the pre-conception and postpartum periods. The mental health of the mother and unborn child is greatly impacted by listening to music during pregnancy and the postpartum period. Additionally, it offers the ability to manage postpartum depression, which is a broader perspective of maternal health.

The physical Dosha (Vāta, Pitta and Kapha), as well as the psychological components (Sattva, Rajas, Tamas), have to be balanced according to Āyurveda. Yoga and Āyurveda can be employed with music therapy based on the Prakriti or constitution of the woman. Indian ragās that combine distinct tonal qualities with a particular aesthetic mood might change the negative aspects of the human mindset by evoking positive emotions. Here, we have developed a unique model of music that helps to balance the Doga for postpartum depression, integrating it with Yogic techniques like Āsana and breathing practices, which encourage relaxation and a positive internal environment.

This paper discusses the mechanism of Ragās based on the biorhythm principle which helps in balancing Doga which gives rise to postpartum depression.

Keywords :

Music, Postpartum Depression, Ayurveda, Yoga, Maternal Health

Definition of postpartum depression :

The term “postpartum depression” refers to some depressive symptoms and syndromes that are common during the postpartum period (Michael, 2009). These include low energy, irritability, anxiety,

disturbed appetite, depressed mood or loss of interest, low energy, sleep disturbance, and many more (Posmontier & Teitelbaum, 2009). The Diagnostic and Statistical Manual of Mental Disorders, Fourth Edition (DSM-IV) states that an episode

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of depression is considered to have postpartum onset if it starts within four weeks after delivery (Ostpartum *et.al.*, 2002). It categorizes the psychiatric postpartum experiences into three types: “maternal blues,” Postpartum Depression and Postpartum Psychosis (Amrutha *et.al.*, 2015).

Prevalence and Cause :

One of the most prevalent mental health issues that women experience following childbirth is postpartum depression (PPD) (Gazal *et.al.*, 2012). It is commonly known that there is a higher chance of major mental disorders developing during the postnatal period (Stewart *et.al.*, 2003). The World Health Organisation estimates that depression affects 10% of pregnant women globally and 13% of women in the first three months after giving birth. In India, its prevalence ranges from 15% to 20% (Sharma, 2022). Postpartum depression is a significant public health issue that affects mothers and their families in India (Warner *et.al.*, 1996). Postpartum depression is a condition that has to be diagnosed, treated, and prevented because of the consequences it has on the mother, her marriage, and her children, the perinatal period has been linked to an increased risk of suicide (Orsolini *et.al.*, 2016). The health of mothers and children may be impacted by these psychological problems (Qian *et.al.*, 2023). One of the most remarkable biological aspects of childbirth is the significant drop in the number of steroid hormones, including progesterone and oestrogen (Michael *et.al.*, 2013) This can lead to a higher risk of depression during the first 12 weeks following childbirth (Kammerer *et.al.*, 2006). Some women exhibit greater sensitivity to hormonal fluctuations, commencing at an early age of menarche. Consequently,

they become more susceptible to psychological stressors triggered by physiological and environmental variables during their lifetimes (Gazal *et.al.*, 2012). Postpartum depression may also be impacted by a woman’s relationships with her family, the community, (Jansen *et.al.*, 2010) and her lifestyle choices, such as eating habits, sleep quality, physical activity and smoking during pregnancy (Ghaedrahmati *et.al.*, 2017)

Āyurveda definition :

The Sanskrit root “Su-presage” is the source of the term “*Sūtika*.” *Sūtika* is the name given to the woman who experienced the *Prasava* phenomena (Shukla *et.al.*, 2017). All of our *Acharyas* have described in the *Āyurvedic* science the proper and scientific management of *Sūtika* under the heading “*Sūtikaparichaya*” (Shukla *et.al.*, 2017), Throughout *Sūtika Kāla* (the puerperal stage), *Āyurveda* has advocated for a brilliant protocol (*sūtika-parichaya*) that incorporates *Āshwasana* (psychological reassurance), *Āhara* (food), *Vihāra* (lifestyle) and *Aushadhi* (medication) to maintain the women’s health (Sharma, 2022). This is done to avoid different *Mānasikabhava* (mental factors) like *Krodha* (anger), *shoka* (grief), *Bhaya* (fear) and *Shāririkashrama* (physical activity causing fatigue) such as *Maithuna* (sexual union) which can vitiate the *Doca* in them and result in *Manas Vyādhis* (mental disorder). *Acharya Charaka* states that the symptoms of *Kaphaja Unmada*, which are completely associated with the symptoms of depression, such as *Alpavaka* (decreased talk), *Mandachesta* (decreased movements), *Aruchi* (anorexia) and *Atinidra* (excessive sleep) (Kashinatha-Shastri, 2016). Post-

partum depression can also be associated with *Sūtika Vishāda* (Soni et.al., 2022).

Causes :

Acharya Charak says that *Hridaya* is also the seat of *Manas*. Anything that vitiates the *Doca* in *Rasa Dhatu* and *Hridaya* inevitably impacts the *Manavaha Strotas*, which in turn causes the *Doca* in *Manas* to vitate, resulting in *Mansika Vyadhi* (Agrawal et.al., 2021). *Chandogyopanishad* states that the *Manas* are nourished by one-third of *Rasa Dhātu*. Because of the nine months of *garbhiniavastha*, *Sutika* has *Rasa Kshaya*, or depletion in the body's fundamental fluids. *Ksheena Rasa* cannot nourish *Manas* adequately (Kanthi et.al., 2022). Also, during pregnancy, *Kapha* tends to increase (Bala et.al., 2022) due to *Kapha* enhancing *Āhar* and *Vihār* (Gholap & Kumbhare, 2021). Since *Rasa Dhatu* is the source of *Manas*'s nourishment, an increase in *Kapha* in *Rasa Dhatu* vitiates *Tama Guna* and depresses *Manas*, which is how increased *Kapha* impacts *Manas of Sūtika* (Chaturvedi, 2016). Additionally, postnatal diseases like postpartum depression can be caused by ignorance of *Sūtikapari-chaya*, excessive concern for the kid, and an incapacity to handle parenthood (Shukla et.al., 2017).

Music and Hormone :

Postpartum depression continues to be the primary focus of research and discussion on perinatal affective disorder (Kammerer et.al., 2006). Research on postnatal depression highlights the significance of sex hormones both during and after pregnancy. There is a significant rise in sex hormone levels during pregnancy, which sharply decreases just after delivery. This suggests that oestrogen and progesterone

have a larger role in the development of Postpartum depression (Rubinow et.al., 1998). According to research, music therapy can aid with the release of hormones like testosterone and oestrogen (H. Fukui et.al., 2012). Additionally, it has been shown that classical music has a considerable effect on lowering blood pressure and raising oestrogen levels in people with hypertension (Fitriani et.al., 2020). According to an experimental investigation, listening to melodic music is thought to be a non-pharmacological strategy that raises serotonin levels (Moraes et.al., 2018). Listening to music, singing, and dancing can help alleviate postpartum depression and anxiety. This is evident in an art-based intervention for women's mental health during pregnancy and the postpartum period (Qian et.al., 2023).

Music Therapy and its elements :

Music therapy can be a valuable adjunct to other forms of treatment after the pathological condition has manifested. Research has indicated that listening to appropriate music at the appropriate time, with the appropriate tonal quality, might reduce feelings of loneliness and provide a sense of mental and emotional calmness (Sharma, 1996).

Rāga Chikitsa is an ancient work (Sarkar & Biswas, 2015) that explores curative *Rāgās* and suggests several *Rāgās* with therapeutic and mood-enhancing properties for medical applications (Sundar, 2007). *Rāgās* are employed in conjunction with *Āyurveda*, the ancient *Vedic* healing science. A patient's bodily nature, whether *Vāta*, *Pitta*, or *Kapha*, must be taken into consideration when playing or singing a *Rāga* to them (Sarkar & Biswas, 2015).

Indian Classical Music's technical subdivisions are *Nāda* (sound), *Śruti* (musical interval), *Svara* (note), *Rāga* (melody), *Tāla* (beat), *Rasa* (aesthetic mood), and *Thāt* (mode) (Sarangadeva, 2007)

Nāda is the name given to a sound that is continuous and has a single frequency or a group of similar frequencies (Karuna, 2021). *Śruti* is the pitch position and "musical interval" that correspond to the octave's notes (Deva, 1973) A note is referred to as a *Svara* in Carnatic music (Sridhar & Geetha, 2009). The Indian musical scale has seven notes: *Sa, Ri, Ga, Ma, Pa, Dha,* and *Ni* (Chaitanya, 1992). Each note or *Svara* that is either lowered or raised in pitch is termed as *Kōmal* and *Tīvra Svara* respectively. A *Rāga* is a sequence of chosen notes (*Svara*) that together form an appropriate *Rasa*, or aesthetic mood (Prasad, 1994). The tempo of the music and the placement of syllables in the composition are indicated by *Tāla*. (Sridhar & Geetha, 2009) *Rasa*, also known as aesthetic mood, is the state in which an emotion is raised to the point where it loses all cognitive tendencies and is experienced in an impersonal, contemplative manner. *Thāt*, or mode, is a particular arrangement of the seven notes that varies in *Śuddha* (pure), *Kōmal* (flat), and *Tīvra* (sharp) is known as *Thāt* or mode (Nagarajan et.al., 2015).

Reference of music therapy from ancient *Āyurvedic* text :

The principal *Āyurvedic* treatises (*Brhatrayī*) namely *Caraka Samhitā*, *Suśrutasamhitā* and *Astāngahrdaya* These treatises discuss the therapeutic effect of music therapy in various situations.

In the case of a coma (*Sannyāsa*) patient, *Caraka Samhitā* suggested hearing pleasant, fine songs and other sounds to regain consciousness (*Ch. Su.1.24*). Hearing songs and music that are pleasant to the ears, mild, sweet and agreeable are described as potential remedies in cases of *Pitta* aggravation (*Ch. Vi.3.6.17*). Steps should be made to safeguard the child, such as playing music in the labor chamber besides the presence of noble people, and encouraging blessings by elders and others (*Ch. Sa.4.8.47*). When someone vomits a lot and may even spit or vomit blood, *Suśrutasamhitā* suggests using music as a therapeutic therapy by playing a song or listening to the sound of a flute or any string instrument (*Ss.4.34.12*). The well-known commentary on *Astāngahrdaya*, *Sarvānga Sundarī*, highlighted the appropriate execution of routine tasks (*Vihāra*) with music (Gangopadhyay & Prasad, 2022).

Docha balancing through music in Postpartum Depression :

According to *Āyurveda*, we must recognize our unique nature, constitution, or dosha and adjust our way of life, perspective and thought process appropriately. The initiation and development of *Prakriti* of any individual are mostly influenced by their *Docha*. We should anticipate that a combination of one or two types would predominate because no single person is totally of one kind. These dominating *Docas* have characteristics that shape a person's physical composition and personality traits (*Ch. Vi.8.95*) (Acharya Balakrishnan, 2007).

In the context of *Yoga Vāsistha*, *Ādhija Vyādhi* or stress-borne illnesses, are those that originate in the mind (*Ādhi/*

stress) and enter the physical body through vital energy, taking the form of physical illness (*Vyādhi*). (Gowda et.al., 2017). According to *Āyurveda*, unpleasant emotions like fear, sadness, grief and disgust produce a biochemical state in our bodies that is hard to get rid of and can cause disease (Peter Marchand, 2006). As a result, there is a strong relationship between the psychological and physical aspects of health; if one is out of balance, it will also have an impact on the other (Dagenais, 2001). Comparably, an imbalance in *Vāta* produces fear, *Pitta* produces anger and disgust and sadness in *Kapha Doca* (Kusum & Brijesh, 2019). *Āyurveda* classifies postpartum depression as a *Kapha* illness, (Agrawal et.al., 2021) with the psychological component *Tamas* being the primary cause creating depression, negative thoughts, anxiety about giving birth, intolerance of

pain, and less willingness to cooperate throughout labor, increasing the likelihood of an operational delivery (Bala et.al., 2021).

Regardless of the medical system that practitioners adhere to, the principles of *Samanya Visheca Siddanta* in *Āyurveda* remain relevant. This system states that factors with comparable features will see a rise in value. The decline is caused by different factors (Loon, 1981). Music that conveys positive emotions can produce a pleasant *Rasa* that can replace a negative one (Sreedharan et.al., 2021). Sadness and disgust which is an unpleasant *Rasa* in *Kapha Docha*, can be conquered by *Ragas* which uses *Svarās Ri* and *Dha Tivra* to depict *Ūringāra Rasa*, or Love in the internal environment (Karuna, 2014). Table 1 Shows the *Thāt*, *Svarās* and *Rāgās* suggested for Postpartum Depression.

Table-1 : Thāt, Svarās and Rāgās suggested for PPD (Karuna, 2021)

Disturbed Dosa	Thata and Svara used	Rasa creaed	Popular derivaties ragas of this thata	Camatic Equivalent	Popular Ragas	Time	Timing
Kapha Dosha	Kalyan : [Ri, Dha Tivra]	Shringar Rasa	Shuddha Kalyan	Mecha Kalyani	Mohana Kalyani	Late Evening	6pm-9pm
			Hindol		Sunadavi-nodhini	Late Evening	3am-6am
			Raja Kalyan		Nada Kalyani	Night	9pm-12am
			Shyam Kedar		Sarang	Night	9pm-12am
			Yaman Kalyan		Yamuna Kalyani	Late Evening	6pm-9pm
	Bilawal : [Ri, Dha Tivra]	Shringar Rasa	Shuddha Malhar	Dhirasankara Bharanam	Shuddha Saveri	Night	9pm-12am

		Shankara		Hamsadh-wani	Night	9pm-12am
		Yamini Bilawal		Bihag	Night	9pm-12am
Khamaj : [Ri, Dha Tivra]	Shringar Rasa	Meghava	Harikambho- ji	Saravati	Night	9pm-12am
		Rageshree		Ravichan- drika	Night	9pm-12am

Sangeet Makranda claims that *Narada* introduces the idea of figuring out when is the ideal time of day to offer particular Rāgās. He says “*evam kālavidhim gyātvā gāyedhh sa sukhī bhavet | rāgāvelāpragānena rāgānam himsako bhavet | yah ksrnoti sa dāridrī āyurnaśyati sarvadā||*” which means peace and prosperity can be attained by singing the Rāga at their allotted periods. If sung outside of their period, the Rāga will become aggressive and lose their attraction. These singers have a short lifespan and become impoverished (Narada, 1920). Music therapy can be an add-on therapy along with lifestyle changes prescribing *Yoga* as mind-body medicine is recommended, we have given below the importance of yogic practices for postpartum depression

Yoga for postpartum depression :

Yoga has become recognized as an alternative health practice that integrates mind-body techniques, having its roots in ancient India (Sharma, 2022). An eight-week Hatha Yoga practice, which included sun salutations, *Āsanās* such as *Veerabhadrasana*, *Ushtrasana*, *Vrikshāsana*, *Setubandāsana* and relaxation poses (*Savāsana*) was found to have a clinically significant impact on depression, anxiety,

well-being, and health-related quality of life in postpartum women (Buttner et.al., 2015). Postpartum women who practiced breathing and mindfulness exercises, and *Āsanās* (*Balāsana* & *Padmāsana*) after four weeks showed a statistically significant reduction in their stress and depression levels post-distraction (Kamat & Hande, 2019). Music therapy can be given as an add-on along with *Āyurvedic* medicine, diet, and *Yoga* (Pooja & Sonal, 2016). *Āyurveda* recommends *Sarwavajaya Chikitsa* (Psychological counseling), *Shaman Chikitsa* (Palliative care), lifestyle modification, *Sūtika Paricharya*, which combines breathing exercises, dietary guidelines and personal behavior standards (Kanthi et.al., 2022).

Conclusion :

Depressive symptoms and syndromes associated with postpartum depression are a serious mental illness that can be brought on by hormonal changes, a woman’s relationship with her family and community, smoking throughout pregnancy, changes in her lifestyle, including her eating habits, sleep quality, level of exercise and physical activity. Although contemporary science has various hypotheses, *Ayurveda* connects it to disruptions in the *docas*. There are drugs available, however,

it seems like most of them have unfavorable side effects. Because of this, complementary therapies like yoga and music are thought to be crucial in helping to reduce drug use. To manage postpartum depression, we have tried combining the three traditional therapeutic modalities of *yoga*, *āyurveda* and music in this article.

The primary goal of Indian classical music is to evoke *Rasa*, or aesthetic moods, in the listener, such as love, compassion, confidence, and serenity. Thus, music may be used to cure a woman's emotional wounds such as sadness, disgust, insecurity, and so on. The ancient text specifies the timings of the day for the performance of various *Ragās* or melodies. Listening to the *Ragas* at a given moment is supposed to smooth out natural transitions. It also aids in the equilibrium of the *Dochas* or biological humours. Ayurveda says that the psychological aspect of postpartum depression is *Tamas*, and the primary reason is disturbance in *Kapha Docha*. *Ragas* that induce *śringāra Rasa* can aid in creating love in the internal environment, thereby eliminating the elements of sadness and disgust. *Āsanās* and relaxation methods are examples of *yogic* practices that have been proven to assist in regulating the condition. In addition to *Āyurveda* and *Yoga*, music therapy can be effective in treating postpartum depression.

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Bhramari Pranayama and Its Role in Attaining Samadhi through Naad Yoga

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Abstract :

The state of samadhi, knowledge of the self, atma jnana, or self-realization is the state of meditation, there is a continuing effort to purity attained, that also means that until the end, until one is in the impure elements inside and to exhaust one's karmas. During this process, self-realization is obtained when a condition is reached when all potential karmas have been used up and nothing more is left. Bhramari Pranayama, also known as the "Humming Bee Breath," is a powerful yogic breathing technique that plays a significant role in the practice of Naad Yoga and the attainment of Samadhi, a state of profound meditation and union with the divine power. This article explores the connection between Bhramari Pranayama and Naad Yoga Samadhi, examining its spiritual significance, and practical applications.

Keywords :

Bhramari Pranayama, Naad yoga, Samadhi

Introduction :

The mind keeps turning over the sounds of naad yoga. That voice, Naad, is not something we consider. The voice, which goes unnoticed, causes us to deal with a lot of improper stuff. To recognise and focus on the body and mind on that sound, first of all we should understand that 'what is Naad?', 'what is yoga?', 'why it is important?', and 'the importance of Naad yoga to attain samadhi'. The below verse (Sholka) is written in Sanskrit language.

नकारंप्राणमानानंदकारमनलंविदुः।

जातः प्राणाग्निसंयोगात्तेन

नादः अभिधीयते।।^{1,2}

The meaning of above Shloka :-
'Nakara' (नकार) is referred to air (वायु) and 'Dakara' (दकार) is referred to fire (अग्नि). By the aggregation of Air and Fire, sound or Naad is produced. According to Sanskrit literature if we break the word 'Naad' the 'Naad' means sea of consciousness and 'da' means force. Naad is called as 'Movement of energy', the sound which we can understand and experience, is Naad.

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

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Yoga is a system that incorporates mental and physical relaxation and control. The word yoga means 'unity' or 'oneness' and is derived from the Sanskrit word yuj, which means 'to join'. This unity or joining is described in spiritual terms as the union of the individual consciousness with the universal consciousness. Yoga is a traditional, individual science which includes 8 different limbs that can help to achieve the final, special goal i.e., liberation. (यम, नियम, आसन, प्राणायाम, प्रत्याहार, धारणा, ध्यान, समाधि). In 'Patanjal yoga sutra', 'Maharshi-patanjali' says that, योगःचित्तवृत्तिनिरोधः।³

It means that *Chitta* is mind and intellect (*Buddhi*) and *Nirodha* means to control. Yoga controls and repairs the behaviour of body, mind and intellect. The realization of real soul in one's self is important to know and then to understand the qualities of that true and pure soul and accordingly continue your true practice i.e., *Sadhana* for *Samadhi*.

When we unite both the scientific concepts of *Naad* and *Yoga*, the new true form of science is developed, we call it as "Naad yoga". The metaphysical and philosophical system of healing or a form of therapy which is completely based on the sound vibrations and *yoga* meditation is called as *Naad yoga*. (*Yoga of Sound*).

मनो-मत्तगाजेन्द्रस्यविषयोद्यानचरिणः।

नियंत्रणेसमर्थोऽयंनिनादनिशिताङ्कुशः।।

Hatha Pradipika - 4/91

The *Naad* is able to control the mind, which is like an elephant. The elephant is not steady at one place, every time he is active in some work. As same as that, our mind goes into the diverse paths and things

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accordingly. That thoughts are so much diverted from the main goal of life, i.e. liberation (*moksha*). Hence, the *Naad* helps us to consciously control our mind by focusing on a particular object, i.e. listening to a sound (*Naad*), which is positive and which creates positivity, steadiness and peace.⁴

Understanding Bhramari Pranayama : *Bhramari Pranayama*, also known as the "Bee Breathe," is a transformative breathing technique rooted in the ancient practices of *yoga*. Its name is derived from "Bhramar," which means "bee" in Sanskrit, due to the humming sound produced during the practice. This *pranayama* is renowned for its calming effects and its ability to harmonize the body and mind.

According to *Gherand Samhita* sage *gherand* says that; After midnight, in a quiet place where no sound of any living being is heard, a *yogi* should practise inhalation and breath retention while closing the ears with the hands. One listens to internal sounds with the right ear. First the sound of a grasshopper, then the sound of a flute, then the thundering of clouds, then the sound of a cymbal or small drum, then the humming sound of bees, a bell, a big gong, a trumpet, a kettledrum, a *mridangam* or a drum, a *dundubhi*, etc., are heard. Thus, by practising daily, one has the experience of listening to various sounds and the sound of the *shabda* (sacred sound or vibration) is produced in *anahata*.⁵

जपादष्ट गुणं ध्यानं ध्यानादष्टगुणं तपः।

तपसोऽष्टगुणं गानं गानात्परतरं नहि॥

Gherand Samhita - 5/84

In this verse it is clearly mentioned that the significance or importance of music is even greater than *dhyana*, medita-

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tion and tapas, austerity. In meditation the mind has a blissful experience, eight times better than that of japa. Austerity gives an experience eight times better again, but in music or nada one experiences bliss eight times better than with tapas. Nothing is greater than nada.

Steps to Practice Bhramari Pranayama:⁶

Preparation : Nada yoga is discussed under bhramari. The position of nadasana, which is used in nada yoga, may also be used. Sit on a rolled blanket with the heels drawn up to the buttocks. Lay your feet flat on the ground, knees up, and elbows resting on your knees. So that sounds from the outside do not get inside, cover your ears with your thumbs while placing your other four fingers on your head. Bring the awareness to the centre of the head, where ajna chakra is located, and keep the body absolutely still. Breathe in through the nose. Exhale slowly and in a controlled manner while making a deep, steady humming sound like that of the black bee. The humming sound should be smooth, even and continuous for the duration of the exhalation. This is one round. At the end of exhalation, breathe in deeply and repeat the process.

Awareness : Physical-on the humming sound within the head and on the steady, even breath. Spiritual-on *ajna chakra*.

Duration: 5 to 10 rounds is sufficient in the beginning, then slowly increase to 10 to 15 minutes. In cases of extreme mental tension or anxiety, or when used to assist the healing process, practise for up to 30 minutes.

Time of practice : The best time to practise is late at night or in the early

morning as there are fewer external noises to interfere with internal perception. Practising at this time awakens psychic sensitivity.

Contra-indications : Bhramari should not be performed while lying down. People suffering from severe ear infections should not practise this pranayama.

Concept of Samadhi :

Samadhi is a key concept in many forms of yoga and meditation, representing a state of profound, blissful awareness and unity with the object of meditation. In this state, the individual ego dissolves, and the meditator experiences a sense of oneness with the universe. Samadhi is often described as the culmination of meditation practice, where the duality of self and other merges into a singular, transcendental experience. According to Sri mad Bhagwat Geeta;

स्थितप्रज्ञस्य का भाषा समाधिस्थस्य केशव।
स्थितधीः किं प्रभाषेत किमासीत् ब्रजेत किम्॥

B. G. 2/54

Lord Krishna defines samadhi as a state in which one is liberated from bondage. In this state, worldly bondages such as likes and dislikes, greed and delusion, cunning and ignorance, no longer have any influence; the same attitude is maintained in every situation. In that equipoised state there is evenness of mind or indifference to both pleasure and pain, equal freedom in both good and bad situations. That state of samadhi is atma shuddhi, purity of the self.⁷

Attainment naad yoga samadhi through bhramari pranayama :

To achieving the naad yoga samadhi, Bhramari pranayama is the medium for

this samadhi. Sage Gheranda says that once the mind is involved in nada, it forgets all kinds of impressions, is liberated from all kinds of experiences, eliminates external experiences and becomes fully absorbed in the inner sound. When the same sound starts humming in the entire body, then that is the state of nada samadhi, in which the knowledge of the self-created Soham sound is attained. As the mind crosses the state influenced by the three *gunas* and enters the field of nada, the state of consciousness is attracted to *bindu*. As onepointedness becomes deep and consciousness is removed from all kinds of dissipations and focuses at one point, one has the living experience of nada; the spontaneous sound of soham, 'I am That', is heard.⁸

बद्धं तु नादबन्धेन मनः संत्यक्तचापलम्।
प्रयाति सुतरां स्थैर्यं छिन्नपक्षः खगो यथा॥

Hatha Pradipika 4/92||

Just as a wingless bird inevitably attains stability, in the same way the mind bound by the bondage of sound gives up restlessness and attains stability.⁹

ध्वनेरन्तर्गतं ज्योतिर्ज्योतिरन्तर्गतं मनः।
तन्मनो विलयं याति तद्विष्णोः परमं पदम्।
एवं भ्रामरीसंसिद्धिः समाधिसिद्धिमाप्नुयात्॥

Gherand Samhita 5/83

In its resonance comes the internal vision of the twelve-petalled Lotus in the heart. With the merging of the mind into the flame, one attains the lotus feet of Lord Vishnu. Thus by perfecting *bhramari kumbhaka*, one attains the siddhi of samadhi.¹⁰

Sage Gheranda has mentioned here that sound is related to a flame or light, light is related to mind and mind is related

to nada or sound. This means a cycle has been created: nada, light, mind and nada (sound). The nada which is being discussed here is para naad, transcendental bliss. Slowly, by crossing different states, listening to gross sounds and subtle nada, a subtle state is entered. One listens to subtle sound, experiences it and then enters into para naad. The state of para naad itself is the state of light or perception. This state of knowledge or perception influences the mind, and when the mind is engulfed by this experience, only nada is heard. Up-down, right-left, in front-behind, everywhere, nothing but nada is heard. In this para naad, God is experienced. This is the ultimate state of bhramari where practitioner achieved samadhi.

Conclusion :

The attainment of Naad Yoga Samadhi through Bhramari Pranayama represents a harmonious blend of breath control and sound meditation, offering a profound pathway to spiritual realization. By harnessing the resonant power of Bhramari Pranayama, practitioners can deepen their connection with the cosmic vibration and achieve a state of blissful unity. As with all spiritual practices, regular and dedicated engagement with Bhramari Pranayama can unlock transformative experiences and lead to greater self-awareness and enlightenment. Top of Form Bottom of Form

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Scope For Setting Up More Centres For Music Therapy In India

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Abstract :

This study focuses on the need for music therapy institutionalisation and the requirement for establishing more centres of practice in India witnessing the large population and diverse scope of its application in various fields of mental and physical ailments. It highlights how exactly music therapy is applied to treat various ailments thereby throwing light on the therapeutic needs of the society towards living a better life.

Key Words :

Music Therapy, Palliative Care, Music Therapy Centre, Non-pharmacological Treatment, Alternative Medicine.

Introduction :

The use of music as a therapeutic force to combat health issues started much earlier in certain cultures. Following the two world wars musicians of both professional and amateur levels performed for thousands of injured and traumatised soldiers in various soldiers' hospitals at different places. This marks the beginning of music therapy as a profession.

Despite India's very own and rich musical heritage, music therapy as a profession and practice in India is still far behind. Only a few organisations were established to start the professional practice of music therapy in India and make people

aware of its efficacy and benefits, for example, "Nada Centre for Music Therapy (2004)"; "The Music Therapy Trust (2005)"; "The Indian Association of Professional Music Therapists (2011)"; "Indian Music Therapy Association (2018)". (Hicks, n.d.) Apart from these there are only three to four institutions that offer certification courses for professionally practising music therapy. As per the World Federation of Music Therapy Fact Page of 2019, approximately only 50 music therapy professionals were practising in India. From the above data, a clear dearth of institutionalisation of music therapy in India is visible although India bears the largest population in the world.

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It is accepted that India's progress in the field of music therapy institutionalisation and practice is still limited. There is a lack of planning and endeavour to set up more centres of learning and practice of music therapy.

There are a wide range of contexts in which music therapy can be used such as developmental problems like cerebral palsy, rehabilitation, mental health, wellness care or educational areas etc In the medical sphere, it is used as a proven alternative medicine to treat various ailments : mental and physical without using the conventional methods of treatments. It is used to treat anxiety, hypertension, pain management, communication disorders, autism spectrum disorder, cancer, trauma etc. According to the National Mental Health Survey (NMHS) 2015-16, 10.6% of adults in India had mental illness, while treatment gaps for mental illnesses varied from 70% to 92% depending on the kind of problem. In India, rehabilitation is severely neglected as a result of both poverty and the lack of a rehabilitation tradition. Rehabilitation helps people to get back to their normal lives after some illness or do the daily chores without any assistance. The WHO estimates that just 1% to 2% of patients in impoverished nations really have access to rehabilitation services. (Murthy, 2017, p.21-26)

Objectives :

This research aims to systematically document, analyse and find the reasons, scope and need for increasing the number of music therapy centres in India.

Methodology :

This is a descriptive and analytical research study aimed at finding the scope for increasing the number of music therapy

centres in India. Sources used for this study include articles, journals, books, news reports, statistical data etc

Findings and Discussion :

Although at present due to the advancement of research, some states are coming up and trying to institutionalise music therapy, there is a lack of awareness regarding its benefits among the masses. Despite its powerful and scientifically proven effects on the human body, mind and soul most people in India aren't yet ready to accept and realise its efficacy. In a country where a huge population still thinks that going for counselling or therapy means one has lost their minds completely or are mentally weak and unstable it's difficult to make them realise that a tool like music which is primarily used for entertainment purpose can have therapeutic effects on a human mind and body. Therefore, due to this lack of awareness, the few professionals who are sitting to provide music therapy to the patients have to bear the consequences like non-cooperation from the parents, disbelief in their practices, late joining for treatment, drop-outs etc.

Due to lack of rehabilitation centres professionals don't have proper places for undergoing occupational or music therapy practices. As a result of the availability of only a few centres of practice, people who come forward for therapy have to travel huge distances and eventually drop out of the sessions due to huge expenses. For some practitioners who provide freelance services face challenges like non-cooperation from the families of the patients. There is a lack of support from the government that is supposed to set up rehabili-

tation centres and provide funding for the therapy of the people who can't afford costly therapy sessions.

Since the public in general isn't aware of the benefits and efficacy of music therapy, students aren't coming forward to study and make their career in his domain in India compared to the western countries where therapy has been made a part and parcel of daily lives. There must be campaigns from the governments to educate and aware people about the efficacy of therapy. Despite India's very own rich musical heritage and practices like Nada Yoga that have been scientifically proven as ways of healing, we are far away from availing the benefits of music therapy.

All Multi-speciality and super-speciality hospitals must have a dedicated section for music therapy so that patients don't have to run to a number of places for different treatments.

Scope for Music Therapy practice :

At present times, Music Therapy is being used as a tool to heal people around the globe with its diversified effects on different ailments. India lies far behind in this practice due to lack of awareness and endeavours. In order to be specific regarding the need to set up more centres, some exclusive areas of treatment through music therapy are discussed below :

According to a news report of the Economic Times, around 60-70 million people in India suffer from common and severe mental health disorders, the second largest common disorder being anxiety and depression. ("World Mental Health Day: 60-70 Mn People in India Suffer from Common Mental Disorders; Stigmatisation & Financial Barriers Prevent Timely

Treatment," 2023) A person going through depression goes through persistent low mood, sense of detachment from others, loss of interest in regular activities etc. The limbic system of our brain which is involved in our behavioural and emotional responses gets activated during music therapy. Secretion of high levels of the stress hormone 'Cortisol' lead to feelings of depression and anxiety. Music releases the hormone 'Dopamine' in our body that leads to a sense of calm and helps our body and minds to relax again. Slow music reduces our heart rate and changes our mood. Music Composing, improvising, lyric writing helps an individual to express oneself more easily and clearly thereby helping one to release one's emotional burden otherwise difficult to express.

According to an article of the 'The Indian Journal Of Palliative Care' approximately 6 million people in India require palliative care per year. (Khosla et al., 2012, p. 149-154) Palliative care is comparatively new in India having been introduced in the 1980s. It focuses on improving quality of life and providing relief to patients suffering from chronic and serious illness like cancer. Music helps in distracting one from feelings of pain, bereavement, improving mood, reducing anxiety and depression by lowering cortisol levels and increasing dopamine levels. It helps in treating patients to get sleep who have difficulty falling asleep by lowering heart rates and calming down patients. Slow and soothing instrumental music has specially been efficient in calming down individuals. Ragas like Darbari Kanada, Khamaj and Pooriya have been effective in releasing tension and reducing the sense of pain in patients.

Reminiscence therapy (RT) (Istvandy, 2017, p. 18-25), which includes talking about former experiences and individuals with the help of reminders like old photos, voice recordings, familiar objects, etc., has also found a place for music. With the goal of helping patients relive their memories, music reminiscence therapy (MRT) combines the beneficial aspects of both RT and MT. Patients are given familiar music from their childhood or past to listen to. Therefore, a better way to provide care for these people has been identified with the advent of MRT. Music from the past or from childhood evokes powerful memories because of its emotional influence. This is especially advantageous for those suffering from Alzheimer's disease.

According to The Aphasia and Stroke Association of India, around 80,000 to 1,000,000 people in India are affected by Aphasia annually. (Aphasia | Stroke, n.d.) Aphasia of speech is a language disorder that leads to problems in speaking or understanding what others say. It usually occurs due to stroke or other brain injury. Melodic Intonation Therapy or MIT is a technique of music therapy that uses singing to improve expressive language in patients with aphasia. The method engages language-capable regions of the intact right hemisphere. The slower rate of articulation, continuous voicing, and melodic and rhythmic patterns reduce the dependence on the left hemisphere. Therefore, Music Therapy is an effective way of treating patients with aphasia of speech.

Conclusion :

It is evident from the above description that music therapy is used to treat

various mental and physical ailments and provide relief to the patients in a non-pharmacological way. It can help millions of people to lead a better life. For a densely populated country like India and with the progress of music therapy research, it is an urgent need to set up more music therapy centres throughout the country to make it easily accessible to the patients, make the masses aware about its benefits and improve their lives.

