

Akshar

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Vidyasagar College For Women

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Editors :

Dr. Somshankar Ray
Dr. Molly Ghosh
Dr. Sukanta Patra
Dr. Ajanta Saha Mandal
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Editorial



With great joy we announce that the Volume VIII of AKSHAR, the multidisciplinary Academic Journal of Vidyasagar College for Women has seen light. An online version is also available. The objective of an institution of higher learning cannot merely be producing degree earning students. Rather it must encourage the cultivation of knowledge amongst the teachers and the students alike. The periodic publication of AKSHAR is a significant step in that direction. As earlier, this issue too includes articles from some of our learned faculty on various topics of arts, literature, humanities and science. A few talented academicians from outside the college too have contributed to this volume. Our cordial thanks are conveyed to them. We also thank and express our gratitude to the President of the Governing Body (GB), the members of the GB, our Principal Madam Dr Sutapa Ray and the College Staff for kindly cooperating in the publication of this journal. May the torch of knowledge lit by AKSHAR dazzle forever.

May, 2023

Dr. Somshankar Ray

Editor, Akshar

Principal's Message



Akshar, a multidisciplinary multi-lingual journal aspires to continue its commitment towards exploring erudition and insight of VCFW faculty engaged in research activities. It gives me immense pleasure to announce the publication of Volume VIII of this academic journal containing articles by research scholars and faculties from a rainbow cluster of intellectual fraternity. It encompasses scholarly contributions from the field of Science, Literature, Social Sciences, Film Studies and Environment etc. This is a teamwork that reaped its success from the collaborative efforts of the Editorial Board, Advisory Committee, the Members of the Teachers Council and VCFW College Authority. I congratulate the entire team for its sincere endeavours. I acknowledge my deep gratitude to the Governing Body of VCFW for encouraging such academic activities of the faculty by providing the financial assistance for the publication of this issue. The support and assistance regarding the publication procedure provided by the Saraswati Printing Works was of immense help and I express my heartfelt gratitude to the Saraswati Printing Works. This momentous occasion marks an end and a beginning—an opportunity to push back the boundaries and set sights on higher academic excellence.

Dr. Sutapa Ray

Principal

Vidyasagar College for Women

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ART, LITERATURE AND
HUMANITIES

Wildlife Landscape Depiction of Mughal India



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Abstract

This paper makes an attempt to explore links between ecology and the Mughal Empire to analyze the Mughal state from the perspective of environmental history. The paper investigates the curiosity of Mughal rulers in natural history and wildlife based on the interpretations of texts contemporary to different Mughal rulers and interrogates the multifaceted nature of hunting. Bridging these two approaches this paper makes a detailed study of the wildlife landscapes during the Mughal era.

A remarkable feature of the Mughal era was the interest shown by the Mughal emperors in natural history

This paper makes an attempt to explore links between ecology and the Mughal Empire to analyse the Mughal state from the perspective of environmental history. The paper begins with landscape descriptions that were recorded by different Mughal rulers. In other words, a short description of Mughal wildlife, forestry i.e. interpreted from scattered and limited sources. Hunting on the other hands was an important part of the Mughal aristocracy, and interrogates the multifaceted nature of hunting. Bridging these two aspects this paper makes a detailed study of the wildlife landscapes during the Mughal era.

Key words: Environment, Royal Hunting, Aristocracy, Wild life, Mughal.

Historical Background

The Mughal Empire ruled much of the Indian subcontinent from 1526 to 1858, the empire went through a transformation at different stages, however,

at its heyday, it stretched from Herat in Afghanistan to Bengal and beyond in the east, and from Kashmir in the north to the Deccan in South India, excluding the vast Oceanic space. One of the central features of the Empire was centralized bureaucracy i.e. well management and control over resources which led the empire to expand as well as one of the reasons behind its downfall. Mughal theory of kinship was largely inspired by Persian theory of kinship, i.e. ruler's power and glory gained from the 'sword and also persuaded by the sword'. The concept of the hunt is a part of the standard inventory of thematic material in the earliest surviving Persian poetry¹, but it will be ambiguous to trace origin of the application of hunting in political philosophy. The hunting of Akbar and Jahangir was well recorded and chronicled by court historians and painters, which become a crucial source for historians.