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प्रकीर्णक



गणिका एवं कला

प्रो. पुष्पम नारायण

संकायाध्यक्ष, ललितकला,
ललित नारायण मिथिला विश्वविद्यालय, दरभंगा

प्राचीन काल से भारत में ललित कलाओं के पल्लवन और पोषण की सशक्त परम्परा रही है। इन कलाओं का विकास मनोरंजन के साथ-साथ सामाजिक वर्गों और समुदायों की धार्मिक, सांस्कृतिक गतिविधियों एवं उत्सवों के रूप में हुई। ललितकला में मुख्यतः संगीत कला की परम्परा के संरक्षण एवं पोषण में गणिका का महत्वपूर्ण स्थान है। ऋग्वेद के रचना काल, जो कई हजार वर्षों का है, वेश्यावृत्ति के लिए कोई स्थान नहीं था। अवश्य ही यह प्रचलन मिश्र से वाणिज्य के रास्ते भारत आया। यह संभवतः सिन्धु-सरस्वती सभ्यता के आरम्भ काल में शुरू हुआ। महाभारत के आदि पर्व संभव उपपर्व अध्याय-122, कुंती पांडु संवाद में यह कहा गया है कि प्राचीन काल में स्त्री पुरुष सम्बन्ध स्वच्छंद हुआ करते थे। उनके काम-संबंधों के लिए कोई नियम की निबद्धता नहीं थी। इसका प्रमाण महाभारत के वनपर्व, अध्याय 110 में अंग के राजा लोमपाद की कथा है, जो महाराज दशरथ के समकालीन थे। इस कथा में वेश्या शांता की बेटी द्वारा ऋष्यश्रृंग को राजमहल तक लाने की कथा है। रामायण काल में यह व्यवसाय स्थापित हो चुका था और इसे राजकीय मान्यता प्राप्त हो चुकी थी। महाभारत के उद्योग पर्व के उपपर्व 30 श्लोक 38 में युधिष्ठिर वेश्याओं का भी कुशल क्षेम पूछता है :

**‘लघु यासां दर्शनम् वाक् च लघ्वी वेशस्त्रियः
कुशलं तात पृच्छेः।’**

सेना के साथ अन्य उपादानों के अतिरिक्त सैनिकों के मनोरंजनार्थ गणिकाएं और गायक भी चला करते थे: ‘वणिजो गणिकाश्चारा ये चैव प्रेक्षका जनाः।’¹ सैन्य शिविरों के पीछे उनके शिविर हुआ करते थे। गणिका और वेश्या संस्थागत रूप से महाकाव्यों के काल से गुप्त काल (3000 ईसा पूर्व से 500 ईस्वी) तक स्थापित थे, और समाज में उन्हें उच्च स्थान प्राप्त था। किन्तु इस बीच इन तथाकथित रूपजीवियों का वर्गीकरण होता गया, और इनमें भी संभ्रांत और सामान्य वर्ग का उदय हुआ। राजा के रनिवास की दासियाँ और उप-पत्नियाँ (रखैल, concubines) संभ्रांत, एवं देह-व्यापार में वाणिज्यिक रूप से संलग्न वेश्याओं को साधारण वर्ग में रखा गया।

बौद्ध एवं जैन आगमों में भी वृत्ति-जीविनी स्त्रियों का तीन वर्ग बताया गया है: परिचारिका, गणिका और वेश्या।² इनमें गणिका सर्वसम्मानित और उच्च था। राजनर्तकी, नगर शोभिनी, नगरवधू, जनपद कल्याणी आदि नाम से पुकारे जाने वाले रूपजिवियों/गणिकाओं का सामाजिक, सांस्कृतिक और राजनैतिक महत्व बहुत ऊँचा हुआ करता था। ये अत्यंत मेधावी, रूपसी, सर्वकला संपन्न और उच्च शिक्षित हुआ करते थे, जो विभिन्न नगरों और राज्यों के महत्वपूर्ण व्यक्तित्व के रूप में ख्यातिप्राप्त होते थे। बौद्ध ग्रंथों, जैसे मगवाग्ग, जातक, चीवरवस्तु, दिघनिकाय, थेरीगाथा इत्यादि में वैशाली की नगरवधू अम्बपाली, पाटलिपुत्र की राजनर्तकी रूपकोशा और चित्रलेखा; तथा अन्य गणिकाओं यथा सालवती,

पद्मावती और विमला का नाम पाया जाता है जो अपने रूप, गुण और ऐश्वर्य के कारण प्रसिद्ध और सम्मानित थे।

संस्कृत एवं प्राकृत के सभी कोशों में गणिका को वेश्या का ही पर्यायवाची शब्द माना गया है। जिन कोशों में व्युत्पत्ति के आधार से शब्दों के अर्थ दिये गये हैं, उनमें भी गणिका का अर्थ खींचतान कर वेश्या ही किया गया है। हाँ पालि-इंग्लिश डिक्शनरी प्रभृति कुछ कोशों में उक्त गणिका एवं वेश्या शब्दों का भिन्न-भिन्न अर्थ उपलब्ध होता है। उनमें राजकीय स्तर की सामान्य-स्त्री जिसे अनेक वैभव-सम्पन्न व्यक्ति भोगा करते थे, गणिका तथा सामान्य-जनों के द्वारा भोगी जाने वाली स्त्री को वेश्या कहा गया है। उक्त कोशों में प्राप्त गणिका एवं वेश्या शब्दों के भिन्न-भिन्न अर्थों पर विचार करने से स्पष्ट होता है कि बौद्ध-युग में गणिका एवं वेश्याओं के बीच पर्याप्त अन्तर क्षीण होता गया तथा अन्त में जाकर गणिका और वेश्या को एक माना जाने लगा। कालांतर में गणिका के प्रतिशब्दों की संख्या बढ़ती ही गई। महाकाव्य, पुराण और साहित्य में अनेक नामों का उल्लेख प्राप्त होता है- कुलटा, स्वैरिनी, वार-स्त्री, वारवनिता, स्वतंत्रता और स्वाधीन यौवना। नटी और शिल्पकारिका प्रतिशब्द भी प्राप्त होते हैं। और बीच-बीच में प्राप्त होता है कुम्भदासी तथा परिचारिका। वात्स्यायन के कामसूत्र में गणिका और रूपजीव (7:6:54) नाम मिलते हैं। जटाधर के शब्द रत्नावली कोश में शालभञ्जिका, वारवाणी, बर्बटी, भंडहासिनी, कामरेखा शूला और वारविलासिनी शब्द प्राप्त होते हैं।

इन प्रायः पचास शब्दों का उद्भव एक समय में नहीं हुआ, न ही एक स्थान पर हुआ। धीरे- धीरे विभिन्न अंचलों तथा विभिन्न कालों में इन नामों की रचना हुई।

गणिका शब्द का व्यवहार महाकाव्य काल से ही है, जिसका अर्थ होता है, 'गण' अथवा समूह के लिए अथवा 'गण का'। किन्तु गणिका का ऐश्वर्यशाली स्वरूप बौद्ध काल की देन है। कुछ आचार्यों ने संगीत द्वारा जीविकोपार्जन को निषिद्ध माना है लेकिन संगीत

साधना को नीचा दर्जा कभी नहीं दिया गया। गणिका चौंसठ कलाओं में निपुण मानी जाती थी। उनके लिए देह-व्यापार भी एक कला थी, जो उसके व्यवसाय का अंग था। काव्य-संगीत आदि सभी विधाओं में महारथ हासिल करने वाली गणिका सामाजिक और सांस्कृतिक गतिविधियों का केन्द्र मानी जाती थीं। कौटिल्य के समय से ही देह-व्यापार को कला माना जाता था जिसे वैशिक-कला नाम दिया गया। गणिका की पदवी गणिकाध्यक्ष द्वारा प्रदान की जाती थी। गणिकाओं में जो भेद किए गए उनमें दरबारी गायिका, सामान्य गायिका, हुरकनी, नचनिया, डेरेदार, कोठेवाली, तवायफ, वारा, वेश्या, दिनार, दारी, रंडी या कुलक्षणी जैसी श्रेणियों का विभाजन किया गया। वैदिक काल में युद्ध के थके हुए देवताओं की प्रार्थना पर ब्रह्मा जी द्वारा गणिकाओं और अप्सराओं की सृष्टि की गई थी। रंभा, उर्वशी, मेनका जैसी अप्सराएँ नाट्य और नृत्य में प्रवीण होती थीं। गणिकाओं में श्रेष्ठ 'वारमुख्या' कहलाती थी। कला कुशल गणिकाओं को प्रधान या मुख्य नायिकाएँ का दर्जा दिया जाता रहा है। पूर्वकालीन नाट्यों की नायिकाएँ विशेष गणिकाओं में से होती थी जिन्हें शिल्प कारका, प्रेक्षणिका अथवा नटकिया कहते थे। गुप्तकाल, मौर्यकाल में गणिका को विशेष स्थान प्राप्त था। गणिका पर टिप्पणी करते हुए पं. देवदत्त शास्त्री ने कहा है कि गणिका वही है जो अपनी आमदनी को आध्यात्मिक, सांस्कृतिक एवं लोकोपचारी कार्यों में खर्च करे। गणिका उत्तम नायिका होने के कारण उत्तम श्रेणी के नायक से सम्बद्ध रहती है। सांख्य दर्कीशन, पिंगला, महाराज सागर की 'इन्दुमती', अवन्ति की विलासिनी और सुगन्धा, दक्षिण की 'लक्ष्मणा' और 'कर्नाटकी', एवं वैशाली की आम्रपाली जैसी गणिकाएँ पुराणों और इतिहास में अपने गुणों और सौंदर्य के कारण प्रसिद्ध हो चुकी हैं। महाभारत में सोमा, अनावधा, अमविका, आद्रिका, गुणवरा, सुप्रिया, काम्या या ऋतुस्थला, असिता, धात्री, सुरसा, प्रमथिनी कर्णिका, विश्वाची, अंगसु, वोगा, मरीचि, जानपदी और सुगन्धा आदि 42 अप्सराओं का उल्लेख मिलता है। वेदकाल से लेकर नाट्यशास्त्र एवं अन्य महाकाव्यों में भी नायिका पद पर इनकी

पहुँच रही है।

तेरहवीं शताब्दी के दौरान दिल्ली सल्तनत की स्थापना के पश्चात संगीतजीवी जातियों स्थिति तथा कला परम्पराओं में व्यापक परिवर्तन आया। सांस्कृतिक संक्रमण के उस दौर में संगीत की स्थिति अच्छी नहीं थी। ऐसे में संगीत को बनाए और बचाए रखने में गणिकाओं की भूमिका को नजरअंदाज नहीं किया जा सकता। कला के संरक्षण और प्रचार-प्रचार में जो प्रयत्न गणिकाओं ने किया उसे भुलाया नहीं जा सकता। गणिकाओं का सम्बन्ध नृत्य और संगीत दोनों से रहा है। टुमरी एवं कथक की प्रसिद्धि के केन्द्र में गणिकाएँ ही रही हैं। उन्हें ये शिक्षा उस्तादों या गुरूओं से दी जाती थी।

बीसवीं शताब्दी में स्वतंत्रता आन्दोलन और उसके बाद विकसित जातीय चेतना और मध्यमवर्ग के विकास ने गणिका अथवा वेश्याओं के प्रति लोगों के व्यवहार और सौच में परिवर्तन ला दिया। नैतिक अनैतिक चर्चाओं के बीच गौहरजान ने ग्रामाफोन रिकार्ड के माध्यम से अपने संगीत को व्यापक स्तर पर पहुँचाया। कई गणिकाओं ने काशी में सन् 1921 ई. में तवायफ संघ बनाकर असहयोग आन्दोलन से अपनी जमात को जोड़ा।

मेरा उद्देश्य गणिकाओं या वेश्याओं के उस वर्ग से है जिसने संगीत कला की ऊँचाई को प्राप्त कर समाज को सांस्कृतिक रूप से समृद्ध किया है। एक जमाना था जब गणिकाओं का सम्मान किसी देवालय के देवता की तरह किया जाता था। कलासम्पन्न गणिकाओं की कमजोरी धन नहीं बल्कि व्यक्ति के गुण और उसकी गुण ग्राहकता से होती थी। उनकी देहरी की धूल को पवित्र कामों में अपनाया जाता था। बड़े-बड़े महाराजा अपने कुमारों को गणिकाओं के कोठों पर तमीज और तहजीब सिखाने के लिए भेजा करते थे। युग बदलने के साथ गणिकाओं की कद्र

करने वाले कम होते गए। जो गणिकाएँ कला-साधिका और शालीनता की मूर्ति समझी जाती थी, उनका समाज अब तिरोहित हो गया है। समाज के उपर पड़े बाहरी प्रभाव ने भाषा, वेश-भूषा, रहन-सहन, खान-पान और व्यवहार सभी को सुनामी की तरह ध्वस्त कर दिया है। संगीतज्ञ गणिकाओं के युग का पटाक्षेप हो चुका है इसका स्थान बार बालाओं के डाँस ने ले लिया है जिन्हें न कथक से मतलब है और न भरतनाट्यम से। रंग-बिरंगे प्रकाश में थिरकती और कूदती बालाएँ गुणियों की प्रशंसा की चाह न रखते हुए धन-कुबेरों द्वारा नोटों की वर्षा को ही अपना असली पुरस्कार समझती हैं।

साहित्य और संगीत का अन्योन्याश्रय सम्बन्ध है साहित्य समाज नहीं है फिर भी विमर्शों के स्तर पर दलित विमर्श स्त्री विमर्श, आदिवासी विमर्श की बात होती है, परन्तु साहित्य के समानान्तर संगीत और अन्य कलाओं में अस्मितामूलक विमर्शों की पड़ताल अभी शेष है। इस ओर शोधकार्य होना आवश्यक है। सभी तरह की कलाओं में भी हासिये पर जी रहें समाज की अस्मिता की पहचान होनी चाहिए। संगीत एवं अन्य कलाओं के क्षेत्र में ऊँच नीचपन का भाव किस तरह विकसित हुआ और पल्लवित हुआ। समाज में उपेक्षित और सदा से समाज का हिस्सा रही कलानुरागिनी गणिकाओं के बीच उसकी स्थिति क्या थी और अब क्या है यह पड़ताल का विषय है। कला की विदुषी संवाहिका गणिका की परिस्थितिवश गिरते स्तर के साथ कला के वर्तमान स्तर पर विचार करना उसे पुनः संरक्षण-संवर्धन प्राप्त हो।

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रामायणकालीन संगीत : एक विहंगम दृष्टि

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संगीत एवं मंच कला संकाय, का. हि. वि. वि.

सारांश :

रामायण भारत का प्राचीन सांस्कृतिक महाकाव्य है। भारत की प्राचीन सांस्कृतिक परम्परा के परिज्ञान का वह महत्वपूर्ण स्रोत है। रामायण की उद्भावना आदिकवि वाल्मीकि के द्वारा हुई और वही पावन् सरिता परम्परागत रूप से जनमानस को परिप्लावित करती आई है। आदिकवि वाल्मीकि के अनुसार रामायण का निर्माण गेयकाव्य के रूप में हुआ है। रामायण के अनुष्टुप् छन्द की रचना ही संगीत मूलक होने के संबंध में उल्लेख प्रस्तुत महाकाव्य में मिलते हैं। शब्द संगीत का आदिम रूप ही रामायण का अनुष्टुप् छन्द है। इस गेय काव्य में साहित्य तथा संगीत का चारू समन्वय है। रामायण काल में संगीत विषयक समुन्नति तथा प्रसार के सर्वत्र दिग्दर्शन होते हैं। संगीत के कला पक्ष के साथ ही शास्त्र पक्ष का प्रकर्ष उस समय हुआ था, इस संबंध में रामायण में सभी प्रमाण उपलब्ध हैं।

बीज शब्द :

रामायण, संगीत, तुम्बरू, नारद, साम, गान्धर्व।

रामायण काल महाकाव्य का युग है। प्राचीन भारतीय समाज में सूत और मागध इन दो जातियों के लोग व्यवसायी गायक होते थे जो कि आख्यानों तथा वीर गाथाओं इत्यादि की रचना करके उन्हें राजाओं और सामन्तों को गाकर सुनाते थे और उचित पारिश्रमिक प्राप्त करते थे। इन्हीं सूतों और मागधों द्वारा इतिहास और वीरगाथाओं का उदय हुआ। वीरगाथाओं का गान चारणों और भाटों द्वारा अभी तक चला आया है। सूत लोगों की जाति संकर होती थी। इनका मुख्य कार्य घोड़ों की देखभाल करना होता था और सारथि का कार्य करते थे। सारथि होने के कारण ये सब जगह जाते थे विशेष रूप से संग्राम में युद्ध की सभी घटनाओं को भली प्रकार सुनते व देखते थे। इन घटनाओं को गाथा में निबद्ध कर उन्हें गाकर सुनाते थे।

मगध देश के कुछ लोग जो कविता में कुशल होते थे वे भी गाथाओं की रचना करके राजाओं और सामन्तों की प्रशंसा में गान सुनाते थे। वे मागध कहलाये।¹

सूत और मागध बहुत ही प्राचीन शब्द है। बाद में इन लोगों के लिये चारण और भाट शब्दों का प्रयोग होने लगा। अमरकोश में चारण शब्द की व्युत्पत्ति इस प्रकार दी है :

चारयन्ति कीर्तिम् इति चारणाः।

अर्थात् जो कीर्ति का चारों ओर प्रचार करते हैं वो चारण हैं।² इसी अर्थ में भाट शब्द का भी प्रयोग हुआ है। सूत मागध, चारण, भाट इन सबके लिये एक सामान्य शब्द प्रयोग हुआ है कुशीलव। कुशीलव

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)
UGC CARE - Listed Journal

उस युग के मनोरंजक आख्यानों को चारों ओर गा-गाकर सुनाते थे। कुशीलवों ने चारों ओर इसका गान करके प्रचार किया।

रामायण में संगीत विषयों का उल्लेख अनेक बार आया है। श्री रामचंद्र के जन्म तथा विवाह के अवसर पर देवदुन्दुभियाँ बजने लगीं तथा गन्धर्व एवं अप्सराओं का क्रमशः गान तथा नृत्य होने लगा ऐसा उल्लेख रामायण में मिलता है।³ अश्वमेध यज्ञ के अवसर पर यज्ञ कर्म करने के लिये एकत्रित ऋत्विजों में उद्गाता के आदरपूर्ण स्थान का उल्लेख रामायण में मिलता है। यज्ञ कार्य पूर्ण होने पर साम गायक को आदर के साथ पारिश्रमिक प्रदान किया जाता था। बालकाण्ड में वर्णन मिलता है कि लव तथा कुश ने रामचंद्र के कहे जाने पर मार्गशैली से गान्धर्व का गान किया था। “रामचंद्र के आदेश पालन में लव-कुश ने स्वर, पद, ताल, प्रमाण, मूर्च्छना आदि अंगों का शास्त्र शुद्ध गान कर श्रोताओं को चमत्कृत किया था।⁴

रामायण काल में गान्धर्व के अन्तर्गत श्रुति तथा स्वरों की वैज्ञानिक विवेचना आरंभ हो चुकी थी। रामायण में जातियों का परिचय पाठ्य जाति और स्वरजाति के रूप में प्राप्त होता है। रामायण में उल्लिखित सप्त जातियों के उल्लेख से प्रमाणित होता है कि सात शुद्ध जातियों का प्रचार उस काल में था जिसके माध्यम से तत्कालीन ग्राम की कल्पना सहज ही की जा सकती है। इन सात जातियों में चार षड्ज ग्राम और तीन मध्यम ग्राम की हैं।⁵ स्पष्ट होता है कि रामायण काल में षड्ज व मध्यम ग्राम का प्रचलन था। सात शुद्ध स्वरों के अतिरिक्त अन्तर ग तथा काकली नि का भी प्रयोग होता था। रामायण में स्थान, लय, ताल, प्रमाण, करण तथा रस का अन्तर्भाव गान्धर्व के अन्तर्गत किया जाता था। रामायण काल में साम तथा गान्धर्व दोनों गान प्रणालियों का समुचित प्रचलन था। रागों के अन्तर्गत ‘कैशिक’ नामक विशिष्ट राग के प्रचलन का प्रमाण रामायण

में प्राप्त होता है। संगीत कला को रामायण काल में राज्याश्रय प्राप्त था। स्वागत तथा विदाई जैसे समारोहों में संगीत का अभिन्न अंग था। तत्कालीन नगरों में लोक कलाकारों का महत्वपूर्ण स्थान था। “राजा दशरथ की शवयात्रा में सूत आदि के द्वारा स्तुति गान किये जाने का उल्लेख रामायण में मिलता है।”⁶ रसिक विद्वज्जनों की उपस्थिति में आगन्तुकों के स्वागत में कलागोष्ठी का आयोजन किया जाता था तथा उन्हें यथायोग्य पारितोषिक देकर सम्मानित किया जाता था। रामायण काल में समाज का नैतिक स्तर उच्चकोटि का था। प्रत्येक घर में संगीत का स्तर किसी न किसी रूप में विद्यमान था। समाज में संगीत के उत्सवों का सार्वजनिक आयोजन होता था। श्रीरामचन्द्र जी के शुभ विवाह के अवसर पर संगीत का आयोजन हुआ था। स्त्रियों द्वारा मंगल गान का उल्लेख भी रामायण में मिलता है :

“गावहिं मंगल मंजुल बानी
सुनि कलरव कलकंठ लजानी॥”⁷

अयोध्या नगरी में संगीतमय आनंदोत्सव मनाने का भी उल्लेख रामायण में मिलता है। श्री राम के चौदह वर्ष के वनवास के बाद लौटने पर अयोध्या में उत्सव मनाया गया था। रामायण काल में संगीत चरमोत्कर्ष पर था।

संगीत का प्रयोग अनेक अवसरों पर होता था जैसे युद्ध में जीतकर लौटने पर दुन्दुभि बजाकर उनका स्वागत किया जाता था। कहा जाता है रावण स्वयं संगीत शास्त्र का प्रकाण्ड विद्वान था। उसके दरबा में संगीत का आयोजन हुआ करता था। उसके अन्तःपुर की सभी रानियाँ सभी प्रकार के वाद्य यंत्रों को बजाने में निपुण थी। तत्कालीन समय मेरी, मृदंग तथा पणव का विशेष प्रचलन था।

रामायण काल में संगीत सम्बन्धी अनेक उल्लेख मिलते हैं। वाल्मीकि आश्रम में लव-कुश को संगीत की शिक्षा दी गयी थी। इस काल में समय-समय पर संगीत के आयोजन होते रहते थे। “गीत, वाद्य तथा

नृत्य का सामुदायिक रूप से उत्सव भी होता था। ऐसे उत्सव की संज्ञा समाज है। विशिष्ट अर्थ में गीत, वाद्य, नृत्य के उत्सव के लिये जो समुदाय एकत्र होता है उसे समाज कहते हैं। अयोध्या कांड के 51वें सर्ग के 23वें श्लोक में समाज शब्द इसी अर्थ में प्रयुक्त हुआ है।⁸

रामायण काल में कुशीलव एक महत्वपूर्ण शब्द है। कुशीलव स्तुति गान करने वाले चारणों को कहते हैं। इनका इस काल में महत्वपूर्ण स्थान था।

रामायण काल में वीणा का प्रचुर प्रचार था। केवल वीणा ही नहीं अपितु विपंची वीणा का उल्लेख भी मिलता है।

रामायण काल में संगीत अत्यन्त उन्नत स्थिति में था। राजा कलाकारों का परिपोषक था। इस काल में राजा और प्रजा के मनोरंजन के लिये नृत्यशालाएँ और संगीतशालाएँ पर्याप्त रूप में थीं। अयोध्या नगरी सदा संगीत से निनादित होती रहती थीं। रामायण काल में सम्पूर्ण समाज पर संगीत की पावन एवं दिव्य आभा अवलोकित हो रही थी। वीणा तथा मृदंग आदि वाद्य यंत्रों का वादन किया जाता था। रामायण काल में संगीतविषयक समुन्नति तथा प्रसार के सर्वत्र दर्शन होते हैं। “रामायण में गान्धर्व के साथ ही गन्धर्व तथा अप्सराओं का अनेक बार उल्लेख हुआ है।⁹ गन्धर्व तथा अप्सरा दोनों संगीतकला में पारंगत होते थे। गन्धर्व जन विशेषतः गान तथा वीणा वादन किया करते थे और अप्सराओं का कार्य इनके साथ नृत्य प्रदर्शन करना था। देवगन्धर्वों में विश्वावसु, हा हा, हूहू, नारद, पर्वत तथा तुम्बरू का भूरिशः उल्लेख यहाँ उपलब्ध होता है। भारद्वाज मुनि के आश्रम में भरत के स्वागतार्थ इन गन्धर्वों तथा अप्सराओं ने गीत-नृत्य किया था, ऐसा उल्लेख रामायण में है। गन्धर्व तथा अप्सरागण का उल्लेख रामायण में दिव्य तथा अपौरुषेय कलाकारों के रूप में हुआ है। अलौकिक पुरुषों के जन्म, विवाह आदि के अवसर पर इनके संगीत का आयोजन किया जाता था। “तुम्बरू का

उल्लेख अप्सराओं के गान-शिक्षक के रूप में हुआ है।¹⁰ अप्सराओं के अन्तर्गत धृताची, मेनका, रंभा, मिश्रकेशी, अलम्बुसा इत्यादि वारांगनाओं का उल्लेख रामायण में है।

रामायण में कला के अर्थ में शिल्प शब्द का अनेक बार प्रयोग हुआ है। रामायण काल में कलाओं का अन्तर्भाव इस तथ्य को प्रमाणित करता है कि ललित कलायें तत्कालीन साँस्कृतिक जीवन का अभिन्न अंग थीं। रामचंद्र जी स्वयं गान्धर्व कला के अतिरिक्त ललित कलाओं के ज्ञाता भी बताये गये हैं।

रामायण में साम तथा गान्धर्व दोनों के संबंध में प्रचुर उन्नति के प्रमाण उपलब्ध होते हैं। स्वागत तथा विदाई जैसे समारोहों में संगीत का आवश्यक स्थान था। राजपरिवार के सदस्यों तथा अतिथि विशेषों का स्वागत शंख दुन्दुभि के घोष तथा मागध आदि के स्तुति गान से किया जाता था। रामायण काल में नृत्य तथा नृत्त दोनों का उल्लेख मिलता है। नृत्य का प्रयोग धार्मिक तथा लौकिक दोनों समारोहों पर किया जाता था। नृत्य के साथ गायन तथा वादन अनिवार्य रूप से किया जाता था। वादित्रों के लिये तूर्य संज्ञा थी। उनके अन्तर्गत शंख, दुन्दुभि, सुघोषा तथा वेणु वाद्यों का अन्तर्भाव था। वाद्यों को आतोद्य तथा वादित्र कहा जाता था।

रामायण काल में नाट्यकला के अस्तित्व का प्रमाण उपलब्ध होते हैं। रामायण में शैलूष, नट, नर्तक आदि का उल्लेख मिलता है। समाज जैसे लोकोत्सवों में गीत, वाद्य, नृत्य तथा नाट्य का प्रदर्शन रंगभूमि पर किया जाता था। इनके साथ ताल का विशेष महत्व माना जाता था तथा हाथ से ताल देने वाले लोगों का एक विशिष्ट वर्ग था। ताल वाद्यों में मृदंग, आलिंग्य, ऊर्ध्वक, पणव, मुरज आदि का विशेष प्रचलन था। पटह, भेरी तथा दुन्दुभि का प्रयोग प्रायः युद्ध संगीत में किया जाता था। सुषिर वाद्यों में वेणु तथा शंख का प्रचलन था।

निष्कर्ष :

रामायणकालीन संगीत तत्कालीन सांस्कृतिक उन्नति का बोधक है। रामायण काल में साम तथा गान्धर्व दोनों गान प्रणालियों का पर्याप्त प्रचलन था। सामगान वैदिक परम्परा के अन्तर्गत था तथा गान्धर्व लौकिक परम्परा में। नृत्य तथा नाट्य का व्यवसाय नट, नर्तक तथा शैलूष जातियाँ करती थीं तथा इनको राजाश्रय प्राप्त था। इस प्रकार कहा जा सकता है रामायण काल में संगीत की उन्नति चतुर्दिक हो रही थी।

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Shifting Patronage : Buddhism in Vidarbha from Mauryan to Vākātaka Eras

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Abstract :

This article traces the historical trajectory of Buddhism in the Vidarbha region from the Mauryan to the Vākātaka eras, highlighting the religion's fluctuations in patronage and prominence. Initially, Buddhism thrived as the dominant religion, supported by royalty and the common populace. However, during the Vākātaka period, there was a notable shift as royal and merchant patronage turned entirely towards Brāhmanism. Despite this shift, Buddhism continued to exist, albeit overshadowed by Brāhmanism. This complex coexistence is evidenced by artefacts from sites like Hamalपुरी and Paunar, where Buddha images remain silent witnesses to Buddhism's enduring presence within a predominantly Brāhmanical context.

Key Words:

Buddhism, Mauryan, Sātavāhana, Vākātaka, Vidarbha

Vidarbha¹ (eastern part of Maharashtra) during ancient India was a prominent hub of Buddhism, particularly during the transitional period from the Mauryan to Sātavāhana period (3rd BCE to 2nd CE). This historical significance is substantiated through the archaeological and inscriptional evidence. Notably, the Buddhist faith experienced a substantial surge during the reign of Aśōka, a fact known from the Deotek edict found near Chandrapur. This edict appears to have been issued by Dharmamahāmātra in the fourteenth year following the coronation of Aśōka (Mirashi, 1963, p. 2). Among the various responsibilities entrusted to them, one

prominent duty was to prevent the capture and slaughter of animals (1963, p. 2). It is not implausible to speculate that the Dharmamahāmātra overseeing the ancient Vidarbha region was responsible for commissioning the rock edict (1963, p. 2).

The imperial endorsement played a pivotal role in the proliferation of Buddhism in the region. Archaeological findings, such as the stūpas at Pauni, provide compelling testimony to flourishing Theravādin Buddhist establishments from the Mauryan period. Stūpas are revered as sacred structures emphasising Vidarbha's deep-rooted connection to Buddhism. Interestingly, while historical records at Pauni remain

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ISSN : 2349-137X

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silent on the involvement of royals in the construction of stūpas, the inscriptions do reveal the names of common people, monks and *gahapatis*, indicating the integral role of the local populace in sustaining and promoting Buddhism (Deo and Joshi, 1968, pp. 37-43; Sawant, 2012, p. 61).

The presence of rock-cut caves six miles from Mandhal village in Nagpur district dates back to the 2nd century BCE. It exemplifies the existence of Buddhist heritage. The cave inscription reads “...sa Vandalaka putasa Apalasa matikaman,” signifies that it was created by Apala, the son of Vandalaka (Meshram, 1994-95, p. 58; Sawant, 2012, p. 61). This inscription hints at the support from individuals like Apala accentuating the populace’s contribution to Buddhism in the post-Mauryan period. The existence of Buddhism in Vidarbha is corroborated by the finding of Bhon stūpa in the Buldhana district, which is dated to the post-Mauryan and pre-Sātavāhana period, solidifying the region’s rich Buddhist legacy (Sawant, 2012, pp. 66-67).

After the Mauryan empire, the Sātavāhana dynasty ascended to power in Vidarbha. They were staunch adherents of the Vedic-Brāhmanic religious tradition known from Nāgnīka’s Naneghāt cave inscription from the western Deccan region. However, Buddhism continued to hold a prominent presence within their dominion. Majorly, the Bhadayaniya sect of the Sarvāstivādin school was a significant Buddhist sect from Pauni whose prominence is also found in western Deccan which is mentioned in the inscriptions from the Nasik cave no. 3 (Mirashi, 1981, p. 144). The cave was patronised by Gautami

Balaśrī, the mother of the Sātavāhana king Gautamiputra Sātakarni (1981, p. 42). The Bhadayaniya sect’s influence extended to such an extent that they received patronage from the royal family but also from commoners, as evidenced by the Kanheri cave inscriptions. The prominent merchants Gajasena and Gajamitra, contributed to the support of this sect by patronising the cave’s constructional activity (1981, pp. 74-75). The excavation and development of the cave were carried out by Buddhist monks and their followers, who included individuals such as Sthavira Achala, Bhadanta Gāhala, Bhadant Vijaymitra, Bhadant Bodhi, Bhadanta Dharmapāla and Upāsaka Aparenuka (1981, p. 76). Bhadanta Bodhika played a supervisory role in overseeing the construction work related to Kanheri Cave (1981, p. 76). These records show the paramount significance of the Bhadayania Buddhist sect from the Vidarbha region, illuminating its profound impact on the western Deccan. The documentation further elucidates the diverse forms of patronage extended to this sect, ranging from royal to trader communities, thereby highlighting its multifaceted influence across societal strata.

Following the Sātavāhana dynasty, the Vākatakās emerged as prominent reign in the Vidarbha and western Deccan regions, a fact well-documented through numerous Vākatakā copper-plate charter inscriptions. The magnificent Buddhist caves from the fifth century were constructed during the Vākatakā period. While Walter Spink attributed these cave activities to Harisena, the last king of the western Vākatakā dynasty historical inscriptions reveal that the responsibility for these cave

constructions lay with his minister Varāhādēva and the local feudatory ruler of Aśmaka (Alone, 2016, p. 229). Cave no. 26 at Ajanta, commissioned by Varāhādēva, bears an inscription highlighting his dedication of a meticulously adorned cave-dwelling, embellished with pillars, picture galleries and sculptures, to the Buddhist sangha. The purpose behind this benevolent act was expressly noted as being for the religious merit accrued for Varāhādēva's parents (Mirashi, 1963, pp. 110-111). Another cave, Ghatōtkacha, also sponsored by Varāhādēva, lacks a detailed inscription regarding its intended purpose for carving (1963, p. 119). Concurrently, the contributions of monks Dharmadatta and Bapuka to the cave excavation are underscored (Alone, 2016, p. 37). In a distinct vein, Ajanta cave no. 19 and 20 were the recipients of patronage from the local feudatory king Upendra-gupta (2016, p. 37). Notably, the historical records examined do not provide evidence of Vākātaka kings extending patronage to Buddhism. What is particularly noteworthy is that Buddhism's prominent presence in the western Deccan is not mirrored in the Vidarbha region. The explanation for the disparity regarding patronage is found in the Vākātaka copper-plate charter inscriptional records which offer insight into the distinct historical and cultural developments of these two separate regions.

In addition to the copper-plate inscriptions, an early and historically significant Eastern Vākātaka stone inscription was unearthed in Deotek, believed to be associated with Rudrasena I (Mirashi, 1963, p.1). What makes the Deotek inscription intriguing is that the Vākātaka inscription

is inscribed on the same stone where an Aśōkan inscription was already present. Aśōkan inscription records that "on the command of lord (Sāmi) (who also called 'king in line 4), prohibiting the capture and slaughter (evidently of some animals certain seasons as in Aśōka's fifth pillar edict, or maybe, throughout the year) declaring some punishment for such as dared to disobey it (1963, p. 2)." In contrast, the Vākātaka inscription conveys the following: "(At) Chikkamburi... Pravara ... (Line 4) This (*is*) a special place of religious worship of *Rājan* Rudrasena (I), born in the family [of the Vākātakas (1963, p. 4)." Notable historian Mirashi grappled with the apparent conflict between Buddhism and Brāhmanism by suggesting that "there was a revival of Hinduism and Sanskrit learning in the age of the Vākātakas. They themselves performed animal sacrifices, could have therefore had no regard for Aśōka's precepts of *ahimsā* (non-violence) (1963, p. 3)."

It is observed that social mobility was under Buddhism for neutralising the Vedic-Brāhmanical opposition, which is one of the reasons that Buddhism became popular among the commoners. Aśōka tried to make a Buddhist model of society which can be understood through his described rock edict. He was even instrumental in consolidating the Buddhist sangha; after him, the sangha played a significant role in the development of Buddhism. However, during the 3rd century in Vidarbha Vākātaka, a noteworthy transformation occurred within the traditional Vedic-Brāhmanical orthodoxy, giving rise to the burgeoning influence of Śaivism and Vaisnavism. This shift in religious dynamics coincided with Brāhmins receiving substantial grants

from the royal Vākātaka dynasty, particularly in exchange for their performance of sacred rituals. These grants typically included cattle, land and gold, a tradition that had its roots in the earlier Sātavāhana period but gained increased prominence under the Vākātaka regime. This practice seems to have aimed at appeasing the 'priestly Brāhmins' by the 'royal Brāhman'.

Under the influence of Brāhmanism, the merchant class also began to support and patronise Brāhmins by donating villages, as evidenced by the Indore plate that specifically mentions a merchant 'Chandra' (Mirashi: 1963, p. 42). However, the custodianship of this patronage was held by the Vākātaka king, Pravarasena II, as seen in the same inscriptional records where Chandra sought the king's confirmation for the donation, which was then issued on his behalf (1963, p. 42). There is an absence of charters granted by commoners apart from the Indore copper-plate charter. The emergence of Brāhmanism has significantly influenced the visual tradition of the Vidarbha region. In this context, the predominant iconographies align with the 'Brāhmanical tradition, particularly of Śaivism and Vaisnavism. Despite this, Buddhism continued to influence the region, primarily through the patronage of commoners, albeit without royal support. Notably, three Buddhist images and an accompanying inscription discovered at Hamlapuri are attributed to the benevolence of the Buddhist monk, *Sakya-bhikshu Bhadanta Sanghasena* (Meshram and Choudhari: 2012, p. 27). This record aligns with the established Buddhist tradition, wherein monks donated Buddha images.

Nevertheless, the absence of inscriptions from the Vākātakas detailing contributions to Buddhism underscores the exclusive patronage extended to Brāhmins by the Vākātakas. Buddhists, consequently, operated under the dominion of Brāhmin landlords. Even Jamkhedkar (1985, p. 18) mentions that "Buddhism was living faith under the Brāhmanical Vākātakas." Noteworthy is the observation that the sole Buddhist monastic establishment appears to be located at Bhadravati and Mansar in Vidarbha during the Vākātaka period, and its roots trace back to the pre-Vākātaka era.

Nevertheless, archaeological sites dating back to the Vākātaka period have yielded Buddha images, providing a noteworthy contrast to the prevailing Brāhmanical religious centres of the time. One such significant discovery is the site at Paunar, distinguished for its prominence as a Brāhmanical religious centre, as evidenced by the Brāhmanical sculptures prominently showcased in the Vinoba Bhave Ashram in Paunar. A single Buddha image was discovered at the nearest village Dattapur is installed in the ashram (Fig. 1). As I was taking pictures of this sculpture, I saw that the icon was attached to the cement niche structure and decorated with enamel paint. An earlier writing mentions that this sculpture was found headless, but now this torso is attached to the head of Buddha. However, the lower quality of the Buddha's head confirmed that it was fixed over the torso later. This image appears to stand in a symmetrical posture however its left leg is slightly bent (*abhanga*). Buddha's body is covered with a robe (*sanghātī*). Its right hand might have been engaged in granting protection

(*abhaymudrā*), but sadly it's broken now and its left hand is positioned at waist level holding the end of the garment. This image is covered with a diaphanous garment from which the silhouette of the Buddha's body comes out, as well as stylised double lines which mark the folds.



Fig.-1 : Buddha, red sandstone, c. fifth century CE, Paunar, Wardha, Maharashtra, Photo Credit: Author

Joanna Williams has suggested that this Buddha seems strongly allied with the Gupta style by observing the style of the drapery fold over the image. However, she also notes that Paunar Buddha lacks the symmetrical form and broad spacing seen in Buddha pictures from the Gupta period because of the image's bent knee (Williams: 1983, p. 230). She proposed that "this image suggests the localisation of the forms perhaps distantly and somewhat earlier derived from Mathura" (1983, p. 230). Later, Jamkhedkar (1991, p. 88) submitted the same opinion, but he also mentioned

that the local artist had done this sculpture from this particular region, which is acceptable.

Hamlapuri is a notable archaeological site from the Vākātaka period, revealing the discovery of three significant Buddha bronze images. The proximity of Hamlapuri is noteworthy not only for its Buddhist artefacts but also for its broader historical significance, serving as a crucial Brāhmanical site within the Vākātaka period. This encompassing archaeological landscape includes sites such as Ramtek and Nagardhan, collectively contributing to a rich tapestry of cultural and religious heritage from that era. Among the three bronze images, this image (Fig. 2) has typical markers of Buddha which are *usnīsa* (protuberance) on the top head, the curl of hairs between the brows (*ūrṇā*) and, elongated earlobe. Buddha's eyes are half-closed (*ardhōṇmilita*) and his face expresses calm and peaceful (*saumya*) expression. Its oval face has a straight nose, eyebrows, lips and visible part of the eyes following the Gupta style's conventions of modelling the face. The drapery consists of lower garments and the cloth covers both its shoulders. And one end of cloth held by his left hand. Even the way the heavy robes are arranged to show off the body's contours and the way the folds are defined seem to have an affinity to the Mathura tradition of the Gupta era. Buddha stands in the symmetrical (*samabhanga*) posture and, his right-hand poses in the *abhayamudrā*. Jamkhedkar mentions this sculpture belonged to fifth CE Mathura Gupta art by comparing it with the Buddha image from Dhanesar Khera (Uttar Pradesh). It is exhibited in the USA, at the Nelson Gallery of the Atkins Museum,

in Kansas (Jamkhedkar: 1991 b, p. 87-88). Further, he says this Mathura style of Buddha image may have been imported from the northern region of Gupta (1991 b, p. 87-88) which is quite possible.



Fig.-2 : Buddha, bronze, c. fifth century CE, Hamlapuri, Nagpur, Maharashtra, Photo Credit: A.P. Jamkhedkar

The other two Buddha images from Hamlapuri are relatively small compared to the mentioned earlier Mathura-style Buddha. Among them, one image (Fig. 3) stands in a standing posture (*sampada-sthān*). Its left arm is in the act of holding the end of the *sanghatāī* and the other hand poses in the *Abhay mudrā*. The robe is worn in the 'open clad' fashion where its right shoulder remains uncovered. This close-fitting garment has no folds except at the lower part where a semi-circular form of clothing is observed which is held by

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ISSN : 2349-137X

the left-hand wrist. Its egg-shaped rounded faces with a faint smile make these images very different from the earlier image. Jamkhedkar (1991 b, p. 88) says it has a typical Deccan style. The torso of the Buddha image is slim and slender like the other images carved in Paunar. Therefore, the Deccan style is not the proper terminology for the Hamlapuri images. However, these bronze images have their uniqueness due to being found in very few numbers. Vākātaka period's nail-headed inscription was found over the pedestal which was discovered along with Buddha images. Pradip Meshram and Dhiraj Choudhari translate this inscription, it says *Sakya-bhikshu Bhadanta Sanghasena* gave this donation in honour of his parents (Meshram and Choudhari: 2012, p. 27).



Fig. 3: Buddha, bronze, c. fifth century CE, Hamlapuri, Nagpur, Maharashtra, Photo Credit: A.P. Jamkhedkar

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Conclusion:

Spanning the historical timeline from the Mauryan to the Vākātaka era in the Vidarbha region, Buddhism underwent a dynamic trajectory, experiencing fluctuations in both patronage and existence. Initially, it thrived as the predominant religion in the area, enjoying support from royalty and the common populace. However, during the Vākātaka period, a discernible shift occurred as royal patronage pivoted entirely towards Brāhmanical practices, with even the merchant class redirecting their support to Brāhmanism. Despite these transformations, Buddhism persisted, albeit in the shadow of Brāhmanism. This nuanced co-existence is vividly illustrated by the artefacts unearthed at sites like Hamalapuri and Paunar, where Buddha images endure as silent testaments to Buddhism's enduring presence amid the prevailing Brāhmanical landscape.

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आधुनिक मलयालम नाटकों में समाज और संस्कृति का स्वरूप

डॉ. सुमित पी. वी.

सहायक प्रोफेसर (हिन्दी)

पी.आर.एन.एस.एस. कॉलेज, मडनूर, कण्णूर, केरल

सारांश :

पाश्चात्य साहित्य के प्रभाव से मलयालम साहित्य क्षेत्र पर जो भी परिवर्तन हुए हैं उन्हें आधुनिक कहना समीचीन लगता है। आधुनिक मलयालम साहित्यिक परिदृश्य पर ध्यान देंगे तो उपनिवेशवादी शिक्षा प्रणालियों के कारण वैज्ञानिक-प्रौद्योगिकी विषय के साथ संबंध, गद्य रचनाओं की प्रधानता, कोश तथा व्याकरण ग्रंथों के निर्माण इत्यादि की भूमिका का स्पष्ट पता चल जाएगा। यहां पर आधुनिक मलयालम नाटकों में समाज और संस्कृति के स्वरूप को परखने का प्रयास किया जा रहा है।

बीज शब्द :

मलयालम साहित्य, आधुनिकता, नाटक, संस्कृति, समाज, महत्वपूर्ण नाटककार

आधुनिकता के दौर में संस्कृति और साहित्य अभिजात वर्ग के हाथ में थे। उत्तर-आधुनिकतावाद ने सामाजिक जीवन में व्यक्ति, समाज, इतिहास, भूमि, राष्ट्र आदि सभी चीजों को कई स्तरों से तोड़ने का काम किया है। आधुनिक समय तक पहुंचने पर उपन्यासों की संख्या में वृद्धि, संस्करणों में वृद्धि, पाठकों की संख्या में वृद्धि भी हुई है। अन्य साहित्यिक विधाओं के विपरीत उत्तर आधुनिकतावाद के समय उपन्यास विधा ने अपना स्थान मजबूत करता रहा है।

‘आधुनिकता’ को अगर परिभाषित करें तो मनुष्य के विचार और अभिरुचियों का संवर्धन करते हुए पाश्चात्य देशों से उभर कर आया आंदोलन है। इसे अंग्रेजी में ‘मॉडर्निज्म’ कहा जाता है। आधुनिकता को ‘मॉडर्निटी’ या ‘मॉडर्निज्म’ या उससे अलग अर्थों में भी प्रयोग किया जाता है। आलोचकों द्वारा अमूमन यह भी कहा जाता है कि विरोधियों और क्रोधी लोगों की भाषा को ‘मॉडर्निटी’ कहा जाना ठीक है और

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नहीं होती थी। इस संदर्भ में टी. एस. इलियट (वेस्ट लैंड) जेम्स जोयस (यूलिसिस) का जिक्र करना उचित होगा। ये रचनाएं वैयक्तिक न होकर रूपगत संकल्पनाओं के साथ रचनाकारों को आधुनिकता की ओर खींचे ले गये।

मलयालम साहित्य में अय्यप्पा पणिक्कर के 'कुरुक्षेत्र' कविता (1960) के साथ शुरू यह आधुनिकता ने कहानी और उपन्यास क्षेत्र में प्रकट हलचल मचा दी। यूरोप की आधुनिकता का प्रभाव मलयालम की आधुनिक कविताओं पर भी प्रकट हुआ। काल्पनिकता को दूर हटाकर कक्काड और एम गोविन्दन की रचनाएं पाठकों के सामने आ गयीं। सच्चिदानंदन, आटूर रविवर्मा, कडम्मनिट्टा, एम.एन. पालूर, चेरियान के चेरियान, के जी शंकर पिल्लै, बालचंद्रन चुल्लिकाड जैसे कई कवि आधुनिकता के द्वारा अपनी कविताओं को लेकर प्रकट हुए। उसी समय कथा साहित्य में एम. पी. नारायण पिल्लै, ओ. वी. विजयन, एम. मुकुंदन, काक्कनाडन, सेतु, सक्करिया, आनंद, पुनत्तिल आदि प्रतिभा संपन्न लोगों की रचनाएं पाठकों को एक नया अनुभव प्रदान किया। इनकी रचनाओं में परंपरा की सीमाओं को लांघने की रीति, अस्तित्व के नष्ट होने का दुःख, अवमानना, अलगाव की भावना आदि मुख्य विषय बने। मुख्य रूप से ओ वी विजयन के खसाकिन्ट इतिहासम (खसाक का इतिहास), आनंद के अभयार्थिकल, काक्कनाडन के उष्ण मेखला, मुकुंदन के हरिद्वार में घंटियां बज रही हैं आदि उपन्यासों में आधुनिकता के मुख्य लक्षण-निषेध स्वर, निराशा की भावना आदि घुल-मिल गया है। जिन्दगी के बारे में सुंदर सन्नों में खोये रहने से ज्यादा थोड़े समय के सुख के लिए पागलपन की अनंत आसमान की ओर उड़ने वाले पात्र इनकी रचनाओं की विशेषता थी। कहानियों में आधुनिकता को लाने वाले रचनाकारों में मुख्य रूप से इन्हीं रचनाकारों पर विचार करना होगा। कालापषक्कम (काक्कनाडन), एडुकाली, पारकल (ओ वी विजयन), मुंडनम चैय्यपेट्टा जीवितम, राधा राधा मात्रम (एम मुकुंदन), प्रपंचातिन्टे अवशिष्टंगल-ओरिडत्त (सक्करिया),

अनहद-लोक

ISSN : 2349-137X

दूत, समयम (सेतु), कुर्षी समतलम (आनंद), मुरुकन एन्ना पांपाट्टी जोर्ज आरामन्टे कोटती (एम पी नारायण पिल्लै), भ्रान्तन पूक्कल, मलामुकलिले अब्दुल्ला (पुनत्तिल) आदि कहानियां आधुनिकता की विशेषताओं को संजोकर रखती हैं। आगे हम आधुनिक मलयालम नाटकों में समाज और संस्कृति के परिदृश्य पर विचार करेंगे।

नाटक लोगों को आकर्षित करने वाला दृश्य प्रधान कला है। नाटक की कथावस्तु साधारणतः समस्याओं से भरी जिन्दगी के किसी भाग का मार्मिक चित्रण होता है। जीवन को उसके संपूर्ण हावभाव के साथ मंच पर प्रस्तुत करने के लिए नाटक के अलावा कोई कला रूप उपलब्ध नहीं है।

कालिदास के 'अभिज्ञान शाकुंतलम' को 1882 में केरल वर्मा वलिया कोइतंबुरान ने 'मणिप्रवाला शाकुंतलम' नाम से अनूदित कर प्रकाशित करने पर मलयालम में नाटक क्षेत्र का श्रीगणेश हुआ। लेकिन ए. डी. हरिशर्मा ने यह साबित किया है कि इससे पहले ही वेलुतेरी केशवन वैद्य ने 'अभिज्ञान शाकुंतलम' का अनुवाद किया था। असल में, इन सारी बातों से पहले पुर्तगालियों के संपर्क से मलयालम नाटक क्षेत्र की बड़ी उपलब्धि हुई है। यूरोपीय नाटक सिद्धांतों की छाया में मलयालम में नाटक की विभिन्न शैलियां विकसित भी हुई हैं। धर्म परिवर्तन के बाद ईसाई धर्म के विश्वासी बने लोगों द्वारा ये नाटक-निर्माण संपन्न होते थे। इन बातों के गौण होने पर 1882 में आयिल्यम तिरुनाल महाराजा ने 'शाकुंतलम' का 'भाषा शाकुंतलम' नाम से अनुवाद किया था।

मलयालम में 1882 में केरल वर्मा वलिया कोयितंबुरान द्वारा कालिदास कृत 'अभिज्ञान शाकुंतलम' का अनुवाद कर प्रकाशित करने के बाद नाटक विधा की शुरुआत हुई। अनुवाद, तमाशा तक सीमित होकर रहने वाले मलयालम नाटक क्षेत्र में एक नयी ऊर्जा 1930 के बाद आयी थी। इस परिवर्तन के पीछे के प्रमुख कारण राजनीतिक सोच-विचार, सामाजिक समस्याएँ इत्यादि थे। इसके अलावा लेखक की सामाजिक वचनबद्धता भी एक प्रकट कारण के रूप में परिणत हुआ। नाटक के क्षेत्र में आधुनिकता के

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वक्ता बनकर कई महत्वपूर्ण लेखक प्रकट हुए।

- 1. वी. टी. भट्टतिरिप्पाड :** इनके नाटक अडुक्कलयिल निन्नुम अरंगत्तेक्क (रसोई से मंच तक) का मंचन 1930 के दौरान हुआ। नंपूदिरी समुदाय की स्त्रियों की दुस्थिति को उसकी गंभीरता के साथ उन्होंने प्रस्तुत किया। सामाजिक परिवर्तन ही नाटक का लक्ष्य था। एम.आर. भट्टतिरिप्पाड के नामटक मरक्कुडक्कुल्लिले महानरकम् (1930) एम. पी. भट्टतिरिप्पाड के ऋतुमति (1944) आदि नाटकों को 'योगक्षेमनाटक' के नाम से पुकारते थे। नंपूदिरी समाज की प्रगति के लिए काम करने वाली संस्थाएं थीं - योगक्षेम सभा और युवजन संघ।
- 2. पुलिमाना परमेश्वरन पिल्लै :** इनके द्वारा लिखित 'समत्ववादी'(1944) को मलयालम नाटक के क्षेत्र में 'मील का पत्थर' माना जाता है। इब्सन के बाद नाटक संबंधी यूरोप के हलचल को समझने के लिए पुलिमाना द्वारा की गयी विभिन्न कोशिशों का नतीजा है यह नाटक।
- 3. एन कृष्णापिल्लै :** नोर्वीजियन नाटककार इब्सन के नाटक संबंधी विभिन्न तत्वों एवं आदर्शों को मलयालम नाटकों में उसकी लायक गंभीरता के साथ प्रस्तुत करने का श्रेय एन कृष्णा पिल्लै को जाता है। 'इब्सनिज्म' का प्रभाव पाश्चात्य नाटकों के साथ भारतीय नाटक क्षेत्र को भी प्रभावित किया। इब्सन की सोच और आदर्शों को सामने रखते हुए कृष्णा पिल्लै द्वारा रचित प्रथम नाटक है - भग्ना भवनम् (1942)। कन्यका, बलाबलम, अनुरंजनम्, मरुप्पच्चा, अषमिखत्तेक्क, दर्शनम् आदि कई महत्वपूर्ण नाटकों की रचना उन्होंने की।
- 4. सी. जे. थॉमस :** विवेचन-विश्लेषण करते हुए नाटकों की रचना करने वाले नाटककार एवं आलोचक के रूप में सी. जे. का मलयालम नाटक क्षेत्र में ख्याति प्राप्त है। मलयालम नाटक के दार्शनिक और मंचपरकीय जो आधुनिक परिवर्तन संभव हुआ वह पूरी तरह सी.जे की ही देन है। मलयालम नाटक में आधुनिकता बोध के बीज बोने वाले महत्वपूर्ण नाटककारों में सी.जे का बहुत बड़ा योगदान है। अवन वीडुम वरुन्नु, क्राइम 27, आ मनुष्यन नी तन्ने, शालोमी, पिशुक्कन्टे कल्याणम् आदि उनके महत्वपूर्ण नाटक हैं।
- 5. चेरुकाड :** सामाजिक, राजनीतिक रूप से वचनबद्ध चेरुकाड कम्युनिस्ट पार्टी के कार्यकर्ता थे। गांव के तत्कालीन जिन्दगी को, वल्लुवनाड के कृषकों के आंदोलन को चेरुकाड ने अपने नाटकों में चित्रित किया। हिन्दू-मुसलमान के आपसी मित्रता की आवश्यकता, नंपूदिरी समुदाय में आज भी कायम रहने वाले अनाचार-अंधविश्वास, किसानों की विभिन्न समस्याएं और शिक्षा से जुड़ी समस्याओं को उन्होंने अपने नाटकों के विषय बनाया। इनके महत्वपूर्ण नाटक हैं - मनुष्या हृदयंगल, कुट्टितंपुरान, विशुद्धा नुणा, चुट्टु विलक्क, अणक्केट्टु, नम्मलोट्टु आदि।
- 6. तोप्पिल भासी :** मलयालम नाटक को जनता के बीच खड़ा कर उसे सभी तरह के लोगों द्वारा स्वीकृति दिलाने का काम तोप्पिल भासी ने किया। कम्युनिस्ट विचारधारा इनके नाटकों की मुख्य बिन्दु थी। सामाजिक समस्याओं को उन्होंने राजनीति के आइने से देखा और परखा। 'मुन्नेट्टम' नामक एकांकी की रचना उन्होंने सबसे पहले की। राजनीति में तथा सामाजिक जीवन में तीव्र और कठोर अनुभवों से युक्त नाटकों को उन्होंने लिखा। इसके अलावा, निंगलेन्ने कम्युनिस्टाक्की, मुडियनाया पुन्नन, मूलधनम्, पुतिया आकाशम् पुतिया भूमि, तुलाभारम्, पिलरप आदि अन्य नाटकों की रचना भी उन्होंने की। इन सभी नाटकों में सामाजिक समस्याओं को गंभीरता के साथ व्यक्त करने का प्रयास भी उन्होंने किया। जमींदारों द्वारा किसानों का शोषण, राजनीतिक पार्टी के लिए दिन-रात मेहनत करने वाले सामान्य जनता की हालत, मजदूर वर्ग के लोगों की

पार्टी केवल आंदोलन के लिए नहीं निर्माण के क्षेत्र में भी काम करने की आवश्यकता है आदि विभिन्न बातों को उन्होंने अपने नाटकों में चित्रित किया।

7. **के. टी. मुहम्मद** : मध्यवर्गीय लोगों के जीवन की वेदनाओं को तथा धर्म से जुड़े अनाचारों को इन्होंने अपने नाटकों में जगह दी। मुसलमान समुदाय के बीच व्याप्त अनाचारों तथा अंधविश्वासों का पर्दाफाश करने वाला नाटक इतु भूमियाणु (यह पृथ्वी है) की रचना मुहम्मद ने 1955 में की। सामाजिक समस्याओं के साथ घर से जुड़ी समस्याओं को भी उन्होंने अपने नाटकों का विषय बनाया। मलयालम नाटकों की रंगमंचीयता पर अधिक विचार कर उसे अधिक लोकप्रिय बनाने में मुहम्मद ने बड़ा योगदान दिया। सृष्टि, स्थिति, संहारम, संगमम, समन्वयम, वेलिच्चम विलक्कन्वेषिक्कुनु, काफर, नालक्कवला, सूत्रधारन आदि उनके महत्वपूर्ण नाटक हैं।
8. **एन. एन. पिल्लै** : सामाजिक डींग पर प्रहार करना उनका लक्ष्य था। मार्मिक और फुर्तीली बातचीत के माध्यम से मंच पर प्रभावी अभिनय प्रकट करने की विशेष क्षमता उनकी थी। 'गलियों की जिन्दगी के अंधेरे चेहरे, विश्वासों के खोखलेपन, कानून व्यवस्था की कपटता, वर्तमान-सामाजिक-राजनीतिक समस्याओं से जोड़कर उन्होंने प्रस्तुत किया। समाज के उच्च पदों पर काम करने वाले लोगों के दिखावटी चेहरे को खुलेआम प्रस्तुत करना उनका लक्ष्य रहा है।' आत्मबली, गोरिल्ला, क्रोसबेल्ड, ईश्वरन अरस्टिल, जान स्वर्गतिल, विषमवृत्तम आदि उनके प्रसिद्ध नाटक हैं।
9. **पोनकुन्नम वर्की** : सामाजिक और धार्मिक अनाचारों के प्रति कभी न खत्म होने वाला क्रोध वर्की के नाटकों का स्थायी भाव है। शब्दों को आग के रूप में प्रस्तुत करना वर्की की खासियत

है। वर्की के अनुसार समाज के वर्ण और वर्ग विवेचन सबसे बड़ी समस्या है। उनके खिलाफ युद्ध करना वे अपनी जिम्मेदारी मानते थे। किसान के पसीने में परिवर्तन की भनक सुनने पर वर्की उन किसानों में से एक बन गया। विषय और प्रस्तुति में उनके नाटक लोगों को लुभाते जरूर थे। इरुंबुमरा, कर्णन, स्वर्गम नाणिककुनु, पूजा, जेताकल आदि उनके चर्चित नाटक हैं।

एस. एल. पुरम सदानन्दन, सीएन श्रीकंठन नायर, जी शंकरपिल्लै, पी.जे एन्टनी, कावालम नारायण पणिकर, आदि ने भी मलयालम आधुनिक नाटक को अधिक लोक प्रिय बनाने में महत्वपूर्ण योगदान दिया। 'आधुनिक पाश्चात्य नाटकों से संपर्क रखने के कारण मलयालम नाटकों में इस तरह की प्रवृत्तियां देखने को मिलती थीं। उनमें से एक है- एबसर्ड नाटक। अस्तित्ववाद इसका प्रमुख कारण था। दर्शकों को आश्चर्यचकित कर देना, उनमें शक पैदा करना, उनमें गुस्सा पैदा करना आदि एबसर्ड नाटकों के सामान्य गुण-लक्षण थे।'² इसके अलावा जर्मन नाटकों में प्रसिद्ध एपिक थियेटर भी मलयालम नाटक क्षेत्र को प्रभावित किया था।

निष्कर्ष : मलयालम आधुनिक साहित्य क्षेत्र की गद्य विधाओं में आलोचना, बाल साहित्य, वैज्ञानिक साहित्य, निबंध, यात्रा वृत्त आदि तमाम विधाओं में रचनाएं लिखी जाती रही हैं। इस लेख के माध्यम से संपूर्ण आधुनिक मलयालम गद्य साहित्य पर सामान्य जानकारी प्राप्त कर सकते हैं। विस्तृत अध्ययन की आवश्यकता पड़ने पर इस संदर्भ में उपलब्ध संदर्भ ग्रंथों की सहायता ले सकते हैं।

संदर्भ सूची :

1. एरुमेली, मलयालम साहित्य कालखट्टुनालिलूटे, पृ. 536
2. एरुमेली, मलयालम साहित्य कालखट्टुंगलिलूटे, पृ. 551

Musicology and Tholkappiyam

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Abstract :

Tholkappiyam, the ancient text of grammar, has broken down explanations of all the elements of language to give a place for scientific changes and advances. Tholkappiyam is not only a composition book but also a grammar book for music and Natak Tamil. Its unique feature is that Tamil, a highly unique classical language, has the three talents of literature, music, and drama. All three are interdependent. The glory of preserving the art of music through the texts belongs to Sangam literature. Music is one of the special arts. Music is based on sound. The basis of music is to absorb the sound through the sense of hearing and distinguish it and systematically combine the sound parts to create a taste. Tamilisai is very old. Sacredly protected and nurtured by the Tamils for centuries. Musical songs composed in Tamil are called Tamilisai and the grammatical system of music classification is called Isaithamil. This tradition originates from the Tholkappiyam, an ancient grammar book. So the news about Tamilisai can be found in Tholkappiyam, Sanga literature books like Yettuthogai, Pathupaattu, Pathinenkeezhkanaku, examine the messages about the art of music through the songs of these books from a scientific point of view.

Keywords :

Valiyisai – Innoli – Innisai – Panchuram – Nellarikinai

Introduction :

Science is the intellectual explanation of an idea. Science is understood to be multi-disciplinary. They include physics, chemistry, zoology, botany, anthropology, genetics, mathematics, medicine, astronomy, etc. Legendary literature has incorporated scientific ideas. Tamilisai also has many rare scientific concepts through the above methods. The purpose of this study is to

explore those concepts.

Scientific thinking can help us understand the nature of music and its structure. For example, sounds are divided into three categories: sweet, normal and harsh. Veena sound, flute sound, etc., have pleasant sounds. Cat meowing, chattering voices, etc. are classified as normal sounds and thunder sound, tiger's roar, and lion's roar are severe sounds. From this, the sounds

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ISSN : 2349-137X

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that give a sweet musical taste of Singularly Harmonious are called individually sweetened. Harmoniously blended sounds in Bandare called Collectively sweetened. It is divided into A solo can include a soloist singing or playing the flute. The ensemble includes the playing of yazh and flute together. Those with a keen sense of hearing can distinguish and perceive subtle sounds. The human mind seeks to distinguish sound. Thirunavukarasar in Devarappadal

Osai oliyelaam anai neeye

Devaram:6-252-1

It can be seen what has been said about God. Music is a regular controlled sound.

Yezhisai yezh narambin osaiye

Devaram:7-83-6

It is said that the sound arising from the nerve is shrill. So it can be understood that the basis of music is regular, pleasant sound. Also known as Innisai& Innoli. Music appears to be the utility of sound. Sound is embodied through music. Where sound and music are used in the same context

Innisai Veenai Perunkathai.1-38-197

Innoli Veenai Perunkathai;.1-40-117

These lines can be seen in Perungathai. It is therefore realized that music and sound were regarded as of the same nature.

Music is the aggregation of sound that arises in such a way that life can be perceived by its hearing capacity. They are considered to be music because they are elongated and played in the mass of these syllables.

The set of music that is played in harmony with a regularity is therefore like

a word and is then called pan. The fact that music disappears when music plays as a group is evident from what Appar says as 'paatisaiyil pan' and Thirugnana sambandar as 'pankattum Isai'.

Music is the sound produced from the air that is properly expressed according to the thoughts of living beings. Tholkaappiyam says that music is the sound of the letters as long as they are stretched out and the letters are scattered.

**Alapiran thuyirthalum mottrisai
Needalum**

Ulavena mozhiba

Thol.Yezhuthu:33:1,2

Isaiyidan arugum

Thol.Yezhuthu:13:2

Thus the sound that produces music is called oliyial in science.

The Birth of Music :

The birth of music is explained in a very subtle way in Tamilisai from a scientific point of view. The basis of music is sound. The birth of writing that is the basis of language is made up of sound. Sound comes out of the air. When the vibrations of sound are regulated and released, the sound is formed and recorded in the auditory system. Tholkappiyar calls this 'Valiyisai'.

Agathezhu valiyisai yarithaba naadi

Yalapit Koda landhanar maraite

Yagthiv nuvala thezhunthu purathisaikku

Meitheri valiyisai yalavuruvan risine

Thol:Yezhuthu.:102

When the sound of the wind is heard in the noodba, it is expressed to the mind of the human being, it is called 'Vazhiyisai'.

Moreover, the air that arises from the source and is born as a mere nadham and then as a letter.

Unthi muthala munthuvai thondri
Thalaiyinum midatrinum nenjinum nilaiyip
Pallum ethazhum naavum mookkum
Annamum mulappada venmurai nilaiyana
Uruputru amaiya neripada naadi
Yella Ezhuthum sollum kalai
Pirapinakkam veru veru yiyala
Thirappada theriyung katchiyana.

Thol.Yezhuthu:83

The air that rises from the pumping in the subtleties rises upwards through the chest and reaches the mouth through the head, sphincter, etc., and appears as a sound by the effort of the throat and is born as letters by the efforts of the lips, tongue, teeth, palate, and nose. They are then born into different musical sounds called Sa Ri Ga Ma Pa Da Ni respectively. The basis of all sound is due to the air that comes from the pump. Valiyisai is the creation of letters and subsequently musical compositions.

The musical tradition of the Pancha marabu is subtle about the organs in which the inner ezhuthu vazhiyisai is expressed.

Pavo dinaitha lisaiyendrar pannendra
Thova porunthana mettanum-Paava
Yeduthal mudhala virunaangum pannit
Paduthamaiyat pannendru paar

Panchamarabu .Nootpa:50

That is to say, the pan is accompanied by the song. Appearing in the eight parts of the body. It means that the song is sung by the eight kinds of musical professions such as Yeduthal, Paduthal, nalitam,

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kambitham, kudilam, sound, Uruttu and Thooku.

Tolkappiyar has used certain types of words to denote music, sounds. They are

Kambalai Summai Kaliye yazhungal
Yendrivai nangum aravap porula
Thol.Sol. Uri.Nootpa:349

Kambalai, Summai, Kali and Azhungal are the four Aravas that convey the musical beauty of Senavariyar.

Birth of swaras :

The origin of the swaras is also mentioned, just as Tholkappiyar said the origin of the letters.

Kuraladu midatril thutham naavinil
Kaikkilai annathil sirathil uzhaiye
Ili netriyiril vilari nenjinil
Tharam nasiyil thaam pirappenba.
Pingala nikandu:1402

That's what the Pingala Nikandu says.

Kural	-	Throat
Thutham	-	Tongue
Kaikkilai	-	palate
Ulai	-	Head
Ili	-	Forehead
Vilari	-	Chest
Tharam	-	Nasal

These are marked based on the places where vibration occurs when the musical strings are pronounced.

Subtle Sense of Music :

Kannilum seviyinum nunnithin unarum
Unarvudai manthatku allathu theriyin
Nannaya porulkol yennarun guraithe
Thol.111-6-27

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The nootpa considers both the visual and the hearing better. If we study them from a scientific point of view, all the objects of the world can be seen and heard by the waves of light and sound. To see and hear such waves requires very subtle energy. It is rare to perceive them in a normal state. Our eyes can see only 15 to 15,000 waves of light per second. Similarly, our ears can only hear sounds of 20 to 20,000 frequencies. Every human being has a difference in this. The pitch of sounds we hear has a high boundary and a lower limit. We cannot hear sounds with a frequency of less than 16. We cannot hear similar sounds with a frequency of more than 20,000. Tholkappiyar has already explained this subtle feeling.

Pan :

Pan is a type of sound. The sound that gives sweetness to the ear with restraint is often said to be Nathan, music, pan, etc. Music that does not give pleasantness to the uncontrolled ear becomes noise.

In the Tholkappiyam he mentions many things as the themes of lands.

Theiva munaave maamaram putparai

Seithi yazhin paguthiyodu thogaiyi

Avvagai piravum tharuvana mozhiba

Thol.Porul:964

In the book, the paraiyam panisai instrument yaazhum is also mentioned as a percussion musical instrument.

All the four types of lands are defined in the name of the respective lands. Tholkappiyar mentions four types of lands and their respective properties. Sangam literary texts provide evidence for knowing about the people who used pan, the

properties mentioned in Tholkappiyam, their characteristics and the context in which pan was used.

- The yaazh of kurinji land is called kurinji yaazh, parai is called thondakapparai, and pan is called kurinjipan. During the Sangam age, a kanavan (Kuravan), who was guarding thinai-punam, had forgotten his custody because he was intoxicated. Then an elephant came to eat millet. When his wife saw it, she did not want to wake up her husband and tried to save the millet. She picked up the yaazh from the ceiling and played the kurinjipan. One of the Agananooru hymns (Aga.102) explains that the elephant fell asleep after hearing the yaazhisai.
- The yaazh of mullai land is called mullaiyaazh, parai is called erukotparai and pan is called sadaripan.
- The yaazh of the Marudham land is called Marudhayaazh, the parai is called Nellarikinai and the pan is called Maruthapan.
- The yaazh of the neithal land is called vilariyaazh, the parai is called meenkotparai and the pan is called sevvazhipan.
- The yaazh belonging to the desert is called paalai yaal, the parai is called thudi and the pan is called panchuram. When the robbers hear the music of the palaiyaazh, the robbers, the heart will be moved and they will abandon the murderous instruments in their hands.

Thus it can be seen that the name of the land is said to be associated with nature.

Conclusion :

The way music and musical instruments are intertwined with the life of Sangam Tamils can be understood through natural phenomena and natural sounds. Tholkappiyam gives a basic description of sounds and gives a clear idea about the origin of scientific sounds and the structure of Pan. Sangattamizhar's hearing capacity has been severe. The way in which all the natural sounds have been arranged into instrumental music and music can be seen through Sangam literature songs and Bhakti literature songs.

Synopsis :

Sounds have played a major role in the entertainment and use of music in people's lives since then. All the natural sounds are vividly illustrated. The etymology of palliam is the gift of Sangattamizhar. The word music is also used in the sense of sound. Objects are the elements that help bring out inner feelings. Pans, drums and lyres belonging to the four lands mentioned in Tholkappiyam have been discussed.