Wildlife in Mughal state: Few cherry-picked records

French traveller Francois Bernier in his travel account left a graphic description of the forest landscape between Agra, Delhi, and Lahore:

In the neighbourhood of Agra and Delhi along the course of the Gemna [Jumna] reaching to the mountains [Himalayas] and even on both sides of the road reaching to Lahore, there is a large quantity of uncultivated land covered either with copse wood or with grasses six feet high.²

According to Enayatullah Khan both Babur and Jahangir appear to be personally interested in the fauna and flora, and their memoirs are replete with information regarding them.³ In Mughal era the fauna that came to the notice of the emperors, courtiers, chroniclers and artists at court can be divided into three categories: (i) Those that were hunted~ (ii) Those were required for imperial purposes~ (iii) Those that were presented at court as oddities or rarities.⁴ Babur in his memoir gives the description of the wild buffalo. According to him "It is much larger than the (domestic) buffalo and its horns do not turn back in the same way. It is a mightily destructive and ferocious animal"⁵ Animals were crucial means of transportation in the Mughal state. According to Nazer Aziz Anjum in Mughal India, the desert region where there was a scarcity of water, fodder, great heat of the sun in the day and cold at night, strong winds raising sand and dust, etc. the camel was the only animal naturally suitable for transport.⁶ Shireen Moosvi in the paper 'Call of the Elephant' estimated that there were 5,000 elephants with the Mughals in 1595, while their courtiers had another 2,800. Abul Fazl in *Ain i Akbari* describes elephants were not kept in captivity, as it was considered unlucky for the state. It has multiple usages, as part of foot soldiers as well

as exchanged as gifts to maintain political relations. In *Alamgirnama* Mohammad Kazim records of Aurangzeb's rule where he supplied 500-600 elephants in four to five place of Assam. Abdul Hamid Lahori's *Badhsanama* described Orissa which was covered with dense forest, the description of climate, habitat, and type of forest given in this text. Julie Scott Mesiani argued Medieval Islamic garden was protected from the outside world, in which the inner shape was filled with running water and a pool to reflect the beauty of the sky. In other words, the garden is built on the concept of excluding the place from the chaos of the outer domain by building a small recreational inner domain. According to Peter J. Jarman Jahangir was the first to record and describe the rare species Madagascar Lemur. In other words, the emperor's written description of the animal and a contemporary painting suggest it was a lemur and therefore from Madagascar.⁷

Multifaceted nature of hunting

Abul Fazl in *Ain-i-Akbari* mentioned hunting as a means of acquisition of knowledge, and the temple of their worship derives from it a peculiar luster.⁸ According to Ebba Kooch 'hunting was viewed not only as a royal pleasure but also a means of self-representation and an instrument of rule'.⁹ According to Philip Corrigan the imperial hunt constituted a culture of rule through both its symbology of power – the representations and rituals expressing authority – and the power of its symbology – the deployment of these cultural forms in political practice as a means of subjection.¹⁰ The *Ain* describes multitudes of common people who sought out the emperor on his hunting expeditions and petitioned him for blessings, advice, enlightenment, succor, and justice.¹¹ Hunting too used to establish a bond between the Mughals emperors and the indigenous Rajput clans of India for maintaining inclusive Mughal nobility. An and S. Pandian pointed: 'It is also esteemed sometimes the imperial hunt worked in a variety of ways to cultivate their faithful servitude.'¹² Hunting demonstrated territorial dominion, and as a peace time extension of warfare¹³. In other words, sometimes hunting operation was taken under disguise to warn rebel chief who have potentiality to go against state. Here hunting symbolically represents philosophy of tactically combating rivals in regional political arena. Divyabhanushia argued military expeditions were often launched under the pretext of hunting.¹⁴ Account by Father Monserrate, a Jesuit missionary who spent a number of years at Akbar's court recounts an expedition (in pretext of hunting) that Akbar launched against his half-brother Mirza Hakim Muhammad, the ruler of Kabul, in 1581.¹⁵ As a metaphor for sovereignty, the hunt conveyed the fearful grandeur of the emperor, and his capacity to capture and subdue lesser predators. As

a military tactic, the hunt enabled the pursuit and punishment of seditious officers and chiefs. And as a ritual form, the hunt staged the for givenness and incorporation of these insurgents into the hierarchical order of the empire.¹⁶ Abul Fazl in *Ain i Akbari* described Akbar's policy of hunting as moral upliftment as he lifts up such as are oppressed, and punishes the oppressors.¹⁷ *Akbarnama* mentions an incident once Tigress has attacked the royal cavalcade near Gwalior in 1561, as a quick response the mother tigress was slain with a sword by Akbar and the rest by his entourage. Many accounts suggest Akbar developed a deep passion for hunting with trained cheetahs, and he took a great personal interest in devising superior means for their capture, care, and training. Each of the hundreds of these animals in the imperial stables was vested with a golden collar and brocaded quilt, and awarded meat, honorary title, and ceremonial privilege based on its rank and prowess.¹⁸ Apart from Tiger, lion had a different value in context of hunting.