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भारत की सांस्कृतिक विविधता एवं एकता में संगीत की भूमिका

हनुमान प्रसाद गुप्ता

सहायक आचार्य, संगीत गायन विभाग
बसंत महिला महाविद्यालय, राजघाट, वाराणसी
(काशी हिंदू विश्वविद्यालय के विशेषाधिकार के अंतर्गत)

सारांश :

भारत आदिकाल से ही अपनी समृद्ध सांस्कृतिक विविधता एवं परंपराओं के कारण विश्व पटल पर विशेष पहचान बनाए हुए है। अनेकता में एकता भारतीय संस्कृति की विशेषता है। भारत में विविध धर्म, भाषाएं, बोलियां, रीति-रिवाज तथा भौगोलिक विभिन्नताएं हैं, बावजूद इसके भी एक अखंड राष्ट्र के रूप में अडिग खड़ा है। संस्कृति का आधार मुख्यतः साझेदारी से है। ये साझेदारी ही संस्कार के रूप में स्थित है। लोकनृत्यों तथा लोकगीतों का सीधा संबंध हमारी संस्कृति से है। है। भारत के प्रत्येक क्षेत्र का संगीत वहाँ की विशिष्ट संस्कृति और परंपराओं का प्रतिबिंब है। चाहे वह पंजाब का जीवंत भांगड़ा हो, राजस्थान का रंगीला लोक संगीत, या तमिलनाडु का शास्त्रीय भरतनाट्यम, प्रत्येक संगीत शैली अपने क्षेत्र की सांस्कृतिक पहचान को दर्शाती है। युगों से भारत अपनी परंपराओं और समृद्ध संस्कृति के लिए जाना जाता है। आर्यों, मुगलों, अंग्रेजों; इस भारतीय संस्कृति पर सभी का प्रभाव था। भारत ने विभिन्न विचारों, विचारों और शैलियों को आत्मसात किया और फिर भी अपने आप में एक अनूठी संस्कृति बनी रही। लोकगीतों एवं नृत्यों के माध्यम से हम सदियों से अपनी समृद्ध संस्कृति को अब तक बचाए रखने में सफल रहे हैं। भारत में विभिन्न अवसरों पर भिन्न-भिन्न प्रकार के नृत्य किए जाते हैं। इन नृत्यों के साथ गाए जाने वाले गीतों की विषय वस्तु मनुष्य के जन्म से लेकर मृत्यु तक के विभिन्न पड़ावों पर आधारित होती है। वर्तमान में भारत में बहुत से ऐसे शहर अस्तित्व में आ चुके हैं, जिनका भारतीय परंपरा एवं संस्कृति से कोई वास्ता नहीं है। भारतीय संस्कृति के संरक्षण के लिए भारतीय संगीत का संरक्षण बहुत ज़रूरी है।

सूचक शब्द :

लोक कला, अनेकता में एकता, संगीत, संस्कृति, भौगोलिक विभिन्नताएँ।

भारतीय संगीत का वैश्विक मंच पर बढ़ता प्रभाव इसे एक महत्वपूर्ण सांस्कृतिक दूत बनाता है। योग, आयुर्वेद और भारतीय संगीत के माध्यम से भारत की सांस्कृतिक पहचान को अंतर्राष्ट्रीय स्तर पर बढ़ावा मिलता है। भारतीय संस्कृति विश्व की सबसे प्राचीन संस्कृति है जो लगभग 5,000 हजार वर्ष पुरानी है।

विश्व की पहली और महान संस्कृति के रूप में भारतीय संस्कृति को माना जाता है। 'विविधता में एकता' का कथन यहाँ पर आम है अर्थात् भारत एक विविधतापूर्ण देश है जहाँ विभिन्न धर्मों के लोग अपनी संस्कृति और परंपरा के साथ शांतिपूर्ण तरीके से एक साथ रहते हैं। विभिन्न धर्मों के लोगों की अपनी भाषा,

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ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)
UGC CARE - Listed Journal

खाने की आदत, रीति-रिवाज़ आदि अलग हैं फिर भी वो एकता के साथ रहते हैं। पूरे विश्व में भारत अपनी संस्कृति और परंपरा के लिये प्रसिद्ध देश है। ये विभिन्न संस्कृति और परंपरा की भूमि है। भारत विविध संस्कृतियों का देश है, जहां विभिन्न भाषाएं, धर्म, और परंपराएं एक साथ मिलकर अद्वितीय सांस्कृतिक धरोहर का निर्माण करती हैं। इस विविधता में एकता का प्रतीक भारतीय संगीत है, जो सदियों से इस भूमि की धड़कन और आत्मा रहा है। संगीत ने न केवल सांस्कृतिक धरोहर को संरक्षित रखा है, बल्कि विभिन्न समुदायों और क्षेत्रों को एकता के सूत्र में बांधा है। भारत विश्व की सबसे पुरानी सभ्यता का देश है। भारतीय संस्कृति का महत्वपूर्ण तत्व अच्छे शिष्टाचार, तहज़ीब, सभ्य संवाद, धार्मिक संस्कार, मान्यताएँ और मूल्य आदि हैं। अब जबकि हरेक की जीवन शैली आधुनिक हो रही है, भारतीय लोग आज भी अपनी परंपरा और मूल्यों को बनाए हुए हैं। विभिन्न संस्कृति और परंपरा के लोगों के बीच की घनिष्ठता ने एक अनोखा देश, 'भारत' बनाया है। अपनी खुद की संस्कृति और परंपरा का अनुसरण करने के द्वारा भारत में लोग शांतिपूर्ण तरीके से रहते हैं। युगों से भारत अपनी परंपराओं और समृद्ध संस्कृति के लिए जाना जाता है।

संस्कृति शब्द की व्युत्पत्ति 'सम्' उपसर्ग पूर्वक कृ धातु से सुट् आगम तथा क्तिन् प्रत्यय से हुई है। जिसका अर्थ है भलीभाँति परिष्कृत किया हुआ। धर्म, साहित्य, मानवीय मूल्य एवं आदर्श इन सभी के संचय का नाम ही संस्कृति है। किसी देश की उन्नति-अवनति, उत्थान-पतन, आचार-विचार और जीवन पद्धति को जानने के लिए वहाँ की संस्कृति का ज्ञान आवश्यक है। संस्कृति की प्रक्रिया एक साथ ही आदर्श को वास्तविक एवं वास्तविकता को आदर्श बनाने की प्रक्रिया है। संस्कृति का क्षेत्र इतना अधिक व्यापक और गहन है कि उसे किसी निश्चित परिभाषा में बाँधना कठिन है। संस्कृति द्वारा उत्तम मानसिक एवं सामाजिक गुण प्रादुर्भूत होते हैं। संस्कृति का

आधार मुख्यतः आचारों से है। ये आचार ही संस्कार के रूप में स्थित हैं। इंडिया, भारत, हिंदुस्तान। विभिन्न नाम; विभिन्न विचार लेकिन एक इकाई। यह परिभाषित करना मुश्किल है कि 'भारतीय' का क्या अर्थ है और यह क्या दर्शाता है। क्या यह हिमाच्छादित हिमालय द्वारा जाना जाता है। या कोंकण में सदाबहार जंगलों द्वारा? क्या यह बनारस का रंगीन होली त्योहार है? या बंगाल का राजभोग? ये सभी भारतीय होने का हिस्सा हैं। 'भारतीय' केवल विशेषण नहीं है; यह एक आत्मा है।

आर्यों, मुगलों, अंग्रेजों; इस भारतीय संस्कृति पर सभी का प्रभाव था। भारत ने विभिन्न विचारों और शैलियों को आत्मसात किया और फिर भी अपने आप में एक अनूठी संस्कृति बनी रही। संगीत के क्षेत्र में अन्य क्षेत्रों की भाँति राजनीति, प्रान्तीयता, साम्प्रदायिकता, जातिवाद, धर्मान्धता आदि संकुचित दृष्टिकोण वाली बातें कम ही प्रवेश कर सकी हैं, वास्तव में साम्प्रदायिक सद्भाव, एकता पूर्णरूप से संगीत में ही दिखाई देती है। संगीत सम्मेलनों में अक्सर यह देखा जाता है कि मंच पर हिन्दू गायक, मुस्लिम तबला वादक मराठी हारमोनियम संगतकार, बनारसी सारंगीवादक इत्यादि विभिन्न वर्ग एवं स्थान के संगीतज्ञ भारतीय संगीत में घरानों की परम्परा आज भी विद्यमान है, जिसके फलस्वरूप विभिन्न सम्प्रदाय के लोग अपने-अपने धर्म के परम्परागत बंधनों की परवाह न करते हुए आत्मीय एकता का प्रतीक बन जाते हैं। यहाँ न कोई हिन्दू है न मुसलमान न सिख है न ईसाई न कोई बंगाली है न मराठी न ही कोई अमीर है न सामान्य परिवार का। यहाँ सभी समान भाव से कला के पुजारी हैं। एक क्षेत्र की संस्कृति का वर्णन सांस्कृतिक प्रतीकों द्वारा किया जाता है। भाषा, संगीत, नृत्य रूप, वास्तुकला, भित्ति कला- ये सभी सांस्कृतिक प्रतीक ये दो शैलियाँ भारत की क्लासिक लोक संगीत शैली बन गईं, जिन्होंने भारत में जड़ें जमाने वाली अन्य सभी संगीत शैलियों का आधार बनाया।

भारतीय शास्त्रीय संगीत में संगीत के सभी वैज्ञानिक, दार्शनिक और सौंदर्य संबंधी पहलुओं का जवाब है और इसलिए यह अपने आप में एक स्वतंत्र कला है। भारतीय शास्त्रीय संगीत को समझना मतलब भारतीय संस्कृति की जड़ों को समझना है। भारतीय शास्त्रीय संगीत की सराहना इस प्रकार भारत के पारंपरिक दर्शन को अपना रही है। ये दो शैलियाँ भारत की क्लासिक लोक संगीत शैली बन गईं, जिन्होंने भारत में जड़ें जमाने वाली अन्य सभी संगीत शैलियों का आधार बनाया। भारतीय शास्त्रीय संगीत में संगीत के सभी वैज्ञानिक, दार्शनिक और सौंदर्य संबंधी पहलुओं का जवाब है और इसलिए यह अपने आप में एक स्वतंत्र कला है। भारतीय शास्त्रीय संगीत को समझना मतलब भारतीय संस्कृति की जड़ों को समझना है।

संस्कार का अर्थ है परिष्कार और परिमार्जन की क्रिया। यही परिमार्जन, परिष्कार और शुद्धि की क्रिया जब पीढ़ी दर पीढ़ी हस्तान्तरित होती है तो संस्कृति बन जात है। वास्तव में मनुष्य के चरित्र और आदतों का ही परिष्कार होता है जो निखरकर आदर्शों, सदाचार और मूल्यों के नाम से सम्बोधित होता है। आजकल एक फैशन सा चल पड़ा है कि मूल्य शिक्षा पर विचार-विमर्श किया जाये। ये मूल्य आखिर क्या हैं? जिनके लिए हम एकाएक इतने आतुर हो उठे हैं, उतावले हो गये हैं, जिनकी रक्षा के लिए हम उद्धिग्न हैं। वास्तव में ये हमारे वहीं आदर्श हैं जो कहते-कहते और सुनते-सुनते शुष्क हो गये हैं।

गौरवशाली भारतीय परम्परा का निर्वहन सांस्कृतिक प्रदर्शनों द्वारा सहज ही सम्भव है। कार्यक्रम के आरम्भ में ईशवन्दना करके शुभत्व और कल्याण का संदेश देना, वातावरण को पावन भावनाओं से ओत-प्रोत कर देता है। देशगान जहाँ एक ओर देश भक्ति की भावना से भर देता है तो दूसरी ओर लोक संगीत दर्शकों को गाँव और प्रकृति से जोड़ने का कार्य करता है। भारतीय संगीत में विश्व मानवता की अन्तः प्रेरणा को श्रेष्ठ दिशा में प्रेरित करने तथा सद्गुणों को

भलीभांति विकसित करने की अभूतपूर्व क्षमता है भारतीय संस्कृति की यह विशेषता है कि अपने विकास के साथ-साथ दूसरों के विकास और उत्थान को भी चाह पद्धति, उत्सव, पर्व-त्यौहार, कला-कौशल, सामाजिक जीवन, आदि का सम्मिलित स्वरूप ही किसी संस्कृति का बोध करता है। संस्कृति का यही स्वरूप भारतीय संगीत में प्रदर्शित होता है।

संगीत कला मानवीय भावों की हृदयस्पर्शी अभिव्यक्ति है। यह हमारी अमूल्य धरोहर है, जो हमें विरासत के रूप में अपने पूर्वजों से प्राप्त हुई है। भारत आदिकाल से ही अपनी समृद्ध सांस्कृतिक विविधता एवं परंपराओं के कारण विश्व पटल पर विशेष पहचान बनाए हुए है। अनेकता में एकता भारतीय संस्कृति की विशेषता है। भारत में विविध धर्म, भाषाएं, बोलियाँ, रीति-रिवाज़ तथा भौगोलिक विभिन्नताएं हैं, बावजूद इसके भी एक अखंड राष्ट्र के रूप में अडिग खड़ा है। संगीत पुरातन काल से ही भारतीय संस्कृति का अभिन्न अंग रहा है। प्रसन्नता की स्थिति में मानव ने अपने मनोभावों को प्रदर्शित करने के लिए हू हू हा हा इत्यादि आवाज़ों के साथ-साथ अपने हाथ-पैर हिलाना तथा उछलना-कूदना शुरू किया। धीरे-धीरे उसने हाथ से ताली देना तथा लकड़ी की डंडियों से किसी धातु या पत्थर को बजाना शुरू किया। यहीं से मानव ने संगीत की तरफ पहला कदम बढ़ाया। परवर्ती काल में मानव ने डमरू, शंख, भूमि दुंदुभी, मृदंग, भेरी इत्यादि वाद्यों का निर्माण किया। विभिन्न धर्मों में संगीत का महत्वपूर्ण स्थान है। हिंदू मंदिरों में भजन, मुस्लिम मजारों पर कव्वाली, सिख गुरुद्वारों में कीर्तन और ईसाई चर्चों में गाया जाने वाला भजन, सभी धार्मिक अनुष्ठानों का अभिन्न हिस्सा हैं। संगीत धार्मिक उपासना का माध्यम बनकर व्यक्ति को आध्यात्मिकता के निकट लाता है।

भाषा के विकास के साथ लोक गीतों एवं नृत्यों के निर्माण का कार्य भी शुरू हुआ। माना जाता है कि सिंधु घाटी सभ्यता में संगीत का उत्कृष्ट स्थान था।

खनन कार्य से प्राप्त नृत्य शील नारी की कांस्य प्रतिमा तथा नृत्य, नाट्य और संगीत के देवता के रूप में शिव की पूजा का प्रचलन इस तथ्य को प्रमाणित करता है। वैदिक काल में संगीत को धार्मिक कार्यों के साथ जोड़ दिया गया था। सामवेद संगीत को समर्पित वेद है। यजुर्वेद में संगीत को अनेक लोगों की आजीविका का साधन बताया गया है। वैदिक काल में संगीत के सात स्वरों का आविष्कार हो चुका था। भारतीय महाकाव्य रामायण तथा महाभारत की रचना में भी संगीत का मुख्य प्रभाव रहा। भारत में सांस्कृतिक काल से लेकर आधुनिक युग तक आते-आते संगीत की शैली एवं प्रकृति में अत्यधिक परिवर्तन हुआ। भारतीय संगीत के इतिहास के महान संगीतकारों जैसे कि तानसेन, स्वामी हरिदास, अमीर खुसरो आदि ने संगीत की उन्नति एवं विकास के लिए अत्यधिक योगदान दिया। उन्हीं से प्रेरित होकर आमिर खां, बड़े गुलाम अली खां, पंडित रविशंकर, पंडित भीमसेन जोशी, प्रभा अत्रे, प्रवीण सुल्ताना, लता मंगेशकर आदि फनकारों ने भारतीय संगीत को वर्तमान युग में जीवित रखा। वर्तमान में शास्त्रीय तथा लोक संगीत की विभिन्न शैलियां प्रचलित हैं। शास्त्रीय तथा उपशास्त्रीय संगीत के अंतर्गत भारत में ख्याल, ध्रुपद, धमार, चतुरंग, तराना, तुमरी, गज़ल, भजन इत्यादि गायन शैलियां प्रचलित हैं। इसके अतिरिक्त दक्षिणी प्रांत में दक्षिण भारतीय संगीत तथा पश्चिमी बंगाल में रविंद्र संगीत का प्रचलन है। कथक, भरतनाट्यम, कथकली, ओडिसी, कुचीपुड़ी, मणिपुरी तथा मोहिनीअट्टम भारत के प्रमुख शास्त्रीय नृत्य हैं। भारत के प्रत्येक राज्य में अनेक लोकगीत तथा नृत्य प्राचीन काल से ही प्रचार में हैं।

लोकनृत्यों तथा लोकगीतों का सीधा संबंध हमारी संस्कृति से है। इन लोकगीतों एवं नृत्यों के माध्यम से हम सदियों से अपनी समृद्ध संस्कृति को अब तक बचाए रखने में सफल रहे हैं। भारत में विभिन्न अवसरों पर भिन्न-भिन्न प्रकार के नृत्य किए जाते हैं। इन नृत्यों के साथ गाए जाने वाले गीतों की विषय

वस्तु मनुष्य के जन्म से लेकर मृत्यु तक के विभिन्न पड़ावों पर आधारित होती है। इन गीतों में उस समय के राजाओं की प्रशंसा तथा समाज से जुड़े विभिन्न मुद्दों का बखान किया जाता था। गीतों के माध्यम से उस समय की सामाजिक व्यवस्था को जानना अति सरल हो जाता है। भारत के विभिन्न प्रांतों में विभिन्न भाषाओं में रचित अनगिनत लोकगीत हैं, जो हमें पुस्तकों में नहीं मिल पाते हैं। इन गीतों के माध्यम से उस समय के सामाजिक जीवन का ज्ञान आज भी आसानी से हो जाता है क्योंकि ग्रामीण क्षेत्रों में आज भी इन्हें उसी स्वरूप में गाया-बजाया जाता है। चिरकाल से चली आ रही संगीत की परंपरा को हमें भविष्य के लिए संरक्षित करने के प्रयास करने चाहिए। जिस प्रकार सरकार ऐतिहासिक धरोहरों के उत्थान एवं संरक्षण के लिए कार्य करती है, उसी प्रकार भारतीय संगीत एवं संस्कृति को भी धरोहर स्वीकार कर इसके उत्थान एवं संरक्षण के लिए प्रयास किए जाने चाहिए। आज की युवा पीढ़ी भारतीय संस्कृति से दूर होती दृष्टिगोचर हो रही है। शहर की चकाचौंध में हम अपनी विरासत से दूर होते जा रहे हैं, परंपराओं को भूलते जा रहे हैं। पश्चिमी संस्कृति का साया हमारी सुप्राचीन परंपराओं को दूषित कर रहा है। खानपान से लेकर हमारे पहनावे तक सब कुछ पाश्चात्य संस्कृति से प्रेरित हो चुका है। यदि इसी गति से हम अपनी परंपराओं एवं संस्कृति से दूर होते गए तो वह दिन दूर नहीं जब हमें अपनी संस्कृति को जानने के लिए विदेशियों का सहारा लेना पड़ेगा क्योंकि विदेशी लोग हमारी संस्कृति पर अध्ययन कर रहे हैं। वे भारतीय संगीत के साथ-साथ हमारी संस्कृति से जुड़ी बहुत सारी अच्छी बातों को अपना रहे हैं।

वर्तमान में भारत में बहुत से ऐसे शहर अस्तित्व में आ चुके हैं जिनका भारतीय परंपरा एवं संस्कृति से कोई वास्ता नहीं है। भारतीय संस्कृति के संरक्षण के लिए भारतीय संगीत का संरक्षण बहुत ज़रूरी है। विद्यालय स्तर से बच्चों को संस्कृति से जुड़े विषय पाठ्यक्रम में अनिवार्यता के साथ पढ़ाए जाने चाहिए।

दुर्भाग्य की बात है कि देश में चल रहे कान्वेंट स्कूलों में केवल पाश्चात्य संस्कृति को बढ़ावा दिया जा रहा है। वहां भारतीय संस्कृति के लिए कोई जगह नहीं है। वहां बाकी तो छोड़िए, भारतीय भाषाओं में बात करने पर भी जुमाने का प्रावधान रहता है। इन विद्यालयों में शिक्षा ग्रहण कर रहे विद्यार्थी क्या भारतीय संस्कृति को अपने जीवन में अपनाएंगे? बच्चे कोरे कागज़ की तरह होते हैं। जैसा उन्हें हम सिखाएंगे, वे वैसा ही सीखेंगे। विद्यालय स्तर पर संगीत के माध्यम से हम विद्यार्थियों को अपनी संस्कृति से संबंधित गीत, देशभक्ति गीत, लोकगीत, त्योहारों से संबंधित गीत, लोक नृत्य आदि बड़ी ही सरलता से सिखा सकते हैं तथा उन्हें अपनी मातृ भाषा एवं संस्कृति से अवगत करवा सकते हैं। संगीत के बिना भारतीय संस्कृति की कल्पना करना अनुचित होगा। आने वाली पीढ़ी तक भारतीय संस्कृति को सुरक्षित रखने हेतु विशुद्ध भारतीय संगीत का संरक्षण अति आवश्यक है। फिल्म निर्माताओं को संस्कृति पर आधारित फिल्मों का भी निर्माण करना चाहिए। पाश्चात्य की जगह भारतीय वाद्यों का संगीत के लिए अधिक प्रयोग किया जाना चाहिए। संगीत विभिन्न देशों और संस्कृतियों के बीच संवाद का माध्यम है। यह सांस्कृतिक आदान-प्रदान को प्रोत्साहित करता है और वैश्विक समझ को बढ़ाता है। भारतीय संगीतकारों ने अंतर्राष्ट्रीय स्तर पर अपनी पहचान बनाई है और भारतीय संगीत को विश्वभर में लोकप्रिय किया है। संगीत के माध्यम से भारतीय संस्कृति को सुरक्षित रखना अत्यंत महत्वपूर्ण है। इसके लिए शास्त्रीय संगीत, लोक संगीत और धार्मिक संगीत का संरक्षण और संवर्धन आवश्यक है। इसके लिए सरकारी और गैर-सरकारी संगठनों को मिलकर कार्य करना चाहिए।

निष्कर्ष :

भारत की सांस्कृतिक विविधता और एकता में संगीत की भूमिका अति महत्वपूर्ण है। यह न केवल विभिन्न सामाजिक और सांस्कृतिक समूहों के बीच एकता का सेतु है, बल्कि हमारी सांस्कृतिक धरोहर

को भी संरक्षित रखता है। संगीत के माध्यम से हम अपनी समृद्ध संस्कृति को संजोए रख सकते हैं और इसे आने वाली पीढ़ियों तक पहुंचा सकते हैं। भारतीय संगीत की विविध शैलियाँ, चाहे वह शास्त्रीय हो या लोक, हमारी संस्कृति की जीवंतता और विविधता का प्रतीक हैं। इन सभी पहलुओं को ध्यान में रखते हुए, हमें संगीत को संरक्षण और प्रोत्साहन देने के लिए निरंतर प्रयासरत रहना चाहिए, ताकि हमारी सांस्कृतिक पहचान को बनाए रखा जा सके सांस्कृतिक समूहों के बीच एकता का सेतु है, बल्कि हमारी सांस्कृतिक धरोहर को भी संरक्षित रखता है। संगीत के माध्यम से हम अपनी समृद्ध संस्कृति को संजोए रख सकते हैं और इसे आने वाली पीढ़ियों तक पहुंचा सकते हैं। भारतीय संगीत की विविध शैलियाँ, चाहे वह शास्त्रीय हो या लोक, हमारी संस्कृति की जीवंतता और विविधता का प्रतीक हैं। इन सभी पहलुओं को ध्यान में रखते हुए, हमें संगीत को संरक्षण और प्रोत्साहन देने के लिए निरंतर प्रयासरत रहना चाहिए, ताकि हमारी सांस्कृतिक पहचान को बनाए रखा जा सके। हमारा देश विभिन्न संस्कृति प्रधान होने के कारण फूल के गुलदस्ते के समान है। जिसमें विभिन्न प्रकार के फूल तो लगे हुए हैं, परंतु गुलदस्ता एक ही है। ठीक उसी प्रकार विभिन्न संस्कृतियों के होने के बावजूद भी हमारे देश की जनमानस की भावना एक ही है, जिसे 'भारतीयता' कहते हैं। संगीत के जादुई सुर जनमानस के मन मस्तिष्क पर ऐसा असर डालते हैं कि सभी लोग एकाकार हो जाते हैं। इसका सबसे अच्छा उदाहरण हमारा राष्ट्रगान एवं राष्ट्रगीत भी है। चाहे कोई बंगाली मराठी गुजराती इत्यादि प्रांत से हो परंतु जब राष्ट्रगान की स्वर लहरियां हमारे मन मस्तिष्क पर पड़ती हैं, तो सभी लोग एक स्वर से गाने लगते हैं। उस समय क्षेत्रवाद भाषावाद समाप्त हो जाता है। केवल संगीत की वह राष्ट्र धुन सुनाई एवं समझ पड़ती है, जिसके असर से अखंड भारत की संकल्पना साकार होती है। संगीत को संस्कृति के संवाहक के रूप में भी जाना जाता है जिस कारण आज भी भिन्न-

अनहद-लोक

ISSN : 2349-137X

भिन्न देशों से लोग भारत में यहां की संस्कृति को जानने और संगीत को सुनने एवं समझने की कोशिश करते हैं और बहुत हद तक समझ भी पाते हैं। पूरे विश्व में हमारा देश अनोखा है, जहां इतनी भाषाएं, रहन-सहन एवं खान-पान की भिन्नता होने के कारण भी हम एक हैं, इसमें संगीत का बहुत बड़ा योगदान है।

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Exploring the socio-cultural contributions of the *satras* of Majuli, with a special focus on *Uttar Kamalabari Satra* : A case study

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Abstract :

This article explores the pivotal role of satras (a religious institution) in the socio-cultural life of Majuli, (which is an important district of Assam) with a particular focus on Uttar Kamalabari Satra. Majuli, is renowned for its rich cultural heritage, largely shaped by the satras, which are monastic institutions established by the Assamese saint-scholar Srimanta Sankardeva. Uttar Kamalabari Satra, one of the significant satras on the island, plays a crucial role in preserving and promoting the distinct cultural and religious practices of the region. The article delves into how the satra influences the local community through its religious rituals, festivals, and educational activities, thereby promoting a sense of identity and continuity among the people. It examines the satra's involvement in various aspects of social life, including its impact on traditional art forms, community cohesion, and the preservation cultural traditions. By highlighting the contributions of Uttar Kamalabari Satra, this study underscores the broader significance of satras in maintaining the socio-cultural fabric of Majuli and their enduring legacy in Assam's cultural landscape.

Key words :

Majuli, Satra, culture, satriya, Neo-Vaishnavism

Introduction :

One of the significant features of Assam Vaishnavism is the *satra* institution. It is an institution resembling to a certain extent, the Buddhist monastery system or the *matha* institution of the medieval period (Sharma, 1966). *Satras* plays an indispensable role in social and cultural sphere of Assam. Majuli one of the main centers of Vaishnavism called as the city of *Satras*.

In Majuli the social customs, people's behavior, way of living of the people more or less influenced by the *Satras*. From the 17th century onwards, when the *satras* were established, the island able to maintained its glory and stands as a strong pillar of Vaishnavism and center of culture and Heritage. Majuli island came under the direct influence of the *Satra* in the second

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)
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half of the 17th century and mainly during reign of Jayadhavj Sangha (one of the Ahom kings) the influence of the *Satra* in Majuli became pivotal. A healthy religious atmosphere brings norms and discipline to a society. *Satra* as a religious institution brings discipline to the society and individual life. In Majuli there are many *Satras*. i.e *Auniati Satra*, *Dakhinpat Satra*, *Garamur Satra*, *Notun Kamalabari Satra*, *Uttar Kamalabari Satra*, *Bengenaati Satra*, *Samaguri Satra* etc. Each of the *Satras* has unique feature and has immense role on social cultural sphere. Majuli is place of ‘*Etaka Mahantar Sthan*’ (Nath, 2009, p.3). *Satra* and Society are attached here. The social composition of Majuli is also very fascinating, the society of Majuli consists of different castes and tribes. The Brahmin, Kalita and other Brahmanical communities are firmly under the caste system, while *Deuri*, *Mising*, *Kacharis* belong to the tribal fraternity. Again, the Bengalis, Maruwaris, Biharis, Nepalis and Muslims fall under the fraction of caste hierarchy (Nath,2009). All the tribal and non-tribal people live Majuli years to years with peace and harmony.

Methodology :

The research methodology to applied is descriptive and qualitative. The study is based on both primary and secondary data. Primary data is collected from the filed visit and for the secondary sources various books, research papers, article are used.

Objectives of the study :

The main objective of the paper is to discuss the role of *satras* of Majuli in cultural sphere specially the *Uttar Kamalabari Satra*.

Discussion :

Socio-cultural role of the *satras* of Majuli :

Satra and society is inseparable. In case of Majuli the base of the society is *Satra*. In Majuli it is very hard to find a single Assamese family which is not directly or indirectly involved to *Satra*. The main motive of the establishment of *Satra* with religious and cultural perspective by Srimanta Sankardeva, because it is the religion and culture which bound the society and its unity.

In Majuli we find a strong relation between the *satra* and society, one can say in Majuli *Satra* is the reflection of the society. Though in Majuli most of the people believed in Vaishnavism, but there are many other communities like Mising, Bengali, Maruwari, Muslim who are directly not associated with the *Satra*. But culturally somehow they have a relation with the *Satra*. For instance: The *Borhola* Muslim village have an influenced of Vaishnavite atmosphere and their social norms and customs are also influenced and governed somehow by the *Satriya* culture.” Every village or every family in the caste society belongs to one or other of *Satras*.” (Nath, 2009, p.91). Despite the relatively low Muslim population residing in Majuli, there exists a prevailing respect for the *Satriya* culture and religion among this minority community. They demonstrate a deep reverence for the culture and religious norms propagated by the *Satra* institutions within this region. Even a Muslim hemlet forming a small settlement area in the heart of the *Kamalabari* township, reported that they use to visit the *Satras* on every socio-religious occasion and offer prayer along with others. They have no mosque, not

because they are not allowed to have it, but because they themselves do not like to have one in the midst of the Satra. (Nath. P 70)

In the 21st century though people speak of modernity, most of the people aren't liberal in case of caste discrimination. But it is very surprising that Sankardeva and Madhavdeva both two great personalities had a very liberal mindset, they established *Satra*, keeping in mind to build a casteless society. Sankardeva initiated *bhakat* (disciple) from the Muslim community as well. But now a day it is noticeable most of the *satra* maintain caste distinction. Pitambar deva Gosami, who set a extensional example with his secular and liberal appearance, he was a great social reformer. Because of his initiation, the Muslim accepted the unity and brotherhood of *Satra*. He even extended invitation to the renowned artist and actors of the Muslim community to direct the drama of *Raas Leela* of *Satra*. Following the same ideology, the *Saru Garamur Satra*, *Uttar Kamalabari Satra*, *Notun Komalabari Satra* also initiate the people of Muslim community and tribes in their *Satras*.

Satra and culture share an intricate and symbiotic relationship, with the former playing an indispensable role in the promotion and preservation of the latter. Nowhere is this connection more evident than in Majuli, where the *Satras* serve as the veritable epicenters of cultural expression and identity. These monastic institutions not only serve as centers for spiritual devotion but also bastions of cultural heritage, where the rich tapestry of Assamese traditions is meticulously woven and perpetuated. In Majuli, *Satra* stand as venerable monuments to the enduring spirit

of cultural community, serving as beacons the path of cultural preservation and propagation.

Srimanta Sankardeva, a towering figure in Assamese history, is widely recognized for his profound contributions to Assamese culture and the establishment of a distinct Assamese identity, rather than being solely associated with the propagation of the Neo- Vaishnavite movement in Assam. His multifaceted legacy incorporates an array of artistic, cultural and social contributions that left an indelible mark on the region. His endeavors covered a rich spectrum of cultural elements that continue to flourish within the sacred precincts of *Namghars* and *Satras*, with particular significance accorded to the Majuli *Satra*. Sankardeva's cultural legacy encompasses diverse facets, including *Bhaona* (Drama), music, dance the melodious tune of *Borgeet* (one kind of songs) etc.

Satra play as the main center of performance and practices of music and dance. Songs composed by Sankardeva, and his disciple Madhavdeva are generally known as *Borgeet*. These songs are composed in *Brajawali* language. In *Aunati satra*, which is one of the prominent *satra* of Majuli, included *Borgeet* as *nitya* (daily) songs. Next to the *Borgeet*, *ankar geet* is popular in the *satra*, they are mainly songs in the drama. *Ankar geets* are also composed in *Brjawali* language. *Oja-pali* which is unique set of music, is also popular in all *satras* of Majuli. In *oja-pali* generally four to five members use to perform the song, the leader of *oja-pali* called *Oja* and his supporters as *pali*. *Gyan-bayan* forms another class of dance -cum-choral music

performing by a group of artists called *gayan-bayan*. *Gayan-bayan* is regularly performed almost every *satras* of Majuli, and it is also a significant part of *bhaona* (*bhaona*).

Above all the *satras* of Majuli also famous for the preservation of *Satriya* dance, which is one the significant classical dance form of India. It is believed that the original form of *satriya* dance is practiced in the *Uttar Kamalabari Satra* of Majuli. However, of the various other forms of dances important ones include the *sutradhara nach* or *sutra bhangi*, *gosai prabesar nach* or *Krishna bhangi*, *gopi prabesar nach* or *gopi bhangi*, *calin ach*, *jhumura*, *nritya bhangi*, *rasa nritya*, varieties of dance forms associated with *bhaonas*, such as *yuddhar nach*; are also performed in *Satras* of Majuli. (Nath, 2009)

Role of Uttar Kamalabari Satra in cultural sphere :

Kamalabari Satra is one the prominent *Satra* of Majuli, it was established by Badaula Padma Ata, a disciple of Madhavdeva, in the year 1673. *Satras* are generally divided to four *Sanghatis* (divisions)-*Brahma Sanghati*, *Kal Sanghati*, *Purush Snghati* and *Nika Snghati*. *Kamalabari Satra* belongs to *Nika Snghati*. The *Katha Guru Charit* mention that Madhavdeva in his last year invited *Badaula Padma Ata*, his beloved disciple, to his residence at Barpeta and directed him to go to Ahom state in Upper Assam to preach his tense which is not yet done after he and his *guru* Sankardeva had left the state for Kamrupa. It is narrated in the biography of the saint that Badaula Ata then travelled far and wide encompassing at different centers and preaching

among the common people before finally settled at Kamalabari, a garden of orange fruits belonging to the ancestors of Sahityarathi Lakshminath Bezbaruah.

At present there are three branches of *Kamalabari Satra* - the original *Kamalabari Satra* (now in Jorhat), *Natun Kamalabari Satra* (nearby the site of old *Kamalabari Satra*), a little North of it is the *Uttar Kamalabari Satra*.

Uttar Kamalabari Satra is situated in the middle Majuli (Kamalabari). First *Satadhikar* (religious head of the *satra*) of the *satra* was Ramdev Sataria. Present *Satadhikar* of the *satra* is Janarrdan Devagoswami. *Uttar Kamalabari satra* play a great contribution towards the cultural factors in comparison to other *satras* of Majuli. It is one of the most anticipated *satra* in Majuli who work for the upliftment of culture and religion. The *Satra* belongs to *Nika Samhati* and gives more leverage to *Naam* (the deity) as compared to other components of *Satra* such as *-Dev*, *Guru* and *Bhakat*.

The *Uttar Kamalabari Satra* is famous for *Satriya Nitya* and *Sangeet*. Every disciple (*bhakot*) of the *satra* is an artist. Many of them already performed their art in national level and in abroad also. Some of the great artist of this *satra*, who was able to spark the value of *Satriya* culture are mentioned below :

Paramananda Borbayan :

He was a great artist of *Striya* dance (one of the classical dance form of Assam introduced by Sankardeva), who was also efficient in playing “*khul*” (one of musical instrument). In the year 1955 he become the *borbayan* (main dancer) of the *satra*. Under his direction *Ankya Bhaona* (one

type of drama introduced by Sankardeva) was performed not only within the country but also in abroad. In 1977, under his direction 'Rambijya Nat' was performed in Madras. He directed *ankiya bhaona* was also performed in Indonesia in 1975. Because of his immense contribution towards Satriya culture he was awarded Sangit Natak Award in 2001.

Gopiram Borbayan :

At the age of five, he was brought to *Uttar Kamalabari Satra* and became disciple and got the education of *Satriya Nitya Geet*. Under his direction and supervision many drama (*ankiya naat*) was performed in various region of India. For instance-1977 in Madras *ankiya nat*, i.e. 'Ram Bijya naat' was performed, in 1980 in Panjab Patiala University "Rumkini Haran" and in 1981 in Sadigarh "Parijat Saran naat" was performed.

In 2011, he was awarded with Sangeet Natak Academy 'Rabindra Tagore Award'.

Tuniram Borbayan :

Tuniram Borbayan was another personality who contributed towards Satriya Culture. He also performed cultural programme in various parts of India like- New Delhi, Hyderabad, Ludhiana, Punjab, Kerela, Madhya Pradesh.

Bhabananda Borbayan :

Moreover, Bhabananda Borbayan was one of the prominent Satriya artist of *Uttar Kamalabari Satra*, who mainly popularized Satriya Culture outside our country. He performed Satriya dance programme in countries like- France, England, Canada, China, Bangladesh etc. Moreover, he also gains popularity as Satriya Nritya Chorographer and Dance and Drama director.

They are just some examples, every *bhakat* (disciple) or members of *Satra* contributed to the field of Satriya Culture. Recently Bhaben Borbayan and Karona Borah of *Uttar Kamalabari Satra* awarded with prestigious (Sangeet Natak Akademi Awards (Akademi Puruskar) and Mukunda Saikia awarded with Ustad Bismillah Khan Yuva Puraskar for the year 2023.

Role of 'Sankardeva Kristi Sangha' of Uttar Kamalabari Satra in preserving and spreading of satriya culture :

The *Sankardeva Kristi Sangha* of *Uttar Kamalabari Satra* plays a pivotal role in promotion and Preserving cultural heritage through its multifaceted initiatives and activities. The *sangha* was formed in 1976-1977, consisting of eleven members. The main stage or building of the *Sangha* was inaugurated by then chief minister of Assam Prfulla Kr. Mahanta in 1988.

The *Sankardev Kristi Sangha* emerged as a prominent organization, making significant contributions to the proliferation of *Satriya Culture*. The artist associated with the *Sangha* showcased their proficiency by presenting *Satriya* dance performances and staging *Ankiya Bhaona* (a traditional form of drama) both domestically and internationally. The *Sangha* exemplified its commitment to disseminating *Satriya* Culture on a global scale through various international showcases. In 1975, the *Sangha* presented *Satriya cultural* expressions in Indonesia, followed by notable exhibitions in Portugal in 2008, Paris in 2010, in Switzerland in 2012.

The *Uttar Kamalabari Satra Kristi Sangha's* dedication to promoting *Satriya* culture extended beyond performance to include educational initiatives. In pursuits

of this goal, the *sangha* established a school for *Satriya* culture training on 1st August, 1984. This *Satra* not only provided education and training to *Satra* members but also opened its doors to individuals outside the *Satra* community. Notably, students affiliated with the *Satra* have achieved recognition for their dedication and talent, securing scholarships from the Delhi Center for Cultural Resources and Training (C.C.R.T).

Conclusion :

From the above discussion it is clear that *Satras* of Majuli is the cultural hub of Assam. It played an indispensable role in shaping the region's spiritual, cultural and social fabric. The *satras* of Majuli promote the rich cultural heritage of the region. Though their involvement in arts, music, dance, literature, the *satras* have fostered a deep sense of community and continuity among the Assamese people. Among the *satras* of Majuli *Uttar Kamalabari satra* is foremost in promoting and preserving the cultural life Assam, it regarded as the center of *Satriya* culture

of Assam. This *satra* emphasis on classical *Satriya* dance and music, stands as a testament to the enduring legacy of Srimanta Sankardev's vision. From the discussion we find that the *satras* have taken many steps to popularized the *satriya* culture all over the world, the *bhokots* (disciple) of the *satra* consistently work the promotion of the *satriya* culture, their dedication helped to become the *satra* as the main center of *satriya* culture of Majuli.

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भारतीय संगीत में शास्त्र चिंतन

श्रीयानी पाण्डेय

शोध छात्रा, वाद्य विभाग,
संगीत एवं मंच कला संकाय
काशी हिन्दू विश्वविद्यालय, वाराणसी

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सारांश :

भारतीय संगीत विद्या, कला और शिल्प तीनों आयामों को सन्तुष्ट करता हुआ अनन्य साधना का पथ है। समानान्तर रूप से शास्त्रज्ञों के द्वारा विविध कालों से संगीत की लिखित विषयवस्तु हमें तत्कालीन सांगीतिक ज्ञान से अवगत कराती है। संगीत एक कला है और इसका शास्त्र 'संगीत शास्त्र' कहलाता है। भारतीय संगीत की परम्परा में प्राप्त ई. पू. चौथी शताब्दी से आज तक के सभी ग्रन्थ सम्बन्धित काल के सांगीतिक लक्षणों को स्पष्ट करते हैं। संगीत जगत का एक बहुत बड़ा वर्ग ऐसा है जो केवल क्रियात्मक संगीत को ही पूर्णतः महत्व देता है। संगीत को गाने-बजाने के लिये ही जाना जाता है, इसमें पढ़ाई-लिखाई और शास्त्र का क्या काम परन्तु वास्तव में यह सोच अल्पज्ञता की द्योतक है।

अतः इस लेख के माध्यम से संगीतशास्त्र के अध्ययन की प्रासंगिकता उसकी उपादेयता पर प्रकाश डाला गया है। संगीत के लक्ष्य तथा लक्षण की बहुमुखी शिक्षा प्राप्त कर संगीतशास्त्र में दक्ष शिक्षक, विद्यार्थी तथा अनुसंधानकर्ता बनकर उसे और उत्कृष्ट बनाया जा सकता है साथ ही इसके माध्यम से सही दिशा में अर्थोपार्जन भी किया जा सकता है।

कुंजी शब्द :

संगीत, लक्ष्य-लक्षण, प्रयोग-शास्त्र, ग्रन्थ और उसकी उपयोगिता

प्राचीन काल से ही संगीत हमारे आध्यात्मिक एवं भावात्मक जीवन का एक अभिन्न अंग माना जाता रहा है। संगीत कला जिसे ललित कलाओं में प्रमुख व श्रेष्ठतम माना गया है, एक सम्पूर्ण शास्त्र के रूप में भी परिलक्षित होता है। मानव जीवन और संगीत का विकास समानान्तर रूप से अपने जन्मलग्न से होता चला आ रहा है। संगीत एक स्वयंभू कला है। इस कला में प्रायोगिक और शास्त्र पक्ष के विविध आयाम हैं। संगीतशास्त्र शब्द संगीत के शास्त्र ग्रन्थों में निरूपित विभिन्न सांगीतिक पक्षों का स्पष्टीकरण

करता है। संगीत में शास्त्र और प्रयोग दोनों पक्षों का समतुल्य महत्व है। अतः लक्ष्य और लक्षण दोनों पक्षों के उत्कृष्ट ज्ञाता ही सांगीतिक शास्त्रज्ञ कहलाते हैं।

संगीत मानव के लिये नैसर्गिक है तथापि आदिकाल से ही संगीत का प्रादुर्भाव एक कला के रूप में नहीं हुआ है। हमारे ऋषियों, आचार्यों, कलाकारों की सहस्रों वर्षों की साधना एवं तपस्या के परिणामस्वरूप संगीत एक उच्चकला की पराकाष्ठा पर पहुँचा है। आज का भारतीय संगीत कई वर्षों के प्रयास और प्रयोग का परिणाम है। इस प्रयास और प्रयोग का

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ISSN : 2349-137X

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एक इतिहास रहा है जिसे विद्वानों ने लिखित रूप देकर शास्त्र का निर्माण किया। भारतीय संस्कृति के साक्ष्य मूलक रामायण, महाभारत, महाकाव्यों में समाज के सांगीतिक वातावरण का स्पष्ट उल्लेख प्राप्त होता है। वेद चतुष्टयी में से सम्पूर्ण सामवेद संगीत को ही समर्पित है। इस वेद में ऋचाओं को गेय रूप देकर संकलित किया गया है, जिसे साम संहिता की संज्ञा दी गई।

संगीत को पूर्णतः क्रिया प्रधान कला माना जाता है परन्तु जब भी कोई क्रिया शास्त्र के आधार पर की जाती है तभी वह अधिक शुद्ध मानी जाती है। इसी आधार पर संगीत को परिष्कृत कला का रूप प्रदान करने के लिये नियम बनाये गये हैं, जिन्हें संगीत का सिद्धान्त या संगीतशास्त्र कहा जाता है। शास्त्र का अर्थ है- जो शासित करे, अनुशासित करे, वही शास्त्र है “शासनात् इति शास्त्र, शासु अनुशिष्टौः शंसनात् शास्त्रं शंसु कथने।”

संसार की विभिन्न संगीत पद्धतियों में भारतीय संगीत उन प्राचीनतम पद्धतियों में से एक है जिसके लक्ष्य और लक्षण की परम्परा अत्यंत दीर्घ और सुदृढ़ है। लक्षण परम्परा जो संगीतशास्त्र के नाम से जानी जाती है। किसी भी कला के दो पहलू होते हैं- लक्ष्य और लक्षण। लक्ष्य को क्रिया और लक्षण को क्रिया के बारे में विचार से समझा जा सकता है। जैसे- किसी राग यमन की बन्दिश को प्रत्यक्ष रूप से गाना लक्ष्य है और उसके बारे में सोचना-समझना विचार करना लक्षण हैं। संगीत की क्रिया को सीखने तथा सीखने के लिए लक्षण आवश्यक है। अतः लक्ष्य के लिये लक्षण आवश्यक है तथा लक्षण के बिना लक्ष्य असम्भव है। जैसे- सा, रे, ग आदि कोमल तीव्र आदि संज्ञाएँ संगीत की गेय ध्वनियों (स्वर) के लक्षण ही हैं, जिनके बिना संगीत की शिक्षा आरम्भ करना बहुत मुश्किल है। अतः ये दोनों परस्पर पूरक हैं। संगीत में लक्षण निबद्ध भी हो सकता है और अनिबद्ध भी। निबद्ध को संगीत शास्त्र कहा जा सकता है वहीं अनिबद्ध को मौखिक परम्परा में रखते हैं।

“शास्त्रीय संगीत” जैसा कि शब्द से ही स्पष्ट होता है शास्त्र पर आधारित संगीत। शास्त्रीय संगीत वह संगीत है, जो शास्त्रों व नियमों के अनुसार हो अर्थात् नियमों में बंधा हुआ हो। भारतीय संगीत का पारम्परिक शास्त्रबद्ध रूप का प्रारम्भ वैदिक युग से ही सामवेद में प्राप्त माना जाता है, साम संगीत के विकास के साथ ही शास्त्रीय पक्ष का विकास भी होता गया। इसके पश्चात् नाट्यशास्त्र में निरूपित संगीत के मूल सिद्धान्तों के विस्तार और स्वरूप को देखकर यह निश्चित रूप से कहा जा सकता है कि ईसा के कई वर्षों पहले से ही भारत में संगीत के प्रयोग और शास्त्र का विकास हो गया था।

मध्यकाल में समाज सुधार के उद्देश्य के साथ अनेक सम्प्रदायों का उद्भव हुआ जैसे रामानुज सम्प्रदाय, वैष्णव सम्प्रदाय, वल्लभ सम्प्रदाय, सूफी सम्प्रदाय आदि। इसके अतिरिक्त सूर, कबीर, तुलसी और अष्टछाप आचार्यों ने भी शास्त्र पक्ष को सुदृढ़ करने का प्रयास किया। इन सभी सन्तों का सांगीतिक ज्ञान असाधारण था, इनकी रचनाओं से विदित होता है कि उन्होंने संस्कृत तथा हिन्दी साहित्य के व्याकरण एवं संगीत के शास्त्रीय ज्ञान में अद्वितीय स्थान प्राप्त कर लिया था। स्वामी हरिदास जी जैसे मनीषियों ने संगीत की परम साधना के साथ-साथ ग्रन्थ लेखन में भी अपना जीवन व्यतीत किया।

किसी भी कला एवं संस्कृति को विकसित रूप प्रदान करने के लिये ग्रन्थ रचना की आवश्यकता प्रतीत होती है। प्राचीन ग्रन्थों के द्वारा ही तत्कालीन सभी आवश्यक बातों को सुरक्षित रखा जा सकता है जिससे हमारी आने वाली पीढ़ी लाभान्वित हो सके। संगीत कला के शास्त्र पक्ष को पुष्ट एवं विकसित करने में कुछ शास्त्रकारों का महत्वपूर्ण योगदान रहा है। जैसे- भरत, नारद, मतंग, शारंगदेव, सोमनाथ, रामामात्य, श्री निवास, अहोबल, मानसिंह तोमर, से लेकर महाराणा कुम्भा आदि। इसके बाद वे अधिकांश ग्रन्थों में संगीत के गेय पक्ष, राग वर्गीकरण तथा राग वर्णन में ही संगीत शास्त्र की इति श्री समझी।

आधुनिक ग्रन्थकारों में ठाकुर जयदेव सिंह, आचार्य बृहस्पति डॉ. प्रेमलता शर्मा, डॉ. सुभद्रा चैधरी, हरिश्चन्द्र श्रीवास्तव आदि ने अपने ग्रन्थों से शास्त्र पक्ष के विकास में अपना महत्वपूर्ण योगदान दिया। शास्त्र के द्वारा न केवल कला का सौन्दर्य बढ़ता है, बल्कि कला का विधिवत विस्तार होता है। शास्त्र ही कला को स्थायित्व प्रदान करता है। किसी भी देश की कला और संस्कृति को पूर्णतः जानने का प्रमाणिक और श्रेष्ठ माध्यम ग्रन्थ या शास्त्र है।

अतः भारतीय संगीत के विकास क्रम का क्षेत्र निश्चित ही उन श्रेष्ठ विद्वान विद्वान संगीतज्ञों तथा कलाकारों को जाता है जिन्होंने प्राचीनकाल से आज तक विभिन्न रचनाओं, ग्रन्थों एवं क्रियात्मक योगदानों से भारतीय संगीत को समृद्ध किया है।

मौखिक या घराना परम्परा के माध्यम से संगीत ऐसे गायकों, वादकों को हस्तान्तरित होता रहा है जो संगीत के गेय पक्ष को ही महत्व देते हैं। प्राचीन ग्रन्थों की पाण्डुलिपियाँ प्राप्त नहीं हैं, या तो खण्डित हैं। आज भी संकलन संपादन के क्षेत्र में संतोष जनक बातें अपेक्षित हैं। ऐसे में शास्त्र के अध्येताओं द्वारा शास्त्र को न समझ सकने के कारण ऐसी धारणा बन गई कि प्राचीन सिद्धान्तों का वर्तमान लक्ष्य के साथ सम्बन्ध नहीं है, इसलिये उनका अध्ययन करना व्यर्थ है, जबकि वास्तविकता यह है कि प्राचीन शास्त्रों के सैद्धान्तिक विवेचन इतना समृद्ध, परिपक्व और पूर्ण है कि, उसके सिद्धान्त पक्ष की प्राचीनता और सम्पूर्णता सिद्ध करती है कि हमारा संगीत शास्त्र बहुत ही समृद्ध है।

संगीत जिसे विश्वविद्यालयीय शिक्षा में स्थान प्राप्त करने में कठिनाईयों का सामना करना पड़ा अपनी प्रारम्भिक अवस्था में ही स्तर की गिरावट से ग्रस्त हो गया था। एकल प्रस्तुतिकरण (Solo Performance) को ही एकमात्र लक्ष्य मान लेने के कारण संगीत में अध्ययन और अनुसंधान को अभी तक उचित स्थान प्राप्त नहीं हो सका है। यही कारण

है कि ऐसे छात्र जो कलाकार तो नहीं बन सकते किन्तु उनमें अच्छी विचारशक्ति, तर्कशक्ति और शाब्दिक अभिव्यक्ति के कारण संगीत में अनुसंधान के क्षेत्र में सफल हो सकते हैं वो भी इस ओर प्रवृत्त न होकर क्रिया की ओर ही भागते हैं और अन्त में उन्हें निराशा ही हाथ लगती है।

संगीत शास्त्र के अध्ययन का क्या महत्व है और क्या उद्देश्य है इसे ठीक से समझना अति आवश्यक है। आज विद्यार्थी यदि संगीत विषय को स्नातक या स्नातकोत्तर के स्तर पर पसंद करता है तो वह इसी क्षेत्र में रहते हुये ही कुछ ऐसा कार्य भी करना चाहता है जिससे कुछ अर्थोपार्जन भी हो। हर प्रतिभा को एक ही मापदण्ड से नहीं देखा जा सकता है। संगीत के क्षेत्र में जुड़े रहने के लिये कलाकार बनना ही एकमात्र रास्ता नहीं है। संगीतशास्त्र में दक्ष शिक्षक तथा विद्यार्थी कुशल अनुसंधानकर्ता बनकर संगीतशास्त्र को और अच्छा कर सकते हैं। संगीत में अनुसंधान कराने के लिये विशेष प्रकार की योग्यता और पाठ्यक्रम की आवश्यकता है। आज का विद्यार्थी अधिक जागरूक और बुद्धिमान है। ऐसी स्थिति में संगीतशास्त्र के अध्ययन की प्रासंगिकता एक स्वतंत्र विषय के रूप में स्वतः सिद्ध हो जाती है। आज बहुमुखी शिक्षा को प्राप्त कर जीवनयापन के मार्ग सुलभ हो सकते हैं। संगीत ऐसी कला है जिसमें रागों के ज्ञान के साथ-साथ संगीत के सभी पक्षों को समझने की क्षमता भी होनी चाहिए। आज संगीत शिक्षा का उद्देश्य मात्र मंच प्रदर्शक व कलाकार बनना ही नहीं है, बल्कि जीवनयापन के साधन के रूप में संगीतशास्त्र के अध्ययन को अपनाने के सम्बन्ध में अनेक सम्भावनायें हैं। अच्छे संगीत शिक्षक, शास्त्र लेखक, संगीत के इतिहासकार प्राचीन ग्रन्थों तथा लिपि का अनुवाद आदि अनेकों व्यवसाय पक्ष है जो कि संगीतशास्त्र के अध्ययन से सीधे जुड़े हैं, अब संगीत शिक्षा बहुआयामी चिंतन का विषय बन कर शिक्षण पद्धति की नवीन धरोहर में सम्मिलित हो गई है। शास्त्र पक्ष में उत्तरोत्तर वृद्धि करने हेतु वर्तमान

समय में समय-समय पर संगीत परिचर्चाएँ, सेमिनार आदि कराये जा रहे हैं। आवश्यकता इस बात की है कि सभी विद्वानों के विचारों पर प्रकाश डाला जाये तथा संगीत को अन्य विषयों के समकक्ष लाया जाये।

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Indian Music Education from the Past to Present

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Abstract :

The article traces the evolution of Indian music education from ancient times to the present. It explores how music has been integral to Indian culture since the Harappa and Mohenjo-Daro civilizations, progressing through the Vedic and medieval periods where the Gharana system emerged. The study highlights the decline of traditional music education during British rule and the ongoing challenges in contemporary India, such as the lack of standardized curricula and trained educators. Despite these challenges, recent policies like the National Education Policy 2020 show promise for revitalizing music education in India.

Keywords :

Indian music education, Gharana system, National Education Policy 2020, Vedic period, Curriculum Development.

Introduction :

Indian music education has a rich history that dates back to ancient civilizations, evolving significantly through various cultural and historical phases. From the mystical tunes of the Harappa and Mohenjo-Daro civilizations to the structured and revered practices of the Vedic and medieval periods, music has always been an integral part of Indian culture. The transition from ancient to modern times has brought significant changes to how music is taught and perceived. However, despite these transformations, Indian music education

faces challenges in adapting to contemporary needs, particularly in formal educational settings. This paper explores the journey of Indian music education from its ancient roots to the present day, analyzing the changes, challenges and opportunities in preserving and advancing this rich cultural heritage.

Music education in ancient times :

Music is always associated with ancient civilizations and has come its path from past to present through very rough changes. That's why it is still so enjoyable and famous among people. According to history, most

ancient civilizations were Harappa and Mohenjo-Daro where archaeologists have found much proof of music and dance. They have seen multiple statues of dancing ladies and much more. But still, we are unable to transcribe their text so the history was lost long ago.

After that, we can find the history of Vedas where there is mention of Music and Dance. There are several shlokas on the importance of music. In the age of Ramayana and Mahabharata, several quotes described music education in Gurukul. (Nath, 2016). In Ramayana, there are descriptions of several subjects that were taught at that time in Gurukuls, some of them were Veda, Purana, Yukti Sastra, etc. Even there is the description of Rama being proficient in Music too (Nath, 2016). Lava and Kusa (Sons of Shree Rama) were taught Vedas, Vedangas and the art of music in the hermitage of Valmiki (Nath, 2016) sang in Rajsabha with Vina and Khanjani. We learned that Arjun played Vina very beautifully in Mahabharata. Even when he was in disguise for several years in Virata Rajya, he used to teach dancing and singing to Uttara (daughter of Raja Virata) (Nath, 2016). Sri Kròsnòdà would play Flute so beautifully that everyone used to forget about their work and be mesmerized just by listening to it. That proves that ancient Gurukuls had always taken music education very seriously, that even the sons of kings were educated in music too. At that time music was only in the form of Sruti. Most of the songs were either written as shlokas in Vedas, Vadangas, and Upanisòads or were folk music that was sung by people for people.

अनहद-लोक
ISSN : 2349-137X

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Music education in the medieval period :

Indian music went through a lot at the time of the medieval period. At that time the country was attacked and looted multiple times but nothing could stop the growth of Indian music. This time is also called the golden period of Music as most of the famous musicians, singers were born in this period. Even the most important part of Indian music the Gharana system was also emerged from this time. The Gharana method is the most popular method of music education still today, as it was used to protect the characteristics of definite Gurus and their traditions would be secured as their students would have to copy their style and make the Gharana style. It was the most prominent and famous technique of music education. Most of the songs were made orally by the Gurus and taught orally. No way of collecting the reservation's why most of the bandises have been lost with time. Those bandises which survived the test of time have been changed in many forms as their tunes their bhava and their words too have been changed. The writers sometimes wrote only the words of the bandisa, not the tunes as the notation system was not discovered at that time, or the tunes were popularised by people but the words were missing even sometimes the students could not listen properly their Guru's words that is how the words have changed. The Gharana were prevalent in the 20th century. But after that, the binding of the system started to become loose as singers started to sing by mixing different characteristics of different Gharana.

Present situation of music education in India :

After having a glorious past for ages in music education after the British kingdom transformed our education

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system from the root, till now, we haven't revived the tradition. But we are making efforts towards that. Now we have upgraded ourselves with technologies, 2 famous swaralipi systems, globalization, and many more things. But in music education area we have not used all of this to their maximum potential. We are still learning things as our teachers have learned them. It is high time that we took some measures so that we can create a universal approach for Indian music education can regain the glory of its own. It has not come into effect for a very long time but recently in 2005 in the National Curriculum Framework. Some suggestions for that framework were very important from the vision of general awareness on the subjects of arts education. Some of the important guidelines are-

1. Compulsion of Arts education up to class X and all the facilities should be provided for that, with a special emphasis on Indian traditional arts.
2. Arts should be given a significant curriculum.
3. Teachers should emphasize on participatory and interactive approach rather than instructive. (NCERT, 2008)

But this has not been implemented till now. There are several recommendations for different classes (i.e. Upper primary, secondary, higher secondary) and different types of arts education, (i.e. Music, Visual arts, Theatre, Dance, etc.).

Research shows that many schools do not have music as a subject, many have as them as optional and trained music teachers are very rare in this country. Most of the schools do not have a curriculum to follow for music education where other subjects

are taken care of. Students are not equipped with the right kind of music education. The institutions are only teaching them what and how to sing. But they are neglecting the most important portion of recording and publishing as it has become the most important aspect of music for today's generation. There are very less institutions where recording, mixing mastering, analyzing, instrumentation is being taught. (Vishal, 2015)

In that report time allocation is also being provided for different classes. It recommended a minimum of 2 periods of 40-45 minutes each. "On an average, schools have 4 periods per week (for primary) and 48 periods in upper primary. Out of this, ¼ time should be allocated for arts education." (NCERT, 2008)

Finally, in 2020 the National Education Policy accepted that the arts are good for students. "The good news is that the National Education Policy 2020 accepts that the 'arts... are well known to enhance cognitive and creative abilities in individuals and increase individual happiness'. (The Economic Times, 2023)

But still, now the position is so bad that there is no single curriculum for music education in the national level. Schools, educational boards, and states have their own choice of not creating one as it is happening now. We have forgotten our culture where the main aim of education was to make a child educated by holistic education.

Different research on music education curriculum has always indicated the main cause of the lower popularity of music education in India like music education is still not available in most of the schools, they do not have a different department

or trained teacher. It is almost like an occasional activity. In some places there are some boundaries as music classes are available to only some selected students or those who have taken classes earlier cannot take it in the next class etc. The next point can be limited knowledge of different music genres. That's why many students who have an interest in different genres are neglected and they are bound to move forward in a conventional way. After that present music education is not career-oriented, and people know very less about the opportunities in this field that's why a large number of students can not take the risk of where they are going to stand in life after trying their luck in this field. And finally, the changing scenarios of modern education are caused by the Internet, but still music educators are not using the full potential of music education through the lenses of the Internet and communication. (Vishal, 2015)

Most recently NCERT has published its National Curriculum Framework for School Education 2023 where they have stated that other subject teachers should also integrate arts as a subject as it can open doors to students as they will enjoy the class as well as the boring lectures will be embedded with music, painting, and many more other things. But we must not forget that, the teachers should be well-trained and collaborative for this and this cannot replace dedicated art classes in the school curriculum (NCERT, 2023).

Conclusion :

The journey of Indian music education from ancient times to the present reveals

a complex tapestry of cultural evolution, resilience and adaptation. Despite the rich traditions and historical significance, contemporary music education in India faces numerous challenges, including the lack of standardized curricula and limited access to trained educators. However, recent developments, such as the National Education Policy 2020, offer a glimmer of hope for the future, recognizing the importance of arts education in enhancing cognitive and creative abilities. As India moves forward, it is crucial to address these challenges and revitalize music education, ensuring that it continues to thrive as a vital component of the nation's cultural and educational landscape.

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Cultural Tales and Tunes : Oral Storytelling and Music in India and the West

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Abstract :

Oral storytelling and music have been instrumental in preserving and passing down fairy tales across generations in both Indian and Western traditions. The study investigates how these elements shape narratives and convey cultural values as in Cinderella and Little Red Riding Hood in the West, alongside Indian stories from Panchatantra and regional folklore. It also discusses the role of music used in the stories from traditional melodies in Indian performances to modern soundtracks in Disney adaptations. Additionally, the study considers contemporary reinterpretations, such as Bollywood epic films and modern Western adaptations to understand how they balance traditional elements with modern influences. Ultimately, the paper demonstrates the cultural importance of storytelling and music in maintaining communal identity and transmitting moral values while suggesting strategies to safeguard these traditions in a rapidly evolving world.

Keywords :

Oral storytelling, music, fairy tales, comparative analysis, cultural values

Introduction :

Oral storytelling and music are foundational elements in the preservation and transmission of fairy tales across cultures. In the Western tradition, tales like *Cinderella* and *Little Red Riding Hood* were initially shared orally and later formalised by figures like the Grimm Brothers and Charles Perrault, retaining memorable phrases and moral lessons reflecting their oral origins. Walter J. Ong notes that “Oral cultures know few statistics or facts divorced from human or quasi-human activity”, demonstrating the connection between

storytelling and cultural context¹. In India, stories from the *Panchatantra* and folklore such as *The Princess and the Golden Bird* use rhythmic language, music and gestures to impart wisdom and values. Roland Barthes states that “Myth is a type of speech chosen by history,” illustrating how these stories and their music function as cultural myths². This study explores how both Indian and Western traditions use storytelling and music to preserve and adapt cultural values, displaying their lasting importance in maintaining cultural heritage.

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

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Oral Storytelling in Indian and Western Traditions :

Oral storytelling is essential to both Indian and Western fairy tale traditions, enabling the preservation of cultural values and morals across generations. In the West, fairy tales such as *Cinderella* and *Little Red Riding Hood* were originally passed down orally before being recorded by figures like the Grimm Brothers and Charles Perrault. These stories retain oral elements such as simple plots and repetitive phrases like “Oh, Grandmother, what big eyes you have! The better to see you with! ... Oh, Grandmother, what a big, scary mouth you have! The better to eat you with!” which contribute to their memorability³. These tales aim to teach moral lessons, like the importance of obedience and courage, while also providing entertainment. The transition to written form helps these stories reach a wider audience while preserving their culture.

In India, oral storytelling as seen in the *Panchatantra* and tales such as *The Princess and the Golden Bird* employs rhythmic language, music and gestures to convey wisdom and community values. Storytellers like kathavachaks who use instruments like the ektara focus on community well-being and cooperation, making these stories both memorable and culturally important. As Iseke and Mc-Callum argue, “Storytelling is a practice that we benefit from as children,” and “we grow deeper understandings” as time goes on, and “it remains a practice in which we can learn for a lifetime”⁴. Tales like *The Blue Jackal*, allow listeners to absorb and reflect on important values throughout their lives. While both Indian and Western traditions use repetition and moral lessons, Indian tales depict collective values and adaptability, contrasting with the Western

emphasis on individual moral clarity as seen in *Little Red Riding Hood*. This enduring role of storytelling helps preserve cultural values across generations.

The Role of Music in the West and India :

Music plays a vital role in enhancing the engagement and emotional intensity of fairy tales in both Western and Indian traditions. In Disney’s *Cinderella*, the song “A Dream Is a Wish Your Heart Makes” expresses Cinderella’s dreams and hopes, with lyrics like, “A dream is a wish your heart makes / When you’re fast asleep,” helping the audience feel more connected to her story⁵. In *Aladdin*, the song “Speechless” portrays Princess Jasmine’s growth and determination, with lines like, “I won’t be silenced / You can’t keep me quiet,” reflecting her journey towards empowerment⁶. Similarly, Tchaikovsky’s *Sleeping Beauty* uses the melody in “Once Upon a Dream” performed by a full orchestra, to set the mood and portray key moments⁷. In these examples, music deepens emotional connections and supports the narrative.

In Indian storytelling, music is integral, especially in traditional and classical forms. In the Pandavani tradition, performers like Teejan Bai use folk songs and the tambura to vividly convey the Mahabharata. Similarly, Bharatanatyam dance dramas employ Ragas and instruments like the sitar and tabla to deepen the storytelling experience. Recent performances of Ramayana by artists like Malavika Sarukkai use music to evoke emotions and connect with cultural roots. Coomaraswamy observes that “Indian music is a purely melodic art, devoid of any harmonised accompaniment other than a drone,” demonstrating how its focus on melody and drone makes storytelling powerful⁸. William O. Beeman adds that

“music as an element of performance is far less separate in India than in the West,” indicating a deep integration of music into storytelling and cultural expression⁹. This integration depicts how Indian music enhances storytelling and preserves cultural traditions in ways distinct from Western practices.

Contemporary Music and Cultural Impact :

Modern adaptations of fairy tales in both Western and Indian contexts show how these stories are updated for contemporary audience while retaining core elements. In the West, films like Disney’s *Frozen* and *Beauty and the Beast* refresh classic tales with new music and themes. For example, *Frozen* reinterprets the old story of *The Snow Queen* with a focus on female empowerment, featuring the song “Let It Go” where Elsa “shares her liberation with the audience, breaking the fourth wall,” and proudly declares, “The cold never bothered me anyway!”¹⁰. Elsa’s declaration through song reflects how music drives the message of self-empowerment in modern fairy tales. Disney’s *Beauty and the Beast* incorporated both new and traditional songs to keep the story interesting for contemporary audience, while *The Lion King* uses “Hakuna Matata” to introduce a fun, upbeat element. Musicals and theatre performances also bring these stories to life with updated music and lively performances.

In Indian cinema, Bollywood films adapt traditional stories and epics, such as the *Ramayana*, by blending modern elements with traditional narratives. For example, the 2023 movie adaptation *Adipurush* integrates contemporary music and choreography with traditional storytelling. The upcoming 2025 film featuring Ranbir

Kapoor is also expected to blend traditional themes with modern music. As Heidi Pauwels points out, “There is not just one Ur-text of, say, the *Ramayana*, fixed for all times,” reflecting the evolving nature of these adaptations¹¹. Both Western and Indian adaptations use music to keep traditional stories relevant and appealing, balancing old traditions with new influences.

Cultural Value and Preservation :

Music and oral storytelling are crucial for preserving cultural heritage in both Indian and Western contexts. In India, artists like Kailash Kher blend traditional and modern styles, maintaining the relevance of classical and folk music, while oral traditions such as Katha performances keep ancient epics and regional tales alive. Religious songs like *bhajans* and classical forms like *dhrupad* uphold cultural identities and spiritual practices. In the West, Disney’s *The Lion King* employs African rhythms and orchestral music to enhance its narrative, while the oral stories of Grimm’s Fairy Tales continue to be adapted and retold across various media. These storytelling and music traditions not only entertain but also maintain cultural identity and impart important life lessons.

However, modern technology and globalisation pose challenges to these traditions. Digital media and global culture overshadow local storytelling and music which leads to a decline in traditional practices. It is contended that “the theatrical presentation of traditional tales carries great potential for aiding the preservation of an oral culture that is presently at risk of completely changing or vanishing forever”¹². This shows the importance of finding innovative ways to preserve and celebrate these traditions. To address these challenges, strategies such as digital

archiving can help preserve and document these stories and songs for future generations. Additionally, revitalising folk performances and incorporating them into modern cultural events can renew interest and ensure that traditional practices remain relevant. Balancing tradition with modern influences is key to keeping these valuable cultural practices alive.

Conclusion :

The study proves the pivotal role of oral storytelling and music in preserving and transmitting fairy tales across Indian and Western traditions. It reveals that both traditions use storytelling to convey cultural values and moral lessons, with Western tales like *Cinderella* and *Little Red Riding Hood* and Indian narratives from the *Panchatantra* and regional folklore demonstrating this continuity. Music enhances these tales by deepening emotional connections and supporting narratives, as evidenced by Disney's modern adaptations and traditional Indian performances. Contemporary reinterpretations in both Bollywood and Western cinema show how these stories are updated to connect with modern audience while maintaining core elements. Music's ability to touch hearts makes it essential in preserving and renewing these cultural stories, like Disney's *Cinderella* and traditional Indian folklore. Despite the challenges posed by digital media and globalisation, safeguarding these traditions requires innovative strategies like digital archiving and revitalising traditional performances. Balancing tradition with modernity is essential to ensure that these valuable storytelling and musical practices continue to thrive and remain relevant for future generations.

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बनारसी वस्त्रों के अलंकरण व इसके रूपाकर

राकेश कुमार

शोध छात्र, टैक्सटाइल डिजाइन प्रभाग,
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सारांश :

उत्तर प्रदेश में स्थित जनपद वाराणसी, बनारसी वस्त्र कला के सुन्दर व आकर्षक बुनाई कला के लिए विश्वप्रसिद्ध रहा है, बनारसी वस्त्रकला का प्राचीन समय से ही गौरवशाली इतिहास रहा है, सबसे उत्कृष्ट कपड़ों में से एक बनारसी वस्त्र अपने सौंदर्यात्मक, चमकदार रेशम, हाथ से की गई महीन बुनाई में चांदी व सोने की जरी के काम के लिए जाना जाता रहा है।

यह लघु शोध बनारस में होते आ रहे हैं पारंपरिक वस्त्र बुनाई परंपरा, अलंकरण, टैक्सटाइल डिजाइनर, नक्शेबंद कलाकार (मुख्य रूप से बनारस के संदर्भ में) व सम्बंधित कारीगरों के पीढ़ी दर पीढ़ी अग्रणी करते हुए बनारस के डिजाइनरों के साथ साक्षात्कार विधि पर आधारित है, इस साक्षात्कार के द्वारा डिजाइनरों से बातचीत के दौरान वहां के अलंकरण व बनारसी साड़ियों में इसके महत्व व कार्यविधि का विवरण प्रस्तुत किया गया है।

शब्द कुंजी :

इतिहास, टैक्सटाइल डिजाइनर, नक्शेबंद डिजाइनर, अलंकरण, तकनीक

बनारस की वस्त्र कला का इतिहास :

धार्मिक ग्रंथों के अनुसार बनारस (काशी) को प्राचीन काल से ही भारत के प्रसिद्ध बुनाई केंद्र के रूप में जाना जाता रहा है। जातक कथाओं के अनुसार पांचवीं शताब्दी या छठी शताब्दी ईसा पूर्व में काशी, कपास और रेशम के निर्माण का एक प्रमुख केंद्र था।

बनारसी वस्त्र अपनी अनूठी बुनाई शैली एवं अलंकरण के लिए प्रसिद्ध रहा है जिसका श्रेय बनारस के बुनकरों को दिया जाता है। इतिहासकारों ने शुरुआती ब्रोकेड पर हिंदू रूपांकनों और राजस्थानी पेंटिंग के प्रभाव का दस्तावेजीकरण किया है लेकिन यह देखा

गया है कि 16वीं शताब्दी के आस-पास कहीं न कहीं ऐसे शुरुआती अलंकरण अचानक समाप्त हो गए, वर्तमान समय में हम जो ब्रोकेड देखते हैं उनमें फ़ारसी, मुगल और मध्य एशियाई अलंकरण हावी हैं। सम्राट अकबर के संरक्षण में 16वीं शताब्दी में मुगल काल के दौरान बनारस के बुनकरों ने चांदी और सोने के जरी धागों का उपयोग करके अद्वितीय और जटिल रेशम ब्रोकेड बनाकर उद्योग में अपनी कलाओं का परिचय दिया। 18वीं और 19वीं शताब्दी के दौरान बनारसी बुनाई को अधिक सराहना मिलने लगी।

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

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चित्र सं- 1

ब्रिटिश काल के अधिकांश समय में शाही दरबार के प्रयोग के लिए कुछ अद्वितीय वस्तुओं को छोड़कर हथकरघा का उपयोग बंद कर दिया गया था नतीजन बनारस की बुनकर आबादी कम हो गई हालांकि भारत की आजादी के बाद हथकरघा के क्षेत्र में सुधार हुआ, महात्मा गांधी और उनके अनुयायियों ने बुनाई कौशल को पुनर्जीवित करने और देश भर में ग्रामीण अर्थव्यवस्था व हथकरघा बुनकरों के लिए रोजगार के अवसर प्रदान करने का प्रयास किया।

तकनीक :

अलंकरणों को सबसे पहले टेक्सटाइल डिजाइनरों द्वारा कागज पर रेखा चित्र (स्थानीय भाषा लिखाई) तैयार किया जाता है, डिजाइनर लिखाई करते समय डिजाइन के दोहराव (रिपीट) का मुख्य रूप से ध्यान रखता है, डिजाइन तैयार होने के बाद इसे नक्शेबंद डिजाइनर को दे दिया जाता है नक्शेबंद डिजाइन (Sketch) को ग्राफ पेपर पर उतारता है, ग्राफ पेपर बाजार में कई प्रकार के उपलब्ध होते हैं। नक्शेबंद, डिजाइन के लिए एक करघे के चौक (रिपीट) के अनुसार ग्राफ पेपर का चयन करता है तथा पेपर पर बने हुए डिजाइनों को ग्राफ पर धागों के रूप में बदल देता है। इन्ही ग्राफ (नक्शा) की सहायता से करघों पर वस्त्रों की बुनाई की जाती है।

डिजाइनर :

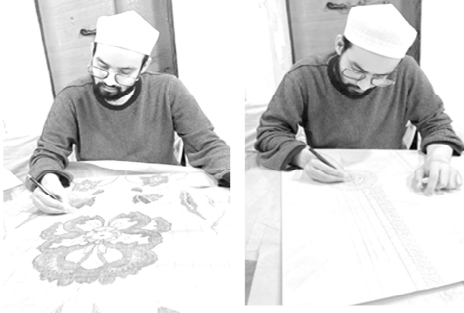
किसी भी कपड़े पर डिजाइन या कपड़े की

बुनाई करने से पहले अलंकरण की आवश्यकता होती है, यह अलंकरण ज्यामितिय एवं प्राकृतिक रूप से प्रभावित हो सकते हैं। फूल-पत्तियों, पशु-पक्षियों, ज्यामितिय आकारों इत्यादि के सहमिश्रण से अलंकरण को तैयार किया जाता है, इन अलंकरणों का रेखांकन (Sketch) तैयार करने से लेकर कपड़े की बुनाई करने तक पारंपरिक तरीके से दो डिजाइनरों की मुख्य भूमिका होती है, रेखा चित्र डिजाइनर (Textile Designer) व नक्शेकार डिजाइनर (Graph Designer), इनके श्रमसाध्य कुशलता की वजह से ही बनारसी वस्त्रों की सुंदरता एवं गुणवत्ता की पहचान की जाती है।

बनारस के पारंपरिक व वर्तमान समय में काम कर रहे टेक्सटाइल डिजाइनर एवं नक्शेबंद डिजाइनरों से साक्षात्कार के दौरान प्राप्त विवरण नीचे प्रस्तुत किया गया है-

वाराणसी के मोहल्ला दोषीपुरा (सिटी स्टेशन के पास), पारंपरिक पुराने डिजाइनरों के नई पीढ़ी में **मोहम्मद सिब्तैन** बनारसी वस्त्रों के डिजाइन के लिए अपना मुख्य योगदान दे रहे हैं, इनकी कई पीढ़ियां बनारसी अलंकरणों के लिए लिखाई एवं नक्शे का काम करते आ रहे हैं, इसी प्रकार से इन्हें भी इस कला को सीखने का मौका मिला, इन्हें इस कला को सीखने में ज्यादा समय नहीं लगा। आज के समय में ये टेक्सटाइल डिजाइनर एवं नक्शेबंद डिजाइनर दोनों के रूप में काम कर रहे हैं।

सिब्तैन बताते हैं कि पुराने पीढ़ी के डिजाइनरों द्वारा बनाई गई बनारसी डिजाइनों की खूबसूरती और नज़ाकत ही कुछ अलग होती थी, बिना इंटरनेट के जमाने में उनकी पीढ़ी काम कर चुकी थी, उस समय डिजाइन को बिना कॉपी किये फूल-पत्तियों, पशु-पक्षियों से संबंधित पुस्तकों का अध्ययन करने के बाद ही डिजाइनों की लिखाई का काम किया जाता था।



चित्र सं-2

चित्र सं-3

बनारस के सबसे पुराने पारम्परिक कलाकार **फैजान अहमद** जिनकी उम्र 70 वर्ष के आस-पास है, यह 20 से 21 वर्ष की उम्र से बनारसी वस्त्रों के लिए डिज़ाइन (लिखाई) का काम कर रहे हैं, इन्होंने पहले डिज़ाइनर (Sketcher) व उसके बाद ग्राफ पेपर पर नक्शे बनाने का कार्य शुरू किया, इसके अलावा फैजान अहमद जी कई ऐसे शिष्यों को भी शिक्षित किया जिनकी रूचि इस क्षेत्र में थी। फैजान अहमद मुख्य रूप से बनारसी वस्त्र में प्रयोग किए जाने वाले इकतारा डिज़ाइन की लिखाई के लिए जाने जाते हैं जो काफी बारीक डिज़ाइन होती है। पुराने समय में बनारसी वस्त्रों के लिए प्रयोग की जाने वाली झाला पद्धति (स्थानीय भाषा में अकड़ा-मंडा) का कार्य भी इन्होंने किया है, फैजान अहमद जी बताते हैं कि इस पद्धति का प्रयोग उस समय किया जाता था जब बाजारों में ग्राफ पेपर न ही डिज़ाइन को रिपीट करने के लिए ट्रेसिंग पेपर मिलता था। पुराने समय में बिना ट्रेसिंग पेपर के डिज़ाइनों को रिपीट (दोहराव) तैयार करना बहुत ही बड़ा चुनौतीपूर्ण कार्य होता था।



चित्र सं-4

अनहद-लोक
ISSN : 2349-137X

कई वर्षों के अनुभव के कारण फैजान अहमद जी कठिन से कठिन डिज़ाइनों का रिपीट बड़ी सरलता से कर लेते थे और आज भी करते हैं, अहमद जी नई पीढ़ियों एवं कपड़ा उद्योग के लिए एक ऐसा ज्ञान का स्रोत है जो किसी भी किताबों या किसी अन्य स्रोतों से नहीं मिल सकता है। अहमद जी बड़े ही सरल स्वभाव के हैं जहाँ तक मैं जान पाया, साक्षात्कार के दौरान उनके शिष्यों ने बताया कि उस्ताद बहुत ही मददगार स्वाभाव के हैं, अगर किसी के अंदर इस कला को सीखने की ललक है तो बड़े ही उत्साहित मन से उसको सिखाते हैं।

फैजान अहमद बताते हैं कि एक बनारसी साड़ी तैयार करने में लगभग 25 से 30 लोगों की आवश्यकता होती है जिसमें मुख्य रूप से डिज़ाइनर, नक्शेबन्द, रंगरेज, करघा तैयार करने वाला, ढरकी भरने वाला इत्यादि लोग शामिल हैं। बनारसी साड़ी बनाने के लिए सबसे पहले डिज़ाइन की आवश्यकता होती है, एक साड़ी में डिज़ाइन के कई भाग होते हैं, आंचल, बॉर्डर, जमीन (पोत), बॉर्डर के साथ झालर, इनके अलावा आंचल में भी कई भाग होते हैं। पारंपरिक बनारसी वस्त्रों की सबसे खास बात यह है कि अगर वह एक साड़ी के लिए डिज़ाइन लिखी जा रही है तो यह ध्यान देना होता है कि साड़ी के सारे भाग आंचल, बॉर्डर, बूटी, बूटा इत्यादि के डिज़ाइन एक दूसरे से मिलते-जुलते हो, आंचल में अगर कैरी बनाया गया है तो उस कैरी से मिलता-जुलता मोटिफ बॉर्डर व बूटी इत्यादि में भी होना चाहिए।

अलंकरण :

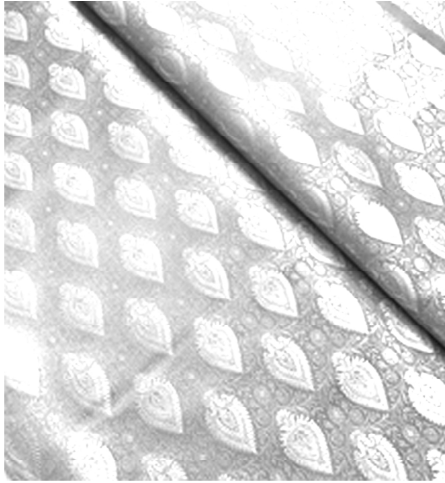
आज के समय में बनारसी वस्त्रों में विभिन्न प्रकार के मोटिफ (Design) का प्रयोग किया जा रहा है लेकिन कुछ परंपरागत मोटिफ हैं जिनका प्रयोग करके बनारसी वस्त्रों का निर्माण किया जाता था और आज भी पारम्परिक साड़ियों में अपनी पहचान बनाए हुए हैं। जो निम्न प्रकार है :

बूटी :

बनारसी वस्त्रों के महत्वपूर्ण डिजाइनों में से यह एक है, इसे साड़ी के जमीन (पोत) व मुख्य भाग को सुसज्जित करने के लिए प्रयोग किया जाता है। कुछ पारम्परिक बूटी इस प्रकार है- कैरी बूटी (आम के आकृति की बूटी), लतीफा बूटी (प्रकृति के सौंदर्य से प्रभावित बूटी), चने के पत्ते की बूटी, गंगा-जमुना या सोना-रूपा बूटी। बूटियों को जाल, जंगला, चौदानी, पट्टी इत्यादि पर मीनादार बूटी के रूप में काढ़ा जाता है।



चित्र सं-5



चित्र सं-6

बूटा :

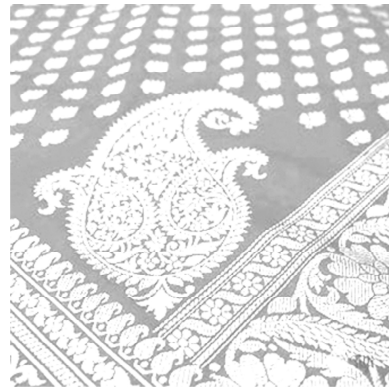
बूटे का प्रयोग साड़ियों के बॉर्डर में, आंचल में, कभी-कभी आंचल के मुख्य केंद्र में भी बनाया जाता है, इसके अलावा आंचल के ऊपरी भाग, जमीन में भी काढ़ा जाता है जिसे स्थानीय भाषा में कोनिया कहते हैं। बूटे में निम्नलिखित पैटर्न प्रचलित है- कैरी बूटा, लतीफा बूटा, शिकारगाह बूटा, गंगा-जमुना बूटा, पान बूटा एवं विभिन्न प्रकार के फूल पत्तियों के संयोजन से बनाया गया बूटा।



चित्र सं-7

कोनिया :

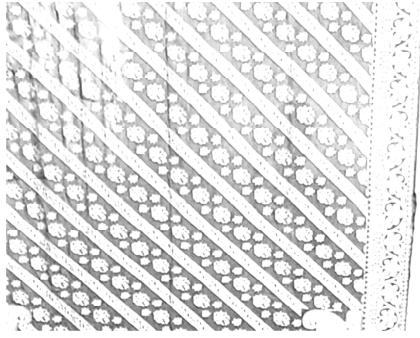
डिजाइन आकृति को इस तरह से बनाया जाता है कि वह कोने में आसानी से सेट हो सके। विभिन्न प्रकार के कोनिया अलंकरण हैं जिनका प्रयोग बनारसी वस्त्रों में किया जाता रहा है- शिकारगाह कोनिया, कैरी कोनिया, कलंगा कोनिया, पान-पत्ती कोनिया इत्यादि।



चित्र सं-8

बेल :

बेल का प्रयोग आंचल, जमीन (पोत), कभी-कभी ब्लाउज के कपड़े के लिए भी करते हैं। अलग-अलग जगहों पर अलग-अलग तरीके के बेल को बनाए जाते हैं जो इस प्रकार हैं- पटबेल, आढ़ी बेल, एकहरी बेल, दोहरी बेल, लहरिया बेल इत्यादि।



चित्र सं-9

जाल और जंगला :

इसमें विभिन्न प्रकार की डिजाइन काफी प्रचलित है जो पारम्परिक तरीके से बनाए जाते रहे हैं- फूलदार जाल, अंगूर की बेल का जाल, मीना दार जाल, सीधी पत्ती का जाल, लहरिया पत्ती का जाल, जरी जाल इत्यादि।



चित्र सं-10

बॉर्डर :

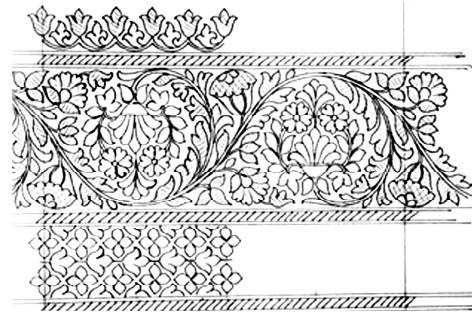
बॉर्डर का प्रयोग बूटी वाली जमीन (पोत) के साथ, जाल पैटर्न जमीन के साथ एवं कभी-कभी सादी जमीन के साथ भी बनाए जाते हैं।



चित्र सं-11

झालर :

एक खास प्रकार की डिजाइन बनाई जाती है जिसे झालर कहते हैं, मुख्य रूप से चिरैतन झालर, तीनपत्ती झालर इसके अलावा वाराणसी में अनेकों प्रकार के पैटर्न का प्रयोग वस्त्रों में किए जाते हैं जो इस प्रकार हैं- डोरिया पैटर्न, दो थप्पा, सलाईदार, फुलवारी, आधा डोरिया, झालर, चरखाना, पत्तीदार इत्यादि।



चित्र सं-12

निष्कर्ष :

आज के समय में भारतीय पारम्परिक डिजाइनर एवं ब्रांड मास्टर बुनकरों को तलाशना बहुत मुश्किल है, कुछ ही ऐसे श्रमसाध्य कारीगर हैं जो पारंपरिक अलंकरण एवं रंगों का प्रयोग कर रहे हैं जिनके कारण पारम्परिक बनारसी वस्त्रों की सौन्दर्यात्मकता

बची हुयी है। संस्कृतियों, शासकों, धर्मों और सामाजिक आर्थिक परिस्थितियों के संपर्क में आने के कारण इन वस्त्रों में सदियों से कई बदलाव आए हैं लेकिन बनारसी वस्त्रों की सुंदरता उसके निर्माण में शामिल कुशल कलात्मक कलात्मकता में ही निहित है जो कभी समाप्त नहीं होगा, आज भी भारतीय दुल्हनों द्वारा अपने पोशाकों में पारंपरिक बनारसी वस्त्रों की मांग रहती है।

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Dhvani in Bloom : The Dramatic Dynamics of Kalidasa's *Abhinjānaśākuntalam*

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Abstract :

This study explores the profound influence and application of Dhvani (suggestion) theory in Classical Indian theatre, illuminating its integral role in enhancing the emotional depth and expressive power of performances. Originating from the seminal works of Bharata Muni's *Natyashāstra* and further elaborated in Anandavardhana's *Dhvanyāloka*, Dhvani theory underpins the aesthetic and dramaturgical principles of classical Indian theatre. This research article explores the manifestation of *Dhvani* in Kalidasa's play *Abhinjānaśākuntalam*, a seminal work in Indian theatre that exemplifies the sophistication of Sanskrit drama. Kalidasa often hailed as the Shakespeare of India, masterfully employs *Dhvani* to evoke emotions, suggest deeper meanings, and create a resonance that goes beyond the literal narrative. The article delves into how Kalidasa uses language, metaphor, and symbolism to craft a multi-dimensional experience for the audience, where what is suggested often carries more weight than what is explicitly stated. Through this comprehensive analysis of the classical play Kalidasa's *Abhinjānaśākuntalam*, the study reaffirms Dhvani's enduring significance and capacity to enrich theatre's performative and dynamic dimensions.

Keywords :

Abhinjānaśākuntalam, Classical Indian Theatre, Dhvani, Kālidāsa, Sanskrit Drama.

Introduction :

Classical Indian theatre, renowned for its deep-rooted aesthetic principles, has enthralled audiences for centuries. Central to this tradition is the concept of *Dhvani*, a sophisticated theory of suggestion that enhances the performance's emotional and artistic depth. Derived from Sanskrit, where *Dhvani* means "sound" or "resonance"

this theory emphasizes the subtle and indirect evocation of emotions and ideas rather than explicit expression. By focusing on suggestion rather than direct description, *Dhvani* enables a richer and more nuanced communication of themes and emotions, engaging the audience's imagination and interpretive skills.

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)
UGC CARE - Listed Journal

The theoretical underpinnings of *Dhvani* are grounded in classical Indian scholarly works, notably Bharata Muni's *Natyashāstra* and Anandavardhana's *Dhvanyāloka*. Bharata's treatise on performance incorporates elements of suggestion through its discussions on *Rasa* (emotional flavor) and *Abhinaya* (expression). Anandavardhana's *Dhvanyāloka* further articulates the concept, highlighting its role in achieving profound artistic expression.

Kalidasa, a preeminent poet and playwright, adeptly employed *Dhvani* in his celebrated play *Abhinjānaśākuntalam*. This work, a rich tapestry of love, loss, and reunion, leverages *Dhvani* to offer deeper layers of meaning, inviting audiences to engage with its emotional and relational complexities. This article will explore how *Dhvani* functions in *Abhinjānaśākuntalam*, analyzing key scenes and dialogues to reveal how Kalidasa's use of suggestion contributes to the play's enduring appeal and sophisticated artistry.

Unveiling Dhvani in Kālidāsa's Abhinjānaśākuntalam :

The *Natyashastra*, a foundational treatise on drama, emphasizes the creation of *rasa* (aesthetic mood) through the interaction of determinants (*vibhāvās*), consequents (*anubhāvās*) and fleeting mental states (*vyabhichārībhāvās*). *Vibhāvās* are the elements that establish the mood, such as the lovers in *Sringāra rasa* (romantic mood). The often-quoted *Rasa sūtra* from the 6th chapter of the *Natyashastra* comes to mind:

*Vibhāvānubhāva
vyabhichārīsamyoḡād rasaniśpattihi*

In drama, these elements are portrayed on stage to evoke *rasa*. Poetic compositions are classified into *Shravya* (to be heard) and *Drishya* (to be seen). This suggests that some poetry is intended for visual performance. The application of *Dhvani* to drama can be justified as follows:

1. **Drīsyā Kāvya :** Performance-based *Kāvya*s, including dramatic presentations and dance (*Nritya* and *Nātya*), rely on the poetic component. Dance, like music, incorporates a textual or lyrical element.
2. **Relevance of Dhvani :** Since *Dhvani* applies to *kāvya* and considering that *kāvya*s can be performed through dance, *Dhvani* is also relevant to dance forms such as *Nritya* (representational dance) and *Nātya* (dramatic dance).

Indian aestheticians have skilfully differentiated between the spiritual and worldly levels of poetry and drama, a distinction beautifully illustrated through the works of Kalidasa. His works are rich in *Rasa-Dhvani*, more so than those of any other poet, making them a crucial conduit for understanding the various schools of Indian aesthetics. While other poets and writers often convey their ideas through multiple *slokas* (verses), Kalidasa has the unique ability to express profound ideas in just a single line. For example, in the third act of *Abhinjānaśākuntalam*, Kalidasa writes, “*Ayē labdham nēthranirvānam,*” which translates to “Hey! My eyes are blessed.” Unlike other Sanskrit poets who might have elaborated on this theme over several verses, Kalidasa succinctly captures the essence of the moment. The literal meaning suggests that King Dushyanta's

eyes are relaxed or soothed, but the deeper, suggested meaning is that he has fallen in love with Shakuntala at first sight, captivated by her beauty. This is a testament to Kalidasa's unparalleled mastery in evoking *Dhvani*, allowing readers and audiences to experience the profound emotional undercurrents of his works with a remarkable economy of words. In *Abhinjānaśākuntalam*, Kalidasa says:

*Pāthum na prathamam vyavasthi jalam
Yushmāswapīthēshuyā*

*Nādathēpriyamandanāpibhavathām
Snehenayāpallavam*

*Aadye va: kusumaprasōthisamaye
Yasyabhavathyutsava:*

*Seyamyāthi sakuntala pathigriham
Sarvairanunjāyathām. (4-9)*

In this sloka, Kalidasa masterfully evokes the Karuna Rasa (the emotion of sorrow) by setting a background steeped in Soka (grief). Through these poignant scenes, Kalidasa subtly suggests (vyangyārtha) the deep, unwavering love that Shakuntala harbours for Dushyanta, who has forgotten her due to the curse of Sage Durvasa. The plants and trees, which would normally rejoice during the first bloom of flowers, now remain still and solemn. While the literal meaning (vāchyartha) of these sloka is that all the creatures have ceased their usual activities—such as the cuckoo stopping its song, the peacock halting its dance, and the cattle ceasing to graze—the deeper implication is that their sadness mirrors Shakuntala's sorrowful state. Kalidasa's subtle use of Dhvani thus conveys the intense emotional landscape underlying these outwardly simple events. Another sloka of *Abhinjānaśākuntalam* in which Sakuntala explicit her love to Dushyanta

within one sloka-

*thavanajānēhridayam mamapunaha
kāmodivāpi rāthrāvapīnighrirna,
thapathibalīyasthvayivriithamanorathaya
angāni (3-13)*

In this sloka, the theory of Lakshana-mūla Dhvani (suggestive meaning rooted in implied or indirect expression) is vividly exemplified. The verse describes Shakuntala's overwhelming emotional state after encountering King Dushyanta. Vāchyartha is that Shakuntala no longer distinguishes between day and night. Her body (*Angas*) feels powerless, and her heart aches with longing. She has become a daydreamer, consumed by thoughts of Dushyanta. Through *Lakshana-mūla Dhvani*, Kalidasa subtly conveys Shakuntala's deep love and desire for Dushyanta without her explicitly stating it. The verse implies that Shakuntala is in a state of complete emotional turmoil. The mention that she “does not know the difference between day and night” suggests her obsession with thoughts of Dushyanta, indicating that her love for him has overwhelmed her to the point where time itself has lost meaning. The phrase “she cannot do anything with her angās” implies that she is physically and emotionally paralyzed by her feelings, further suggesting the intensity of her love and longing. Her heartache indicates the depth of her emotional attachment, while her daydreaming reflects her constant yearning to see Dushyanta again. The use of *Lakshana-mūladhvani* here is particularly powerful as it allows Kalidasa to convey Shakuntala's desire to marry Dushyanta indirectly. She does not explicitly declare her wish to marry him, but her inability to think of anything else

and her yearning to see him repeatedly imply this desire. The indirect expression of her feelings, through the description of her emotional and physical state, deepens the impact of the verse, allowing the reader to infer the intensity of her love and the depth of her longing.

Sage Kanva imparts advice to Shakuntala and delivers a message to King Dushyanta through subtle, suggestive poetry. Instead of narrating the king's journey to *Indra Loka* (the realm of Indra), Mārīchan's hermitage and Bharata's childhood exploits in a detailed, straightforward manner, Kalidasa utilizes the poetic devices of Dhvani, Rasa, Alamkara, Rūpaka, Guna, and Rīti to convey these elements with elegance and brevity.

*Kshanāth prabodhamāyāthi Langhyathe
thamasa punaha*

*Nirvasyatha: pradeepasya
Sikhevarathomathi:*

The verse reflects on the fleeting nature of knowledge in old age, comparing it to the light of a lamp that momentarily brightens before fading back into darkness. It suggests that, like a lamp whose flame briefly illuminates before eventually being extinguished, the knowledge of the elderly can shine brightly for a moment but may soon diminish or be overshadowed by the encroaching darkness of old age. The terms such as *jara* (old age), *kshanath* (momentarily), *deepa* (lamp), *langhyathe* (transcends), and *aayathi* (appears) are interconnected. This interrelation conveys a deeper meaning through *Dhvani* (suggestion) by illustrating the transient nature of wisdom in old age. This *asamlakshyakrama Dhvani* (suggestive or indirect meaning) allows the audience to

grasp the nuanced idea that while old age may bring moments of clarity and insight, these moments are often brief and followed by a return to obscurity. Top of Form

*Adharaha kisalayarāgaha
kōmalavitapānukārinaubāhu*

*Kusumamiva lōbhanīyam
yauvanamangēshusannadham (I-18)*

In the verse, Shakuntala's red lips are compared to tender leaves, her hands to delicate branches, and her youthful beauty to the flowers of beautiful plants. Without knowledge of the broader context or background, one might not understand the connection to Shakuntala or recognize her in these descriptions. While the literal meaning (*Abhidhā*) is accessible, the true, suggested meaning (*vyanjakārtha*) can only be appreciated through *Lakshanamūla* (indirect suggestion) and *anumāna* (inference).

Kalidasa skillfully links human nature to the elements of the natural world, using evocative similes. As noted by the renowned critic Keith, Kalidasa's strength lies in his use of similes, a praise that is well deserved. Similarly, Indian critics highlight Kalidasa's poetic mastery, noting his exceptional use of *upama* (simile), which adds significant weight and depth to his work.

Conclusion :

Kalidasa's dramatic brilliance, particularly evident in *Abhinjānāsākuntalam*, showcases the profound impact of *Dhvani* (suggestion) on enhancing the play's aesthetic and emotional depth. His masterful use of *Dhvani* enriches the portrayal of characters and themes, transcending literal expression and engaging the audience through subtle, evocative language. By

employing *Dhvani*, Kalidasa adds layers of meaning to the narrative, using symbolic imagery and nuanced emotional expression to create a more immersive experience. His skillful use of similes and metaphors is widely admired and reinforces his reputation as a master of Sanskrit aesthetics. While this study highlights Dhvani in *Abhinjānaśākuntalam*, the principles are evident throughout Kalidasa's work, reflecting his consistent ability to evoke complex emotions and themes. The exploration of Dhvani underscores the sophistication of classical Indian poetics and its capacity to capture the nuances of human experience.

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RigVeda: A Study of the Tri-union of Ishvara, Jiva and Prakrti

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Abstract :

Ecological disaster has become one of the emergent issues in present scenario of the world. We have done a lot to overcome it and still we are doing to bring an Environmental sustainability and justice. The Vedas are the most precious, oldest and the sacred texts possesses cultural heritage of India. It preserves the 'Highest Knowledge' of the complete physical and metaphysical world. Vedas are the source of integral wisdom, science, tradition and culture of a remarkable civilization. They are oral compilations of distilled wisdom of cosmic knowledge survived from the time immemorial. RigVeda is the Veda of Knowledge: Knowledge of existence, Being and Becoming. RigVeda describes the tri-union of Ishvara, Jiva and Prakriti (Nature) and it begins with the individual's connection with Agni, parental power, light, inspiration and ends with the social commandment; live and move together, speak together, observe your Dharma and achieve your goals in life.

The present paper endeavors to analyse RigVeda from the Eco-critical perspective with an interpretative discourse on Ecology and its consciousness and mutuality between man and Nature. The paper further establishes its relevance in the present context regarding Green Studies. This study has adopted Eco-critical method and its application, Textual analysis and interpretation of the text RigVeda; and strict adherence to the latest MLA style sheet documenting the findings of the present study.

Keywords:

Ecology, Ecological Consciousness, Ecocriticism, Vedas, RigVeda

Introduction :

Ecological disaster that has garnered attention in contemporary times is the degradation of ecosystems and biodiversity loss, often referred to as the ongoing

global biodiversity crisis. This crisis results from various interconnected factors and activities that collectively pose a severe threat to the Earth's diverse array of species and ecosystems. Human activities,

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ISSN : 2349-137X

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such as habitat destruction, overexploitation, pollution and climate change, contribute to this ongoing crisis. This disrupts ecosystems, displaces species, and reduces the overall resilience of ecosystems to environmental changes. In some cases, inadequate conservation measures and a lack of effective policies contribute to the ongoing ecological disaster. The consequences of the biodiversity crisis are far-reaching and affect ecosystem services that humans depend on, including clean air, water purification, and pollination of crops. Additionally, the loss of biodiversity can reduce the resilience of ecosystems in the face of environmental changes, making them more susceptible to diseases, pests, and other disturbances. Efforts to address this ecological disaster, a branch of literary theory, i.e., Ecocriticism came during 1980s and 1990s having a 'green lens' for all forms of literature, which study literature and environment with an aim to conserve and preserve our Ecology. Ecocriticism came with an ideology of Ecological consciousness and it can initiate a change in the attitude and mindset of an individual and society towards Nature. It basically aims towards the harmonious relationship between Man and Nature and study of the man's behaviour and reaction towards Nature.

The present paper endeavours to explore the Indian Classical text i.e., *Vedas* (especially *RigVeda*) with an Ecocritical lens and approach for the conservation and preservation of Nature and our Ecological inheritance. Through our cultural heritage, *Vedas*, we can develop a positive and divine attitude towards Nature and can connect ourselves with Nature spiritually so that we can think atleast for once before trying

to deplete it. Vedic perspectives, in particular, centre on ideas related to the natural world and the continuity of life. The literary merit of the *Vedas* lies largely in their depictions of the wonders of life and Nature. If we go back to the ancient times, we can see that the Sacred Writings of practically all major faiths of the world include themes of environmental preservation and conservation. They believe it is wrong and immoral to use and abuse the natural world for human gain. These Classical texts are *Bhagvat Gita, Ramayan, Puranas, Upanishads*, etc. represents the consciousness towards Nature and also establishes the relevance of Nature and environment with a divine perception in the minds of the people.

About *Vedas* and *RigVeda*: a tri-union of *Ishvara, Jiva and Prakriti* :

The *Vedas* are God's Eternal Word. He provides Vedic knowledge in the beginning of creation out of His unlimited eternal mercy for the soul's requirements, spiritual happiness, quenching its desire for truth, and making its life journey successful. *Veda* is the 'Highest Knowledge'. The very word '*Veda*' is derived from the root word '*vid*', which means: 'to know, the act of knowing, to think, and to benefit from'. Vedic knowledge is classified thematically into three: ***Stuti, Prarthana and Upasana***. "*Stuti*" refers to hymns or poetic compositions 'praising' and extolling the virtues of deities or divine entities. "*Prarthana*" translates to prayer or supplication. It involves making requests, seeking blessings, and expressing one's needs and desires before the divine. "*Upasana*" refers to worship, meditation or contemplation aimed at attaining proximity to the divine. It involves a more intimate and focused

connection with the chosen deity or spiritual reality. In the *Vedas*, these concepts are often intertwined as part of the rich tapestry of Vedic rituals, hymns, and spiritual practices. Thus, Vedas or Vedic knowledge is divided into four categories:

RigVeda is the 'Veda of Knowledge' (*JnanaVeda*), **YajurVeda** is the 'Veda of Karma' for human guidance in action, **SamaVeda** is 'Bhaktiveda' for divine celebration and **AtharvaVeda** is 'Brahma Veda', tribute to *Brahma*, *Sukshatra* for all.

The **Rigveda** is the 'Veda of Knowledge' revealed by *Parameshvara*, Lord Supreme Himself. It begins with an invocation and prayer to *Agni*, Lord of Light and Energy, Giver of Life and Light, the original and ultimate High-priest of the *yajna* of creative evolution, and concludes with a devotion to *Agni* for the beautiful gift of *yajnic* life's fragrance and nectar from the *vedi* of the earth. *RigVeda* exhorts humanity to come and live together in creative, peaceful and cooperative unity, to act, move, speak and think together for a common achievement and united decision with harmony in the same tradition as followed in the performance of *Dharma*. It gives a clear picture of the socio-political and economic organisation of humanity. *RigVeda* consists of divine attributes of Nature and ecology, potential and limitations of the individual soul, individual freedom, marriage and family life, life and death, precreation stage of existence; which considered as the Zero state which we can describe neither as existence nor as non-existence. This is Vision beyond the vision of mind and physical existence, i.e., this is the mystery of *RigVeda*. And between this point of

Potential Infinity for creation and the time of cosmic dissolution there is the evolutionary and involuntary interplay of natural forces, i.e., *Agni*, *Indra*, *Soma*, *Pusha*, *Vaishvanara*, *Ashvins*, *Savita*, *Maruts*, *Sarasvati*, heaven and earth and the social dynamics of humanity. So, *RigVeda* says, "be good, do good, and make the world noble". (*Rg.* 9,63,5)

Rig Veda Samhita is the foundational text of the *Vedic* tradition. It has around 10,600 verses spread throughout 1028 hymns (*Sukta*). There are 10 "Mandalas" books totaling the collection. The vast majority of them are hymns to various Gods. *Indra* (250 songs), *Agni* (200 hymns) and *Soma* (nearly 100 hymns) are the primary recipients of worship.

Rig Veda comprises of various hymns in praise of evocation of Gods and Goddesses. The hymns are sung in honour of many deities, the most prominent of whom are *Indra*, *Agni*, and *Soma*. The *Adityas*, *Mitra-Varuna*, and the *Ushas* all make an appearance. The *RigVeda* reveres several natural occurrences in addition to the divine beings *Savitr*, *Vishnu*, *Rudra*, and *Brihaspati*. The numerous rivers and groups of deities are called upon, as well as *Dyaus* (the sky), *Prithvi* (the earth), *Surya* (the sun), and *Vayu* (the wind).

Eco-critical Analysis of the RigVedic Suktas (Hymns):

The inhabitants of the *Vedic* era clearly had a reverent and ecumenical perspective on Nature and the Environment, as seen by their meticulous care in conserving its many parts and components. It has enormous respect for the earth and its bounty of land, water, and hills. The earliest lesson of *Vedic* philosophy was

about the forest and other living things. In *Vedic* texts, the natural world is portrayed as a welcoming place to live. The seers begged for mercy, saying, “Whatever I dig from thee, O Earth, may it have speedy recovery again” in case their actions accidentally led to the overexploitation of the planet.

“*Mandala 1/Sukta 1*

Agni Devata, Madhucchanda Rshi

1. *Agnimile purohitam yajnyasya devamrtvijam.*

Hotaaram ratnadhaatmam

I invoke and worship *Agni* light of life, self-refulgent lord of the universe, foremost leader and inspirer, blazing light of *yajnic* creation, high-priest of cosmic dynamics, controller of natural evolution, and most generous giver of the treasures of life”.

RigVeda opens with the invocation of Lord *Agni*, the giver of light, life and energy to the world. We are grateful to the Lord *Agni* to spread its light, knowledge and power in the Universe and in the cosmos and it evolves the Natural world and ofcourse it is the most generous giver of all the treasures of life. We are nothing without light and energy, we can't survive in this world without this enormous power.

All elements of Nature thus are worshipped and revered in *RigVeda* in such a manner that not only their consumption is important but also their conservation as the following *Sukta* mentions :

Mandal 1 Sukta 64

‘महषासनो मायिनश्चत्रमानवो गुरयो न स्वर्तवसो रघुष्यदः ।
मृगाईव हस्तिनः खादश वना तवतीर-युग्ध्वम् ॥7॥

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ISSN : 2349-137X

7. *Mahisaaso maayinascitrabhaanavo girayo na svata-vaso raghusyadah. Mrgaa iva hastinah khādathā vanaa yadaarunisu tavisirayugdhvam”.*

There is a wealth of information about plants and their history that can be found in Vedic Literature. One *Aranyani Sukta* in the *RigVeda* is dedicated to the forest God. The sage spoke highly of *Aranyani*, the forest queen, for more than only her beauty; he also praised her gifts to mankind. Trees and plants should thrive in a forest's environment. “O Mother!” the *RigVedic Oshadhi Sukta* exclaims to the plants and crops it loves. Your roots are in the hundreds, but your branches spread out into the thousands. Before mammals were created, plants existed on their planet. The *Chandogya Upanishad* goes into further detail, explaining how water had developed plants, which in turn produced food. The *RigVeda* advocates for the preservation of forests as the following verse mentions:

Mandal 1 Sukta 121

‘स्विध्मा यद् वनधन्तिरपस्यात्सुरो अध्वरे पर रोधन्ता गोः ।
यद्धं प्रभास कृत्व्यां अनु दूनर्नर्विशे पश्चिर्षे तुरायं ॥7॥

7. *Svidhmaa yad vanadhitirpasyaat suro adhware pari rodhnaa goh. Yadhha prabhaasi kritivyaan anu dyunanarvishe pashvise turaaya”.*

Esteemed self, courageous and illustrious, your notable accomplishments and efforts towards forest conservation and cow welfare are a testament to your brilliance. In all future endeavours pertaining to transportation, animal husbandry, or rapid travel, it is recommended that one prioritise the principles of love, non-violence and *Yajna* consistently and persistently. (Ram 537, Volume 1)

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The *RigVeda*'s conception of the earth's shape is remarkable. It's usually spoken in tandem with heaven, creating a dual idea of each (*Rodasi, Dyavaprihivi*). Although *Prithivi* receives just a single, little song, *Dyavaprihivi* is the subject of no less than six. According to the *Vedas*, *Prithivi* is the mother, and *Dyau* is the father. 'Heaven is my parent, brother air is my navel, and the huge planet is my mother', as stated in one of the greatest beautiful verses of the *RigVeda*. Both the sky and the ground-*Matara, Pitara*, and *Janittara*-are referred to as parents. All living things depend on them for sustenance. They're the ones that brought up all the deities. They are both massive (*Mahi*) and common. In *RigVeda*, Earth is portrayed as a Goddess as the following *Sukta* mentions:

Mandal 3 Sukta 55

‘समानो राजा विभृतः पुरुत्रा शये शयासु प्रयुतो वनानु।
अन्या वत्सं भरति क्षेति माता महदेवानामसुत्वमेकम्॥४॥

4. ***Samaano raaja vibhratah purutra shaye shayaasu prayuto vanaanu. Anyaa vatsam Bharati kseti maata mahad devaanaam asuratvam ekam***”.

Mother Earth is the giver of all good and greatness; she is the progenitor of the universe. For all living things, she provided sustenance. Mountain, desert, lake, tree, planet, stone, subterranean mineral and treasure, weather and seasons are all examples of what they mean by *Prithvi*. Through *Prithvi*'s worship, they honoured and celebrated the many boons that Mother Nature had bestowed upon humanity. Mother Nature is revered for all of her gifts, but the plants and greenery she has given us are especially prized. Her

favour is sought for success in all endeavours and the realisation of all noble goals. The relationship between man and nature, thus is not only of divinity but also of equal reverence that one gives to their mother. Mother earth is evoked and prayed to so that she can protect us all showing that nature is important not only for itself and God but for human beings as well.

RigVeda was aware of the corruption of Nature that would take place as it mentions:

Mandal - 4 / Sukta - 55

‘आ पर्वतस्य मरूतामवासि देवस्य त्रातुरत्रि भगस्य।
पात्पतिर्जन्यादंहसो नो मित्रो मित्रियादुत न उरुष्येत्॥५॥

5. ***Āa parvatasya marutaamavamsi devasya traturavri bhagasya. Patpatirjanyadanhaso no mitro mitri-vaduta na urusyet***”.

I pray for the safeguarding of natural elements such as the cloud, mountain, and winds, as well as for the protection of warriors. Additionally, the author invokes Bhaga, a deity associated with the bestowal of power and prosperity, and recognises Bhaga as a lord who safeguards and advances all. May the sovereign of the territory safeguard us against transgressions and unlawful activities that may emerge, while Mitra and companions, akin to genuine confidants, shield and promote our well-being in this existence. (Ram 239, Volume 2)

This verse clearly shows the consciousness towards Ecology and all the entities of Nature. There is an invocation of Lord Bhaga who safeguards our Nature and warn us not to destroy the same. There is divine consciousness for protecting and safeguarding Nature.

Mandal 10, Sukta 90, Volume 4

‘Purusha Sukta’ (It has 16 Mantras)

‘तस्माद्द्वाराळंजायत विरानो अधि पूरुषः।
स जातो अत्यरिच्यत पश्चाद्भूमिथौ पुरः॥१५॥

**Tasmadviralajayata virajo adhi
pürusah.Sa jato atyariyata
pascadbhumimatho purah. (Mandala 10,
Sukta 90, 5)**

This shows the communion of us with Nature, that one Universe is outside us and other Universe is inside our body. It clearly shows the interconnectedness of the human body and Nature or *Prakrti*.

‘तस्माद्यज्ञात्सविहितः संभृतं पृषाज्यम्।
पशून्तौश्चक्रे वायव्यानाण्यान्याम्याश्च ये॥१८॥

**Tasmadyajñat sarvahutah sambh-
ratam prsadā-jam. Pasun tamscakre
vayavyanaranyan gram-yasca ye”.**
(Mandala 10, Sukta 90, 8)

This verse means, ‘The sacred *ghrta*, living plasma, the universal substance of creation, was prepared from that cosmic *yajna* with the full input of *Prakrti* by the universal *Purusha*. He made the animals, the birds of the air, the forest rangers, and the villagers’ residents. All the creatures of this Universe are created by one cosmic energy i.e., God, man and Nature both are equal and inseparable from each other and the creations of the Almighty God. So, let’s not degrade, destroy or harm each other with the selfish motives and live with love, care, harmony and sustainability.

Conclusion :

It is imperative that we exhibit a clear understanding and heightened sensitivity towards the necessity of preserving an ecological equilibrium between human endeavours and the aesthetic and reproductive

qualities of the natural world. The policy should be directed towards responsible environmental protection, with the aim of preventing any form of contamination in our operations and minimising the impact on the locations where excursions are conducted. Preserving the endemic flora ecosystem and avoiding any disruption to the reproduction processes of local fauna should be considered as a primary concern.

A favourable environment is imperative in guaranteeing fundamental human rights, including the right to life, as no human right can be safeguarded in a deteriorated environment. The misappropriation of natural resources is a significant environmental concern that has a direct impact on essential human entitlements, including but not limited to the right to sustenance, the right to potable water, the right to breathable air, and the right to life itself. Establishing connections between the environment and human rights is crucial in order to strengthen the interrelation of legal frameworks governing both domains. The aforementioned rights are intrinsically linked to the surroundings in which an individual exists.

The *Vedas* provide comprehensive coverage of the wonders of the universe in a holistic manner. They investigate the enigmas of the expansive and uncharted woodlands. According to the user’s statement, the Earth is supported by a motionless Sun, while the sunrays’ orbit around it, similar to how deer are safeguarded by individuals who adhere to the principles of *Rta* (the universal laws of cause and effect). According to the *Vedas*, the Earth (*Prithvi*) rotates swiftly on its subtle axis without experiencing rust

or causing any disruptions to living or non-living entities. The planet Earth yields medicinal herbs that possess the ability to alleviate illnesses in both human and animal bodies.

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Unparalleled Sacrifice of Urmila : The Unsung Heroine

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Abstract :

Urmila, who was Sita's sister and the wife of Lakshmana, was always kept in isolation. Lakshmana accorded preference to his brother, Rama overlooking Urmila's plight when he decided to accompany his brother on his 14 years exile. Her extraordinary act of sacrifice was eclipsed by Sita's allegiance to Lord Rama and she remained unrecognized and became victim of oblivion.

An earnest effort shall be made to analyze the character of Urmila and the relevance of her dedication and sacrifice shall be highlighted in the present context. In one version of the story, Urmila is even said to have received Lakshmana's 14 years' worth of sleep in order to fulfill his brotherly obligations without fail. One of the most powerful yet underappreciated characters in Valmiki's Ramayana is Urmila, who is tenacious, composed and determined. The aim of this research paper will be to deal with loyalty, sincerity, perseverance and the threshold of tolerance of Urmila and to discuss her magnanimity with reference to women in 21st century.

Keywords :

Lakshmana, sacrifice, loyalty, Ramayana, dedication

Introduction :

In the great Indian epic, *Ramayana* the heroic journey of Rama along with other notable characters are described. Sita, the wife of Lord Rama and adopted daughter of King Janaka remains the center of the *Ramayana*. People are swayed over by the trials and tribulations encountered by Sita during the period of banishment. On the other hand, Lakshmana's wife, Urmila had to pass her life in solitude when her husband Lakshmana

accompanied Rama and Sita during their exile. No one was bothered about the agonies and miseries encountered by Urmila. This shows the sincerity, selflessness and loyalty of a married woman who was deserted by her loving husband. "But we rarely hear anything about Urmila who played a major role in Ramayana. She is the most neglected character and even Sage Valmiki mentioned only two to four lines about her in his text. But the role she played and the sacrifices she made was an unparalleled one." [1]

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The story of Urmila remains hidden in the *Ramayana* which is surely a sad part when we ponder over the plight of the lady. This research paper deals with Urmila's life, personality, and the way she see the perspective of humanity. While attempting to uncover the different aspects of Urmila's life, the lasting significance of sacrifice shall be understood.

To begin with, the novel, "Sita's Sister" written by Kavita Kane is referred here with that aims to give voice to Urmila. It is ironical that the character of Urmila is reduced significantly by more prominent relatives like her sister, Sita and beloved husband, Lakshmana. Urmila's experiences and perspectives are highlighted in the novel which have often been miscalculated and diluted in the traditional manner. Urmila is narrated as Lakshmana's wife and sister of Sita, the wife of Lord Rama and she is known for her resolute devotion to her husband. She behaved like an obedient wife and remained behind in the palace in a desolate manner. This is her greatness and she had been portrayed as a lesser figure in comparison to Sita. As a matter of fact, she deserved equal attention because of her unparalleled sacrifice. "When Lakshman decides to accompany his brother in exile Urmila though feels rejected, doesn't fight with her husband. She doesn't even ask him to take her with him as she realizes that would jeopardize his duty towards Ram." [2]

The utter acceptance of indifferent attitude of Lakshmana by Urmila can be gauged when all three of them decided to go in exile. Urmila was too much moved when Sita was bidding adieu to her. She felt remorse as they will be separating for the first time in all their eighteen years of togetherness.

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ISSN : 2349-137X

"Take care, always, Sita", she hugged her back. "You are so naïve, you believe anything and anyone. Don't go by appearances, dear, please don't. There'll be many such Mantharas in the forest as well. Let Ram and Lakshmana lead the way and you follow them, as closely as possible. It will be a different world." Sita simply nodded her head and Urmila said, "Go safely and come back safe." [3]

One of the distinguishing characteristics of Urmila can be described as fourteen years of sacrificed sleep. The story of her willingly giving up her sleep in favour of her spouse Lakshmana's welfare while he served Lord Rama exemplifies her incredible dedication and selflessness.

In the span of Lord Rama's fourteen year-exile, Lakshmana joined him and Sita in their journey into the forest. Urmila, in her role as Lakshmana's spouse, encountered the difficulty of enduring a prolonged separation from her husband. But Urmila opted to use this moment to show her unshakeable dedication, refusing to give in to sadness or hopelessness.

While moving away from Koshala, Ram, Sita and Lakshmana walked all along the day. Ram was trying to find the path, Sita was collecting food and water and Lakshmana acted as a guard against any predatory animal. Having tired they decided to spend the night, Ram and Sita could not keep their eyes open but Lakshmana refused to sleep. *Nidra*, the goddess of sleep appeared before Lakshmana and asked him to sleep as it is the law of nature. Lakshmana replied that he wished to stay awake for protection of his brother and Sita and requested *Nidra* to proceed to Ayodhya and ask Urmila to sleep on his behalf for all night for herself and all day for Lakshmana. *Nidra*, the goddess of

sleep visited Urmila and expressed the wish of Lakshmana and she gladly accepted the offer of help. “Let his exhaustion come to me so that he stays always fresh and alert as he serves his brother and his wife. And so it came to pass that for the next fourteen years Urmila slept all day and all night, while Lakshmana remained without sleep in the service of Ram.” [4]

“The devoted wife remains asleep throughout the fourteen years, waking up only when Lakshmana returned to Ayodhya. Thus, Urmila becomes a celebrated figure as a sleeping princess.” [5]

Urmila embodies Indian femininity in every way, just like Sita. She has a highly developed aesthetic sense and is skilled in a variety of disciplines, including music and painting, like the other ladies in her class.

Let’s think about Urmila. An innocent, wide-eyed, blushing bride, born and married into, an upper-class traditional family is jostled out of her placid existence when her husband “informs” her of his decision to accompany his exiled brother. The key word here is “inform”, as the wife is not consulted at all. It is important to note that while Sita is allowed the freedom to choose her own path in this situation, Urmila’s choice or will is assumed. She must stay behind and take care of the in-laws to avoid getting in the way of Lakshmana doing his duties. “With all his attributes, Lakshmana here represents self-centeredness, as he thinks of himself only as a brother, not as a husband. This deprivation of Urmila’s right to make a decision results in her being precluded from the forefront forever. (Thus, in his later ‘Vishnu avatar’ although we have Rama in his state of Ananthasayanam with

Sita as Lakshmi and Lakshmana as Sheshnaga, there is no trace of the ill-fated Urmila).” [6]

Given the aforementioned assertion, it is not difficult to comprehend Lakshmana’s choice to follow his brother without considering Urmila’s viewpoint. It would be absurd to suppose he doesn’t feel regret and guilt, though. When Urmila reassures a bewildered Lakshmana about the necessity of his dedication to the cause of his brother during her brief visit to Chitrakoota, Lakshmana collapses at his wife’s knees. In that moving moment, he realises that his wife is no longer a delectable product and acknowledges her supremacy on an emotional and spiritual level. He acknowledges and applauds his wife’s struggles in her personal life, through which she has grown into a strong individual with courage, honesty, and a sense of accountability.

Even though Urmila spent a lengthy span of time separated from her loving husband, Lakshmana she remained loyal to her husband and acted as a *pativratta* woman. Urmila was frightened when she was woken up by Lakshmana on return from exile because she found her husband to be an unfamiliar person having long beards and a dark and coarse skin. The palace women made her understood that the unfamiliar person was her husband, Lakshmana and she was trembled with excitement and was unable to tie her hair. Lakshmana combed her hair and was enchanted with her beauty and personality. It was an emotional reunion and ample proof of magnanimity on the part of Urmila.

The Ramayana is a story of conflicts between good and evil. The only method for bringing structure and order to a poten-

tially chaotic society is this one. Although order always collapses, it is constantly restored by individual efforts. This effort's naivety is what makes it special. This innocence is what defines Urmila as a person.

Conclusion :

In recent years, there has been a rising male-female divide, an anxious ego clash, and as a result, family values have declined. A figure like Urmila begs us to let go of a set of false principles and accept the continuity of tradition as we stand at the court of the twenty-first century, where self-attainment has become a way of life.

In a nutshell, this study paper's revelation of Urmila's sacrifice has improved our knowledge of interpersonal connections and the depths to which love and duty can converge. Her persona spans both time and culture, serving as a reminder that great sacrifices are common place in everyday life and are not only the stuff of mythology. The legacy of Urmila inspires us to value the ability of selflessness to

influence lives and to respect the often unsaid sacrifices that have an impact on those around us.

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Vadya Trayas and Its Makers of Kerala : A Study

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Abstract :

Musical instruments have played a crucial role in Indian classical music since ancient times. In India, the term “Vadya” refers to musical instruments, which are categorized into four types: ‘Thatha’, ‘Sushira’, ‘Avanaddha’, and ‘Ghana’ vadyams. The term “Vadya trayas” in Sanskrit translates to the three primary musical instruments: Veena, Venu (flute), and Mridangam. The veena is a traditional Indian stringed instrument known for its rich, resonant sound. It is one of the oldest and most revered instruments in Indian classical music, particularly in the Carnatic music tradition of South India. The flute, a wind instrument with ancient roots worldwide, holds a prestigious place in Indian music, making it an international instrument. The mridangam, a traditional drum from South India, is a vital percussion instrument used in classical music performances. We may know many skilled individuals in Kerala who play musical instruments, but we rarely recognize the hands behind the creation of these instruments. In this article, I will mention the individuals from Kerala who are making the veena, flute, and mridangam - the three main musical instruments and discuss their making process.

Keywords :

Instruments, Vadya trayas (Veena, Flute, Mridangam), Makers, Kerala

Introduction :

In Indian terminology, a musical instrument is referred to as vadya. This term derived from the word vad, meaning “to speak.” India is one of the few countries, which present a vast variety of musical instruments. There are more than 500 musical instruments, each with a different name, shape, sound, mode of play, construction, etc. It can be presumed that India is the creator and possessor of the

greatest number of musical instruments which can produce melodic music. Musical instruments trace their origin from the Vedic period.

Sri Bharatha, in his work Natya-shastra (2nd CE), has categorised musical instruments into four groups.

1. Thatha Vadyas (Stringed instruments)
2. Sushira Vadyas (Wind instruments)
3. Avanadha Vadyas (Percussion instruments)

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4. Ghana Vadhyas (Metallic Instruments)

This is the classification which is still being followed by musicians.

The Veena, Venu (flute) and Mridangam, collectively known as Vadya Trayam, are three esteemed instruments in Indian music. They are associated with divinity, with the Veena held by Goddess Saraswathi, the Venu by Lord Krishna, and the Mridangam by Nandikeswara. These are the 3 prominent instruments refer in the sacred and secular literature of India. The Yajurveda even recognizes the playing of Veena, Venu, and Mridangam as a noble occupation.

1. VEENA :

Veena is considered as one of the precious heritages that have come down in India from the ancient past and as the most mellifluous of musical instruments. Historically, the term “Veena” was used to describe any stringed instrument in ancient India. [Today, the Veena is celebrated as the national instrument of India and is considered the classical instrument par excellence for rendering Indian music]¹. It is often called the “king of instruments” due to its ability to produce music that closely resembles vocal rendering, making it a near-perfect musical instrument. The Veena is as old as the Vedas. [The instrument is also mentioned in the Sutras and Aranyakas. The Veena of the Vedic period had the parts: siras (head or neck), Udara (bowl), Ambhana (sounding board or belly), Tantri (string) and Vadana (plectrum).]¹

Veena Maker : **SURESH
NANDIPULAM**

Suresh Nandipulam a great Veena maker from Thrissur district of Kerala. He was born in a village called Maravanjeri of Thrissur district to Sankarankutti and

Thangam. He studied up to class 10 here, He says that he did not study further because of his hatred towards education policies. They belonged to a Vishwakarma family. Their clan’s occupation was carving and carpentry, Therefore, he has been doing all these works since his childhood.

The making process of veena is a hard-working process. He was well-versed in Veena making. jackfruit wood is used to make Veena. He is actively continuing in this field for the past 22 years. He takes 1 to 2 months to make a Veena perfectly and he charges 30000 to make complete a Veena. Although many orders were coming to make a veena, he did not have the financial status to do so. Therefore, with the money he gets from making one veena, he has to buy the materials to make the next veena because he has no other income. This is creating financial problems impact on Suresh’s life in this modern time. In this modern time, people prefer machine-made products over handmade products due to its finished work and beauty. Suresh develops this instrument himself manually, because of which he is facing a lot of snag and obstacles in the instrument-making field. Due to increasing machine works, the contracts that he received started to decline gradually. Time consumption can be considered as one of the greatest stumble blocks as he did all his instrument works manually. People are attracted to the machine work rather than the quality of the instruments. They are mesmerised by its fine and finished work. People are ready to compromise on quality over the beauty of the instrument.

2. FLUTE :

A **flute** is a wind instrument that produces sound when air is blown across

an opening, creating vibrations within a hollow tube. In Indian tradition, the flute is most famously associated with Lord Krishna, who is often depicted playing it. [“The periyapuram, a great Tamil literary work tells us of the great influence of the Flute music of certain Anaya Nayanar, one of the 63 Saivite saints. The Tamil Classic Sillappadikaram (2nd Cent. A.D.) gives many details about the construction and the technique of the Flute. We come to know that bamboo, sandalwood, bronze and a few other materials like ivory, ebony, silver and gold have been used for making the Flute. However, the Flute made of bamboo has been considered the best”]².

Flute Maker : **KRISHNARAJ K.M**

He was born in a small village called Bayar. Ramachandra Bhat and Lakshmi-amma were his parents. He was born into a Brahmin family. He studied up to B.Sc. and later on obtained a job in the field of electronic service. He was 35, he thought of entering into the profession of making flute. So, he learnt to make flute. Now, for the past 20 years, he is into this profession and is perfectly developing flute.

He does it manually and does not take the help of machines. Mainly he makes 2 types of flutes, Carnatic classical flute and Hindustani classical flute. He mostly gets the orders from the states like Kerala, Chennai, Mumbai, Maharashtra and Bangalore. The raw materials required for making Carnatic flutes especially the bamboos are collected from Nilambur in Palakkad. These bamboos are collected only on certain period of time, like in the months of October, November and December specially between 4 to 5 days on the velutha vaavu and karutha vaavu. The bamboos required for Hindustani classical flute is transported from Assam. According to

him, to make one flute, there should be at least 50 bamboos in stock. He takes 1 to 2 days to make a flute perfectly and he charges¹ 1000 to¹ 6000 per flute. The cost of the flute differs according to its size. He earns a good living from this profession and hence moves on without much difficulties and obstacles in life.

3. MRIDANGAM :

The mridangam is a classical percussion instrument integral to South Indian Carnatic music. It is an essential accompaniment in both instrumental and vocal performances in South India. Mridangam is a percussion instrument, it is considered to be the most melodious and auspicious percussion instrument among all the Avanaddha Vadyas (Membranophones). [“The term ‘Mridangam’ is derived from the Sanskrit word Mrit+Angam, literally means ‘clay body’; most probably the shell was originally of clay. ‘Mri’ refers to mother earth and ‘Angam’ means body”]³.

Mridangam Maker : **SHIJU SEBASTAIN**

Shiju Sebastian great instrument maker from Ernakulam district. He was born in a village called Mamangalam to Sebastian and Victoria. He completed his primary education in the Mamangalam School. Then later on he studied up to ITI Mechanical field. Then he could not continue his education, after some time, he came in the field of Musical instruments making.

Making of Mridangam- make the mridangam kutti, Shiju mostly uses jack wood, but occasionally Golden shower tree, and mahogany are also used and he was collecting the leather from Kottayam, Tamilnadu and Varanasi. In the early days shiju was traditionally made everything by

hand in hand but today it is not the same as it was before. That is why most of the work is done using machines. A mridangam can weight anywhere between 5 to 15 kilos, shiju takes 1 to 2 weeks to make a Mridangam perfectly and he charges ' 9,000-'20,000 to make complete a Mridangam (dependent on the weight of the wood). A single instrument takes up to week's work, from shaping it to tuning it. The leather used is also chosen carefully; it is chosen based, again, on client specifications. "It depends on its thickness, there is no textbook or guide to picking the 'ideal' piece. The right drum-head is coated with a permanent layer of black paste, known as 'soru.' This circular coating is a mixture made from manganese dust, boiled rice, and tamarind juice, or alternatively, a blend of fine iron filings and boiled rice. A stone called kittan is ground into powder and mixed with rice in the right proportion to create the paste.

Conclusion :

India has a rich variety of musical instruments. A musical instrument is a device created or adapted to produce musical sounds. Instruments are typically classified by their method of sound production, such as string, wind, percussion, and metallic instruments. The Vadya Thrayas -Veena, Venu (flute) and Mridangam show the deep tradition and art of Indian classical

music. These instruments represent India's musical heritage and highlight the dedication and skill of the artisans who make them. Each craftsman adds a unique touch to their instruments, keeping these traditional instruments alive and producing music that captures India's rich cultural and spiritual essence. Making these instruments is hard work. It requires physical effort and a deep understanding of materials and sound. Despite modern challenges and financial difficulties, these artisans remain committed to preserving this heritage. By recognizing the skilled craftsmen, we can better appreciate the connection between the music we enjoy and the hands that create the instruments. This recognition supports these traditional crafts and ensures that future generations can continue to experience the authentic sounds of Indian classical music.

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नागार्जुन के उपन्यासों में विधवा स्त्रियों की दयनीय दशा

राम कुमार

शोध छात्र

महर्षि सूचना प्रौद्योगिकी वि. वि., लखनऊ, उत्तर प्रदेश

डॉ. मनोज कुमार सिंह

शोध निर्देशक

महर्षि सूचना प्रौद्योगिकी वि. वि., लखनऊ, उत्तर प्रदेश

शोध सार :

हिन्दी उपन्यास के प्रगतिशील उपन्यासों में नागार्जुन का विशिष्ट स्थान है। उन्होंने जनता के संघर्ष तथा निम्न मध्यमवर्गीय समाज की वेदनाओं और उनकी सामाजिक समस्याओं को अपने उपन्यासों के द्वारा प्रगतिशील भाषा में अभिव्यक्ति की है। उनकी दलितों के प्रति सहानुभूति, स्त्रियों के प्रति सम्मान व समानता, सरल अभिव्यक्ति ही उन्हें अन्य उपन्यासकारों से अलग पहचान है। नागार्जुन जिस समाज में जन्में हैं उसी समाज में रहकर अत्यन्त दुःख-दर्द को सहा। उनके उपन्यासों में शोषित समाज की झांकी देखने को मिलती है। बाबा नागार्जुन ने अपने उपन्यासों में विधवा-विवाह, अनमेल-विवाह, सामंतसाही लोगों का अत्याचार, निम्नवर्गीय शोषित किसान, स्त्रियों की दीन-हीन दशा आदि को प्रमुख विषय के रूप में रखा है। नागार्जुन का जन्म निम्नवर्गीय परिवार में हुआ था इसलिए समाज की पीड़ा को बहुत ही आसानी से समझते हैं। इन सब में स्त्रियों की हीन दशा को बहुत ही नजदीक से देखा था इसलिए नागार्जुन ने अपने उपन्यासों में स्त्रियों की पीड़ा को बखूबी से चित्रित किया है।

नागार्जुन ने विधवा स्त्रियों की दयनीय स्थिति के सन्दर्भ में उनकी सामाजिक स्थिति का यथार्थता से चित्रण किया है। नागार्जुन की सहानुभूति स्त्रियों के प्रति अधिक रही है। स्त्रियों को समाज में कैसे अग्रगण्य स्थान मिले उनका निरन्तर प्रयास रहा है। नागार्जुन ने अपने उपन्यासों के माध्यम से स्त्री जीवन, स्त्री शिक्षा, जात-पात, छुआ-छूत, अंधविश्वास, अत्याचार आदि का वर्णन किया है।

बीज शब्द :

प्रगतिशील, अनमेल, सहानुभूति, स्वाभिमानी, वैधव्य, उत्पीड़न।

प्रस्तावना :

बाबा नागार्जुन ने विधवा स्त्रियों की दयनीय दशा का अंकन करते हुए कहते हैं कि प्रारम्भ से ही पुरुष वर्ग ने अपने अधिकारों को ध्यान में रखकर स्त्री-पुरुष के सम्बन्धों को रखकर कुछ अलग से सामाजिक विचारधारा बनायी है। सम्पूर्ण सामाजिक नियम उसने अपने हित के लिए बनाए हैं। पुरुष ने

चरित्र, शील, नीति सम्बन्धी नियम स्त्री पर ही डाल दिया है। यह सारे नियम एक स्त्री के लिए नकारात्मक हैं। विभिन्न सामाजिक बन्धनों ने स्त्री को बांध कर रख दिया है। आदिकाल से लेकर आज तक पुरुष वर्ग स्त्रियों का शोषण करता चला आ रहा है। नागार्जुन ने अपने उपन्यासों में विधवा स्त्रियों की

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स्थिति को दर्शाते हुए कहा कि परिवार नारी को सुरक्षा देता है लेकिन साथ ही उसके व्यक्तित्व को समाप्त भी कर देता है।

सीमोन द बोउवार भी कहती है, 'एक अनोखी बात तो यह है कि विवाहित स्त्री को समाज में स्थान तो मिला किंतु स्वतंत्र अधिक से वंचित रही।'

बाबा नागार्जुन ने अपने उपन्यास 'रतिनाथ की चाची' विधवा गौरी का चित्र अंकित किया है। गौरी ही इस उपन्यास की नायिका है। जो अत्यन्त रूपवती है, गौरी का विवाह रोगी बैद्यनाथ झा के साथ हुआ है। गौरी के एक पुत्र उमानाथ और एक पुत्री प्रतिभामा को जन्म दिया जो कुछ ही समय पश्चात् गौरी विधवा हो गयी। विधवा गौरी का जीवन नारकीय हो गया। समाज में उसे हीन दृष्टि से देखा जाने लगा। गौरी का एक देवर जयनाथ था। जयनाथ गौरी से जबरदस्ती सम्बन्ध बनाता है और गौरी गर्भ से हो जाती है। समाज कहता है- 'उमानाथ की मां व्यभिचारिणी है, पतिता है, भ्रष्टा है, कुलटा छिनाल है, उससे हमें किसी प्रकार का सम्बन्ध नहीं रखना चाहिए। बोलचाल बंद। बात-विचार बंद। प्रत्येक व्यवहार बंद। हाँ, जयनाथ और रतिनाथ दोनों बाप-पूत यदि प्रायश्चित्त कर ले तो इस समाज में उनके लिए स्थान हो सकता है, परन्तु उमानाथ की माँ को समाज किसी भी हाल में क्षमा नहीं कर सकता।'² गौरी का विवाह अनमेल हो जाने के कारण वह अल्प आयु में विधवा हो जाती है। विधवा होने के पश्चात् उसके दुःखों का अंत नहीं होता है। क्योंकि विधवा गौरी को अपनी पुत्री प्रतिभामा को ऋण से ग्रस्त होने के कारण उसे बेचना पड़ता है। विधवा गौरी बड़े-अमीरों के साथ बेटे उमानाथ को बड़ा किया। लेकिन देवर द्वारा बलात्कार से गौरी को गर्भपात से हो जाना पड़ता है। उस समय उसकी माँ ने गौरी का साथ दिया। जिससे गौरी को एक नया जीवन मिल सका। गौरी का भाई चाहता था कि गौरी हमेशा मायके में रहे पर स्वाभिमानी गौरी अपने पतिगृह में रहना पसन्द करती है।

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ISSN : 2349-137X

गौरी भारतीय विधवा नारी का प्रतिनिधित्व करने वाली स्त्री है। गौरी की तरह भारतीय समाज में अनेकों स्त्रियाँ विधवा हुईं और अपना वैधव्य जीवन जी रही हैं। गौरी के पुत्र ने उसे नकार दिया यहाँ तक जब वह बीमार और हैजे से पीड़ित थी फिर भी उमानाथ तार पाकर भी नहीं आया। विधवा गौरी की जीवन लीला समाप्त हो गयी। गौरी अंतिम समय में भी पुत्र का मुख नहीं देख सकी। विधवा गौरी का अंतिम संस्कार रतिनाथ ने किया। इस प्रकार समाज में विधवा स्त्रियों की स्थिति अत्यन्त दयनीय बनी हुई है।

एक प्रगतिशील लेखक होने के नाते वे विधु जयनाथ एवं गौरी का विवाह भी कराना चाहते थे - "मेरा वश चलता तो उस अंधेड़ उम्र में भी आप दोनों की नई शादी वैदिक विधि से करवा देता। पर मैं तो उन दिनों दस-ग्यारह साल का बालक था-मातृहीन, रोगी और डरपोक।"³

इस नारी पात्र में 'रतिनाथ की चाची की' गौरी ही एकमात्र ऐसी स्त्री है जो परम्परागत सामाजिक नियम और मर्यादाओं को ढोते-ढोते आँसू बहाकर, गल-गलकर अपनी जिन्दगी को सिरे तक पहुँचा देती है निरपराध होकर भी सहन करने की शक्ति है, प्रतिकार करने की शक्ति नहीं है। गौरी के चरित्र के बारे में एक लेखक की राय है,

"भारतीय विधवा नारी के प्रति जो करुणा, संवेदना तथा सहानुभूति चाची समेट चुकी है, वह हिन्दी उपन्यास में कोई विधवा नहीं पा सकती।"⁴

'नयी पौध' उपन्यास में विधवा विवाह की समस्या पर आधारित स्त्री उत्पीड़न के कुचक्र, आडम्बर युक्त रूढ़ियों आदि के विरुद्ध ग्रामीण के तरुणियों की कथा है। इस उपन्यास में यह दिखाया गया है कि पुरानी पीढ़ी की स्त्रियों पर शोषण व अत्याचार का नई पीढ़ी पर क्या प्रभाव पड़ता है। इसका मार्मिक चित्रण किया गया है। नवगछिया गाँव में पण्डित खोखाई झा अपनी छः बेटियों के साथ रह रहे हैं। खोखाई झा की आर्थिक स्थिति अत्यन्त शोचनीय है।

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इस कारण खोखाई झा ने अपनी छः बेटियों में से चार बेटियों का विवाह चन्द रूपयों की खातिर अनमेल विवाह कर देता है। जिसका परिणाम यह होता है कि कुछ ही वर्षों पश्चात् चारों बेटियाँ विधवा हो जाती हैं। किसी भी स्त्री का विधवा होना एक तरह का सामाजिक अभिशाप है। इस तरह देखा जाए तो खोखाई झा अपनी पोती बिसेसरी का विवाह साठ वर्षीय ब्राह्मण जमींदार चतुरानन चौधरी से नौ रूपये लेकर करा देना चाहते हैं।

समाज में पितृसत्तात्मक परिवार होने के नाते बिसेसरी की माँ रामेसरी चाह कर भी विरोध नहीं कर पाती है और छटपाटकर रह जाती है। क्योंकि उसे पता है कि भावी जीवन में विधवा स्त्री की दशा समाज में क्या होती है। 'बिसेसरी बेचारी एक गरीब घर की पितृहीन लड़की थी जिसे निटुर गोटियों ने अपनी विरासत से महरूम करके दूर-बहुत दूर खदेड़ दिया था, बदनसीब नाना-नानी की दरिद्रता के दहकते हुए अग्निकुंड में धकेल दिया था।'⁵ 'पितृसात्मक परिवार में रामेसरी की आवाज को दबा दिया जाता है। इस प्रकार स्त्री का विधवा जीवन एक अत्याधिक जटिल समस्या है। इस उपन्यास में खोखाई झा घटकराज मुखिया के माध्यम से पुरानी रीति रिवाजों अंधविश्वास तथा स्त्रियों की दयनीय दशा को अंकित किया गया है। इस प्रकार बाबा नागार्जुन ने इस उपन्यास के माध्यम से समाज पर अमित छाप छोड़ी है अन्ततः देखा गया है कि पुरानी पीढ़ी और नयी पीढ़ी में क्या परिवर्तन हुए हैं। नवीन पीढ़ी की विधवा स्त्रियों को समाज में समानता के अवसर मिलते हैं। उसकी समाज में पुरुषों के साथ कंधा से कंधा मिलाकर अपना सम्पूर्ण जीवन जीती हैं।

भारतीय समाज में विधवा स्त्री की स्थिति दूसरे दर्जे की रही है, विधवा स्त्री का जीवन तो भारतीय समाज में अभिशाप माना जाता है। 'दुःखमोचन' उपन्यास में विधवा स्त्री की समस्या को दर्शाया गया है। दुःखमोचन उपन्यास की नायिका माया का विवाह

एक दरिद्र परिवार में होता है। परन्तु कुछ ही समय पश्चात् उसका पति बाढ़ में उफनती हुई नदी में डूब कर मृत्यु हो जाती है और वह विधवा हो गयी। ऐसी दशा में उसका जीवन नारकीय हो गया। उसे समाज द्वारा विभिन्न प्रकार की यातनाएँ दी जाती हैं। माया अपने ससुराल नहीं जाती है और अपनी भाभी की आग्रह पर अपने मायके में रहती है। लेकिन कब तक एक युवती विधवा अपना जीवन मायके में व्यतीत कर सकती है। कुछ ही महीनों बाद माया का सम्पर्क कपिल से हो जाता है। दोनों एक-दूसरे से प्रेम करने लगते हैं। वे दोनों विवाह करने की सोचते हैं परन्तु माया विधवा है। ऐसा गांव के कुछ सोचते हैं और विवाह के लिए घोर विरोध करते हैं। परन्तु गांव के कुछ लोग सोचते हैं अच्छा ही हो रहा है। दोनों एक-दूसरे के बंधन में बंध जाएंगे तो माया की इज्जत व सम्मान भी बच जाएगी और समाज में विधवा स्त्री का कोई भी स्थान नहीं रहता है। लोग उस विधवा स्त्री को प्रत्येक समय हीन नजरों से देखते रहते हैं।

'कुम्भीपाक' उपन्यास की प्रमुख नायिका पात्र चम्पा और भुवन है। भारतीय समाज में विधवा का जीवन क्या होता है इसका यथार्थ चित्रण बाबा नागार्जुन ने अपने इस उपन्यास में किया है। इस उपन्यास की नायिका भुवन का विवाह मात्र 15 वर्ष की अवस्था में एक पायलट के साथ होता है। उसी वर्ष हवाई दुर्घटना में उसकी मृत्यु हो जाती है और वह घुटन भरी जिंदगी विधवा के रूप में जीने लगती है। उसे विधवा भुवन के पेट में चार माह का बच्चा था। उसके इलाज के लिए एक रिश्तेदार आसानसोल ले गया जहां उसे छोड़कर चला जाता है।

इसमें इन्द्रिया, भुवन, चम्पा की कहानी यथार्थवाद शैली में प्रयुक्त की गई है। माने हुए नरकों में से एक कुम्भीपाक भी है। जहाँ मृत्यु के पश्चात् जाता है। परन्तु विधवा स्त्री को जीवित भ्रष्ट लोगों ने किस प्रकार कुम्भीपाक में डाल रखा है उसे इस उपन्यास में दिखाया गया है।

इस उपन्यास में समाजिक यथार्थ का यथातथ्य चित्रण करते हुए नागार्जुन स्त्री की सामाजिक विधवा स्थिति पर चिंतन के लिए हमें बाध्य करते हैं। स्त्री की दयनीय दशा के पीछे पुरुषवादी मानसिकता जिम्मेदार है। नागार्जुन ने प्रगतिशील स्त्री चरित्रों की योजना के द्वारा इस तथ्य की पुष्टि की है, “कॉलेजों से पढ़-लिखकर लड़कियाँ निकलती हैं, पुराने समाज के जंगल में खो जाती हैं। शिक्षा, चिकित्सा आदि कई विभाग हैं जिसमें स्त्रियाँ अपनी योग्यता के प्रमाण पेश कर चुकी हैं। शासन और निर्माण के कुछ ही क्षेत्र होंगे, जिनमें स्त्रियाँ काम नहीं कर सकती। दरअसल हम ही उन्हें रोके हुए हैं।”⁶

वहीं पर औरतों की दलाली करने वाली चम्पा के सम्पर्क में आकर वेश्यावृत्ति करने लगती है। इस समाज में स्त्रियों पर हो रहे अत्याचार व शोषण को हम सभी को समझना होगा। खासकर हमें विधवा स्त्रियों के जीवन के विषय में चिंतन व मनन करने की जरूरत है। हम उन्हें समाज में किस प्रकार से सम्मान व स्वाभिमान दिला सकते हैं। यह सोचने व समझने की जरूरत है। तभी हम समानता की बात भारतीय समाज में कर सकते हैं। कुम्भीपाक उपन्यास के राय साहब चम्पा से कहते हैं ‘चम्पा पुरुषों की बपौती नहीं स्त्रियों का भी साझा है उनमें।’⁷

भारतीय समाज में स्त्री का विधवा जीवन अत्यंत कष्टप्रद होता है क्योंकि विधवा स्त्री को समाज में हेय दृष्टि से देखा जाता है। यह समाज एक विधवा स्त्री को कुल्टा या डायन नाम से भी सम्बोधित करते हैं। कहने का तात्पर्य है कि समाज में विधवा स्त्री का कोई स्थान नहीं रहता है। उसका सम्पूर्ण जीवन घुटन से भरा होता है। हीरक जयंती उपन्यास में नागार्जुन ने यथार्थता का चित्रण करते हुए कहते हैं कि नेता नरपत बाबू की पुत्री मृदुला है जो एक विधवा स्त्री के रूप में जीवन जी रही है। लेकिन ऐसी स्थिति को

देखकर उसका पिता उसके जीवन के विषय को लेकर चिंतित नहीं है। मृदुला ऐसी घुटन भरी जिंदगी नहीं जीना चाहती है और अंततः मृदुला अपने प्रेमी के साथ मां के गहने और पांच हजार रुपये लेकर भाग जाती है और अपना सुखमय जीवन व्यतीत करने लगती है। इस प्रकार मृदुला गरिमामयी जीवन जीने लगती है।

नागार्जुन ने अपने उपन्यास ‘हीरक जयंती’ के माध्यम से बताने का प्रयास किया है कि विधवा स्त्री सम्पूर्ण रूप से सामाजिक जीवन के बंधनों में बंधी हुई है स्त्रियाँ आज भी विभिन्न रीति-रिवाज एवं परम्परा से बंधी हुई हैं। वे ना तो अच्छे कपड़े पहन सकती हैं और ना ही अच्छा खाना खा सकती हैं और ना ही किसी मांगलिक कार्यक्रम में प्रतिभाग कर सकती हैं। मृदुला हीरक जयंती के कार्यक्रम में भाग नहीं ले सकती थी। इसलिए उसने अपने प्रेमी के साथ भाग जाने का निश्चय किया।

‘उग्रतारा’ उपन्यास में विधवा समस्या की दैनिक स्थिति का चित्रण किया गया है। नागार्जुन ने स्त्री समस्या को एक जटिल समस्या माना है। भारतीय समाज विधवा को हीन दृष्टि से देखता है। उग्रतारा उपन्यास में विधवा उगनी के मार्मिक हृदय का चित्रण किया गया है। उगनी का जीवन अत्यंत मार्मिक था उसे गांव के लोगों द्वारा अपमानित व अमर्यादित ढंग से व्यवहार किया जाता था। उगनी बचपन में ही विधवा हो गई थी। सुंदरपुर माढ़िया गांव का एक युवक कामेश्वर विधुर था। कामेश्वर उगनी से प्रेम करने लगा था। कामेश्वर और उगनी दोनों भाग कर प्रेम विवाह करना चाहते थे। परंतु यह समाज उन्हें स्वीकृत नहीं देता है।

कुछ समय पश्चात् वे दोनों पुलिस द्वारा पकड़े जाते हैं। जेल में ही भभीखन सिंह उगनी से जबरदस्ती शादी कर लेता है। परन्तु कुछ समय पश्चात् उगनी कहती है कि यह मेरी शादी नहीं मेरे साथ बलात्कार

हुआ है। बलात् थोपे गये इस सम्बन्ध को उगनी कभी स्वीकार नहीं कर पाती और इसे अस्थायी समझौता ही मानती है- 'यह भी बलात्कार ही था। भभीखन सिंह ने वैदिक रीति से शादी की भभीखन को कानूनी तौर पर इस बलात्कार का हक हासिल हुआ।'⁸ उगनी का पूर्व प्रेमी कामेश्वर जैसे ही जेल से छूटकर आता है वह उगनी को ढूंढ लेता है और उगनी कामेश्वर के साथ भाग जाती है। नागार्जुन ने अपने उपन्यास उग्रतारा के माध्यम से यह समझाने का प्रयास किया है कि स्त्री का जीवन अत्यंत जटिल और संघर्षमय होता है। इस भारतीय समाज में जितना अधिकार सम्मान, स्वाभिमान पुरुष को मिलता है उतना किसी भी स्त्री को प्राप्त नहीं होता है और वह स्त्री जो बाल्यकाल में ही विधवा हो गयी हो। उसका विधवा जीवन तो और ही संघर्षशील हो जाता है। इस प्रकार नागार्जुन ने अपने उपन्यास उग्रतारा की नायिका उगनी के माध्यम से इस भारतीय समाज पर एक छाप छोड़ी है।

'पारो' बाबा नागार्जुन का पहला मैथिली उपन्यास है जो हिन्दी में अनुदित होकर आया है। इस उपन्यास में मिथिला को आधार बनाकर स्त्री की दयनीय दशा को चित्रित किया गया है। निर्धनता के कारण पारो का विवाह मात्र 15 वर्षों में ही हो जाता है। पारो की माँ विधवा जीवन जीते हुए अपनी बेटी पारो की दयनीय दशा को देखकर चिंतित रहती है क्योंकि पारो का विवाह अधिक उम्र के व्यक्ति से कर दिया जाता है। वह चौधरी के लड़के को जन्म देती है। पर सुखी व संतुष्ट नहीं है। क्योंकि पारो अपने ममेरे भाई बिरजू से बचपन से ही प्रेम करती है। पारो कहती है 'भाई बहन में ही यदि शादी होती, तो कितना अच्छा होता? जहाँ-तहाँ के एक अनजान को लोग उठा लयते हैं, उसमें कहाँ की अकलमंदी है।'⁹ इस प्रकार नागार्जुन ने अपने इस उपन्यास में स्त्रियों की सामाजिक स्थिति का मार्मिक चित्र अंकित किया है।

नागार्जुन के उपन्यास हमारे सामाजिक जीवन के दस्तावेज हैं। विजय बहादुर सिंह ने लिखा है "इन उपन्यासों में सबसे महत्वपूर्ण बात ग्रामीण चरित्रों के उस शक्ति की पहचान है जो 'होरी' से कहीं अधिक धनिया में थी। गौरी, चम्पा, भुवन, मधुरी, उग्रतारा, में कठोर संकल्प और आत्मनिष्ठा मिलती है।"¹⁰

निष्कर्ष :

इस भारतीय समाज का सर्वांगीण विकास तभी सम्भव है स्त्री और पुरुष में समानता होगी और स्त्री को समान भागीदारी मिलेगी क्योंकि स्त्री परिवार का गहना होती है। इस प्रकार सम्पूर्ण समाज में आर्थिक और सामाजिक रूप से विधवा स्त्री की स्थिति अत्यंत दयनीय है। यदि आज विधवा स्त्री की स्थिति देखे तो काफी हद तक सुधार हुआ है। फिर भी इस समाज में विधवा की स्थिति अत्यंत शोचनीय है। क्योंकि किसी भी शुभ कार्यो व उत्सव में आने से मना किया जाता है। आज विधवा जीवन पूर्ण रूप से सुरक्षित नहीं है। बहुत अधिक विधवा स्त्रियाँ अपना जीवन विधवा आश्रम में व्यतीत कर रही है। भारतीय समाज में स्त्री के विधवा होते ही उसे तिरस्कृत, त्याज्य, अछूत माना जाता है। उन्हें न पारिवारिक कार्यो में भाग लेने दिया जाता है न ही सामाजिक कार्यो में। उसे परिवार द्वारा हीन दृष्टि से देखा जाता है। उसे बचा हुआ सूखा खाना खाकर घर के किसी कोने में अपना जीवन जीना पड़ता है। नागार्जुन ने अपने उपन्यास रतिनाथ की चाची, दुःखमोचन, वरुण के बेटे, कुम्भीपाक, इमरतिया, पारो आदि उपन्यासों में स्त्री के विधवा जीवन को चित्रित किया है। नारी पात्रों में विधवा गौरी, माया, विसेसरी, चम्पा, भुवन उगनी, मृदुला के माध्यम से स्त्री को विधवा जीवन जीने में क्या-क्या समस्याएं होती हैं। नागार्जुन का मानना है कि बगैर पुरुष की स्त्री अपना जीवन नहीं जी सकती है। ऐसे विचारों को व्यवहार में लाने की हिम्मत दिखाने वाली इन स्त्रियों के साथ नागार्जुन में असीम करुणा दिखाई देती है।

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Psychomotor domain of Bloom Taxonomy and its practical implications in music education

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Abstract :

As the education system has been changing from teaching-learning of traditional subjects like science, mathematics, literature etc to creative subjects like painting, music, culinary bloom's taxonomy is seeking much attention from educationalist. Music education is a discipline which plays an important role in holistic development of children, having good mental health and controlling the aggressive emotions. Very often researchers consider music education is related to cognitive and affective domain of bloom's taxonomy as music education includes only memorizing the songs and developing some sort of feeling to present the correct emotion of song. But when I analyzed the five categories of psychomotor domains of bloom's taxonomy, I tried to study its practical implications in music education.

The Dave's categories of psychomotor domains in form of hierarchy of higher order of physical skill are: Imitation, Manipulation, Precision, Articulation, and Naturalization. The psychomotor domain of bloom's taxonomy inculcates all those behavioral patterns that require the collective use of cognition and muscular actions e.g. playing a musical instrument by changing finger movements. In the practical life these categories have implications in music education as copying the original music, making remix and mash-up from original music, using same music with different lyrics etc. Thus, here an attempt has been made to examine the practical implication of psychomotor domain of bloom's taxonomy in music education.

Keywords :

Imitation, manipulation, precision, articulation, naturalization

Introduction :

In India, music has always been an important aspect of social and religious life. Indian music education includes variety of forms and styles. Music education is not only based on pen and paper method

of learning, it requires deeper knowledge of raga, rhythms and ability of having balanced larynx movement, control over pitch and frequency of sound etc. The national Policy of education 2020 has emphasised on the need to use innovation

अनहद-लोक

ISSN : 2349-137X

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वर्ष-10, अंक-20, 2024 (जुलाई-दिसम्बर)

UGC CARE - Listed Journal

and experimental approaches to teaching. It suggests including gamification of activities and cultural aspect such as storytelling and music. In today's educational world bloom's taxonomy is getting greater attention especially in skill based creative teaching-learning process. Bloom's taxonomy shows its importance and relevance in the field of music education.

Benjamin Bloom in 1950's with the group of some other educational psychologist had developed a three domain system of learning behaviour to uplift the designing structure and evaluation of learning outcome. These groups of psychologist had categorised this taxonomy in the form of hierarchy which are;

- **Cognitive Domain** : it includes skill related to gaining knowledge, understanding the concept and analysing it. (THINKING)
- **Affective Domain** : it includes the emotional area of human behaviour, growth in feeling and attitude towards any situation. (FEELING)
- **Psychomotor Domain** : it includes physical skill like motor skills, physical movement and coordination of body parts. (DOING)

Measurement of learning in psychomotor domain of bloom taxonomy :

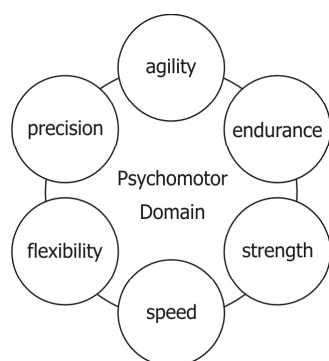


Figure-1

Psychomotor domain of Bloom's taxonomy has been revised over the years by Dave (1970), Harrow (1972) and Simpson (1972) but mostly Dave's categorisation is used in present studies related to interpretation and referencing of psychomotor domain.

The Dave's psychomotor domain has five categories :

1. Imitation
2. Manipulation
3. Precision
4. Articulation
5. Naturalization

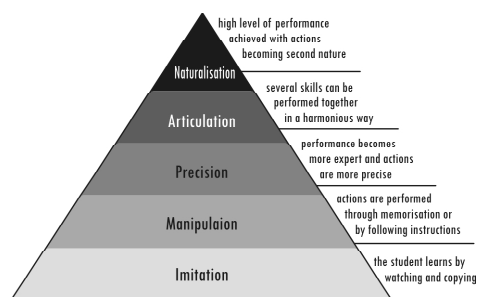


Figure-2

Categories of psychomotor domain of bloom's taxonomy and its implications :

These categories are arranged in increasing order of their difficulty level which means the topmost category will be the simplest one and the last category will be the most difficult one.

1. Imitation :

It can be understood as ability to observe one's action, behaviour pattern and coping as well as replicating it at its fullest potential just as a carbon copy of other.

It do not allow a person to think differently and perform according to their

will as they just have to present themselves as duplicate of original one with same presentation, appearance and characteristics.

The teaching of classical music is completely based on behaviouristic approach of teaching and learning where the raga and its structure are exactly imitated by students as these teachings are demonstrated by teachers in oral form and need to be presently exactly in same manner.

For example : raga and tone of our national anthem will be same and must be presented in same form in every part of the country.

2. Manipulation :

It is an ability of a person to understand the instructions and making changes in the actions by keeping in mind all the instructions and presenting a creative work which has the glimpse of original but not the exact copy of it. This can neither be considered as new work nor as replication of original.

Music is an essential part of nursery education where students learn their maximum concept in rhythmic form and using hand and leg movements. The indulgence of music in nursery education creates stress free and home comforting teaching-learning environment for toddlers. As we talk about manipulation category of psychomotor domain in music education, it can be seen as using references of original music and making some changes to create something new and unique one.

For example : poem “Twinkle twinkle little star” can be sang in different style and tone but its lyrics will always remain same or lyrics are also change to some

extent like that happens when used in bollywood songs.

3. Precision :

It includes the deeper study of original concept, refining it completely and becoming more exact and making assurance of committing no error condition or just right condition. The chances of error are less in this stage.

Music education is completely creative and skill based discipline. Music education involves intense knowledge of tone, pitches and presenting these all on exact time when it had to be presented all together without committing any error.

For example : during live concert performer had to consider all the factors of music like matching the time of lyrics and beats of instruments, increasing and decreasing the sound pitch accordingly and creating the situation of almost no mistake condition in front of their audiences with full precision.

4. Articulation :

It includes series of systematic actions for achieving consistency in performance.

Music education completely depends on memorising lyrics, presenting it on its exact time with correct beats of the musical instrument and showing their talent and skill with changing the tone of voice, body movement and delivering real emotion by facial expressions and frequency of sound. In articulation category of psychomotor domain of bloom’s taxonomy music education can be seen as following series of lyric in coordination with musical instruments and understanding the timing of pause taken while presenting a song on its correct timing to achieve the desired outcome during the performance.

For example : In Indian classical music up and down of volume, stretching time of ragas and then continuing the same song with different musical style follows a fixed sequential pattern of musical delivery.

5. Naturalisation :

It can be understood as very much organic and creative performance which do not include much thinking and intense practice before presenting it.

Music education requires ability to think out of the box to create new song, musical styles, synthesis something from their learning and practical experience. The students of music educations are generally found to have divergent thinking. The uniqueness of human actions can be seen very clearly in music education as every individual have different voice and produces approximately different sound with musical instruments due to difference in the timing and ability of body movement. Therefore, music education highlights the quality of individual differences and cherishes it.

For example : Same lyrics can be presented in different musical styles and can be sung to show different emotions and feelings, can explain different stories.

Conclusion :

Music education is that disciple of teaching-learning that includes creativity, talent, inborn ability of voice, deeper understanding of raga and musical instruments and dedicated practice. The muscular action of hand and facial expression supports in delivery the emotion of music from one person to another. Music is considered as

best way to diverge negative energy to positive energy, which is mostly used to control anger issues. Music is a best way to express one's emotion. As **Yashaswi, M. K. (2022)** studies shows that trained musicians have significantly better quality of life, psychological wellbeing and resilience in comparison to untrained musicians.

The bloom's psychomotor domain is completely related with the muscular actions, physical skill and body movements. For developing these factors serious practice, coordinated balancing between brain and muscles, timing of delivery and physical strengthen will be required.

The psychomotor domain of bloom's taxonomy is able to explain the practical implications of music education very clearly in its five categories. Every category of domain can be seen as equally important in music education like imitation, manipulation, precision, articulation and naturalisation. Music education includes all these five domains in their practical implications but eventually not much aware about it.

The use of psychomotor domain of bloom's taxonomy in music education is very important as it is for other subjects because addition of physical skill, coordination between brain and muscular movement leads to the development of cognitive ability and good physical strength. It will increase the interest and attention students in music education. It also contributes towards towards systematic and practical study of music education as essential discipline for holistic development of the students.

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Caricatures Highlight Societal Truths : An Analysis of Reflecting Reality through Exaggeration

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Abstract :

This study explores the role of caricatures in highlighting societal truths through the lens of exaggeration. Caricatures, as a form of visual art, use distortion and exaggeration to emphasize and critique social, political and cultural realities. By simplifying and amplifying certain features and traits, caricatures create a powerful medium for reflection and commentary. This analysis examines how caricatures function as a mirror to society, revealing underlying truths about individual behaviours, societal norms, and collective issues. Through a review of historical and contemporary examples, the study demonstrates how caricatures not only entertain but also provoke thought, inspire dialogue, and influence public perception. By bridging the gap between art and societal critique, this research highlights the significance of caricatures in understanding and addressing the complexities of the world we live in.

Keywords :

Caricatures, Societal truths, Exaggeration, Social critique, Public perception, Art and society.

Introduction :

Caricatures, as an artistic medium, have long been recognized for their ability to capture and exaggerate the essence of their subjects. Beyond mere entertainment, these “deformed” images often serve as powerful tools for social commentary, highlighting and magnifying the realities of the world around us. The strategic use of exaggeration in caricatures allows artists to distill complex societal issues

into readily accessible visual representations, inviting viewers to confront and engage with the underlying truths they expose.

The caricature, as a form of artistic expression, has its roots in the concept of emphasizing and distorting the distinctive features of an individual or subject (Ahmed & Ali, 2022). This technique, which has been employed for centuries, has evolved to encompass a wide range of applications, from satirical political

commentary to personal gifts (Chu et al., 2021). The exaggerated nature of caricatures not only makes them visually striking but also imbues them with a powerful ability to convey meaningful messages about the world around us (Wenbin et al., 2020).

Recent studies have explored the cognitive and perceptual mechanisms that underlie our ability to recognize and engage with caricatures (Benson & Perrett, 1991). Despite the apparent distortions, the human mind is remarkably adept at interpreting the visual cues and extracting the essence of the subject being portrayed. This innate ability to recognize individuals through caricatures suggests that the process of exaggeration actually enhances our perception and understanding of the subject, allowing us to focus on the most salient features that define their character (Benson & Perrett, 1991).

Caricatures have long been employed as a means of political and social commentary, with artists using the medium to highlight and exaggerate the flaws, eccentricities and power dynamics within society (Streicher, 1965). The universality and repetitiveness of political caricatures in Western society (Streicher, 1965) underscores their enduring relevance as a tool for social critique, as artists continue to leverage the power of exaggeration to expose and challenge the status quo.

In the context of the COVID-19 pandemic, caricatures have emerged as a potent form of expression, with artists using exaggeration to comment on the societal and political implications of the crisis (Ahmed & Ali, 2022). By highlighting and distorting specific aspects of the

pandemic response, these caricatures invite viewers to confront the complex realities and tensions that have unfolded during this unprecedented time.

The power of caricatures lies in their ability to reflect and exaggerate the realities of the world around us. Through the strategic use of distortion and exaggeration, artists are able to create visually striking representations that capture the essence of their subjects and expose the underlying truths that often lie hidden beneath the surface of everyday life. (Lynch, 1927)

The selection of objectives for the research article of highlighting the societal truth of caricature is driven by several key considerations that underscore the relevance and significance of the topic which are follows :

Analyse the Mechanisms of Exaggeration in Caricatures

Examine Historical and Contemporary Examples

Understand the Reflective Function of Caricatures

Evaluate the Role of Caricatures in Public Discourse

Bridge Art and Societal Critique

Explore the Entertainment and Educational Value

Mechanisms of Exaggeration in Caricatures :

Caricatures are artistic representations that exaggerate or distort certain features of their subjects to create a humorous or satirical effect. The mechanisms of exaggeration in caricatures can be broadly categorized into the following:

Exaggeration of Physical Features : Caricatures often amplify distinctive physical traits, such as a large nose, prominent chin, or expressive eyes. By exaggerating these features, artists highlight what they perceive as the most recognizable aspects of the subject's appearance.

Distortion of Proportions : Artists may alter the proportions of the face or body, such as making the head disproportionately large compared to the body. This distortion can emphasize certain characteristics while minimizing others.

Simplification and Stylization : Caricatures typically simplify complex facial features into more basic shapes and lines. This stylization makes the image easier to recognize and emphasizes the exaggerated elements.

Use of Symbols and Metaphors : Caricaturists often use symbolic elements to convey a deeper meaning or critique. For instance, a politician might be depicted with a Pinocchio-like nose to symbolize dishonesty.

Emphasis on Expression and Gesture : Exaggerating facial expressions and body language can enhance the emotional or comedic impact of the caricature. This technique helps convey the subject's personality or mood more vividly.

Cultural and Contextual References : Caricatures often draw on cultural or contextual knowledge, using exaggeration to highlight social, political or personal traits. These references make the caricature more relevant and impactful to the audience familiar with the context.

Understanding these mechanisms is crucial for analyzing how caricatures communicate messages, critique societal issues, or simply entertain. (Perkins, 1975)

Historical and Contemporary Examples :

Caricature, as an art form, has wielded a powerful influence across various time periods and cultures, reflecting the social, political, and cultural milieu of its era. Here's a review highlighting notable caricatures and their impact:

18th Century Europe: James Gillray :

James Gillray, a British caricaturist, gained prominence for his satirical depictions of figures like King George III and Napoleon Bonaparte. His exaggerated portrayals critiqued the political landscape of his time, demonstrating the power of caricature in shaping public opinion and challenging authority. (Rowson, 2015)

19th Century France : Honore Daumier :

Honoré Daumier, a French caricaturist, is renowned for his incisive social and political commentary. His work, published in "La Caricature" and "Le Charivari," critiqued the monarchy and societal issues, becoming symbols of resistance against oppression in 19th-century France. (Harison, 2023)

Early 20th Century United States : Thomas Nast :

Thomas Nast, a German-American caricaturist, became known for his influential cartoons in "Harper's Weekly." His work, including the popularization of the modern image of Santa Claus and the creation of the Republican elephant and Democratic donkey, played a crucial role in shaping American political opinion

during the Civil War and Reconstruction. (Kiter, 2017)

Contemporary Global Impact : Satirical Magazines :

Today, publications like ‘Charlie Hebdo’ in France and ‘The Onion’ in the United States continue using caricature to satirize contemporary issues. These platforms push boundaries of free speech and provoke debates about satire’s role in addressing sensitive topics. (Freedland, 2016)

In the Indian Context :

19th Century India : Mahadev Vishwanath Dhurandhar :

Mahadev Vishwanath Dhurandhar, primarily known as a painter, also created caricatures depicting social life during British colonial rule in India. His work subtly commented on cultural changes and interactions brought about by colonialism. (Joshi, 2020)

Early 20th Century India : Shankar Pillai :

K. Shankar Pillai, known as Shankar, was a pioneering Indian cartoonist. His caricatures in “Shankar’s Weekly” addressed socio-political issues in post-independence India, blending humor with incisive critique.

Caricature, whether in India or abroad, continues to be a potent medium for social commentary and critique. From Gillray’s satirical work to contemporary publications like “Charlie Hebdo,” caricaturists have consistently pushed boundaries and shaped public discourse, highlighting the enduring relevance of this art form. (Prasad, 2021)

अनहद-लोक
ISSN : 2349-137X

Understanding the Reflective Functions :

Caricatures act as a mirror to society by distilling and exaggerating elements of social, political, and cultural realities in a visually compelling and often humorous manner. Here’s how caricatures reveal truths about these aspects of society:

Social Realities :

Caricatures often depict everyday people, highlighting their habits, mannerisms, and stereotypes associated with different social classes, professions or communities. By exaggerating physical features or behaviours, caricaturists reveal societal norms, prejudices and the dynamics between various social groups. For example, caricatures from different time periods might depict the roles and expectations of men and women, societal attitudes towards race or ethnicity, or the struggles of marginalized communities.

Political Realities :

Political caricatures are particularly potent in exposing the actions, motivations, and character traits of political figures and institutions. Caricaturists use visual exaggeration to critique politicians’ policies, scandals, hypocrisy, and abuse of power. Through symbols, gestures, and facial expressions, caricatures can convey complex political messages that resonate with the public and influence public opinion. They often serve as a form of political satire, holding leaders accountable and challenging the status quo.

Cultural Realities :

Caricatures reflect cultural norms, values, and conflicts within a society. They can portray cultural stereotypes, traditions, and clashes between different cultural

identities. Caricaturists may also use cultural symbols and references to comment on societal changes, globalization, or cultural assimilation. By exaggerating cultural traits or customs, caricatures provoke reflection on the evolution and diversity of cultural landscapes.

Revealing Hypocrisy and Truths :

One of the key functions of caricature is to expose hypocrisy and reveal underlying truths about society. By distorting physical features or amplifying certain behaviours, caricaturists draw attention to contradictions between public personas and private actions, societal ideals and realities, or official narratives and actual practices. This ability to unmask falsehoods or challenge accepted norms makes caricature a powerful tool for social critique and reform.

Shaping Public Opinion :

Caricatures not only reflect existing social, political, and cultural realities but also play a role in shaping public opinion and fostering social change. By presenting complex issues in a digestible and entertaining format, caricatures engage a wide audience and encourage critical thinking and discussion. They can spark debates, mobilize activism, and influence public perceptions of key issues facing society.

Caricatures serve as a mirror to society by distorting reality to reveal deeper truths about social hierarchies, political dynamics, cultural values, and the human condition. They provoke thought, challenge norms, and contribute to a more nuanced understanding of the complexities of contemporary and historical societies alike. (Pijet, 2012)

Influencing Public Opinion :

Caricatures play a significant role in influencing public opinion in India. They are published in newspapers, magazines, and online platforms, reaching a wide audience across linguistic and cultural divides. Caricaturists often address pressing issues such as corruption, social injustice, environmental degradation and communal tensions, sparking debates and mobilizing public sentiment. Their ability to distill complex issues into accessible visuals makes caricatures a potent tool for advocacy and social change.

Caricatures in the Indian context act as a mirror to society by capturing and critiquing social, political and cultural realities with wit, satire and insight. They reflect the complexities and contradictions of Indian society, challenge entrenched beliefs and contribute to a more nuanced understanding of the challenges and aspirations of its people. (Larsen, 2022)

Bridge Art and Societal Critique :

Caricatures play a crucial role in public discourse by distilling complex issues or personalities into simplified, often exaggerated forms. They serve as potent visual commentary, offering a sharp critique or humorous take on political, social, or cultural figures and events. By amplifying distinctive features and behaviours, caricatures provoke thought, spark debate, and can influence public opinion. However, their impact can be controversial, as they may oversimplify nuanced issues or perpetuate stereotypes. Nonetheless, caricatures remain a powerful tool in shaping public discourse by vividly capturing and reflecting societal sentiments and tensions.

Caricatures intricately weave artistic expression with social commentary, illuminating the essence of societal complexities through exaggerated portrayals. Through amplifying distinctive features and behaviours, caricatures succinctly encapsulate cultural, political and social dynamics, offering a poignant lens for interpreting and critiquing prevailing sentiments and tensions. This intersection underscores their role as potent vehicles for engaging public discourse, sparking reflection, and challenging perceptions, thereby shaping collective understanding of contemporary issues. (Petrucci, 2021)

Entertainment and educational tools promote critical thinking and awareness :

Caricatures fulfil a dual role by providing entertainment and serving as educational tools that promote critical thinking and awareness. As sources of amusement, caricatures use humour and exaggeration to entertain audiences, drawing attention to absurdities and contradictions in human behaviour and societal norms. Simultaneously, they function as educational instruments by simplifying complex ideas and personalities into recognizable forms, making them accessible for public scrutiny and reflection. By challenging conventional viewpoints and encouraging scrutiny of power structures and social hierarchies, caricatures foster critical thinking and awareness, thus contributing to a more informed and engaged society. (Pijet, 2013)

Conclusion :

Caricatures, as an art form, serve a unique function in society by distilling complex realities into exaggerated visual

narratives. Through the deliberate amplification of physical features, traits or behaviours, caricatures provide a lens through which viewers can engage with societal truths. This exaggerated portrayal often reveals underlying issues, stereotypes, and cultural attitudes that might otherwise go unnoticed or unspoken.

By simplifying and highlighting specific aspects of their subjects, caricatures can act as a mirror reflecting societal values, norms, and critiques. This art form plays a crucial role in social commentary, offering both humour and insight. While caricatures can entertain, they also provoke thought, challenging viewers to reflect on the deeper implications of the exaggerated elements.

In analysing the role of caricatures in society, it becomes evident that these artistic expressions are not merely for amusement. They are a powerful medium for highlighting the absurdities, injustices, and contradictions within a culture. Caricatures can transcend language barriers and deliver potent messages that resonate with a broad audience, making them a vital tool for social critique and discourse.

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