Under Mughal rule, the lion hunt had become royal game in so far as only the emperor and his favoured relatives, courtiers, or guests would be permitted to hunt it.¹⁹ It is interesting to note, lion hunting was much popular in compare to hunt of a tiger. Hunting of lion by common man was considered as crime against the kinship. Metaphor of 'goodness' and 'evilness' too attached with lion hunt. Bernier in his travel account goes on to record that a successful lion hunt was a favourable omen, whereas if the lion escaped, it was 'portentous of infinite evil to the state.'²⁰ Bernier further described the post-hunting situation:

A successful hunt would result in the dead lion being brought before the emperor who would sit formally in *darbar* with his nobles. The carcass would then be accurately measured and it would be minutely examined. A record would be made 'in the royal archives that such a king on such a day slew a lion of such a size and of such a skin, whose teeth were of such a length, and whose laws were of such dimensions and so on to the minutest details'²¹

A lion is considered to be the superior, aggressive animal in the forest. The hunt of the lion metaphorically equates the hunter with the emperor who not only has control over its subjects but also had dominating control over the animal kingdom and environment. Lion hunting was exclusive because it was limited to nobility only. Emperor Jahangir maintains a record of hunting 28,532 animals and birds, out of the 86 were lions. *Tuzuk i Jahangiri* mentions a story where Jahangir shot a pair of lions in order to eliminate the disturbances in the Panipath area. The lions were harassing the roadside residence people. Here Jahangir's lion hunt surpassed the idea of royalty; a possible interpretation can be Jahangir rescuing his subjects from disturbances which was the prime

duty of the emperor. Mughal hunts also have been depicted in several paintings, some of which I have discussed in the next part.

A painting by an unknown artist titled, ‘Akbar on a hunt’ c. 1598–1600 from the National Museum, New Delhi, depicts Akbar slaying a lion with an arrow from horseback. The wounded lion is in the process of killing a wild ass.²² The painting represents two aspects, first, the ecological balance of the environment i.e. that wild ass killed by a lion, and lion killed by a superior emperor. Second, this image can also be interpreted as the emperor serving justice to wild ass by killing that ferocious lion. Another painting by an unknown artist titled ‘Animals’ c. 1610 in the St Petersburg *Muraqqa* (album) preserved in St Petersburg, Russia, has a lion killing a nilgai, and another killing a chital²³, this image also reflects the condition of complex food chain cycle of environment. Tiger sparsely noticed in Mughal records of hunting, indicating lion hunting was royal in comparison to a tiger. Tiger hunt become popular during colonial period. The tiger often figured in colonial hunting narratives as an oppressive figure terrorizing the rural populace with the spectre of arbitrary violence.²⁴ Tigers have a presence in fictive spaces too i.e. in the Mughal state criminal who escaped conviction came to Sundarban (a mangrove marshy forested land of Bengal) as a refuge, but could not escape from the ferocious tigers. An interesting fact regarding Mughal wildlife was the presence of white Cheetah brought by Raja Bir Singh, which is only white Cheetah, recorded till date. It is interesting to note that different colour used in painting, and lion displayed is different in every picture, the reason might be the diverse school of art. Ebba Koch observed such Mughal paintings and panegyric prose often allegorized this ideal as a ‘Solomonic’ peace among the animals- the tiger and deer.

Conclusion

This paper is written based on scattered available sources and attempted to give an environmental touch. The Mughal rulers were interested in natural and environmental history reflected from maintained records based on a personal quest. Hunting was the central activity of the Mughal Empire, but it went through a transformation under different rulers, also hunting too has different interpretations. The lion hunt was popular in comparison to other hunts, later in colonial India; it gets replaced by Tiger hunting probably due to ecological changes and decline in numbers of lions.

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NATO and Russia : Who is the Better Suitor for Ukraine



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Russia invaded Ukraine, its western neighbour on 24th February 2022. Adding much to the chagrin of the whole world, Russia, under the leadership of Vladimir Putin claimed to be the victim instead in the hands of the American-led western propaganda. The Russian leader claimed that they opted for this aggressive course of action out of compulsion to end the NATO's eastward expansion, "which is moving its military infrastructure ever closer to the Russian border." North Atlantic Treaty Organisation (NATO) is an intergovernmental military alliance between 30 member states (formed in 1949 originally by 12 countries) aimed to counter the threat of post-World War II Soviet expansion in Europe. If we examine President Putin's speech on the eve of the invasion, there is visible sense of disdain over the American-led, "the entire system of international relations" and its norms. This article aims at examining Russia's *raison d'être* of Ukraine invasion and the consequences for Ukraine. It also explores NATO's role and position in Ukraine.

Russia and the little Russia: Revisiting the Russian Sphere

Historically, Ukraine was part of the greater Russian empire. Traditionally known as "Malorossiya" or "Little Russia," Ukraine was however denied of its own language and culture by the czarist policies dating from the 18th century. The purpose was to establish a dominant Russian empire and strip off sovereign independent identity of Ukraine. Notably, the medieval federation that included parts of modern-day Ukraine and Russia, had Ukraine's capital Kyiv as its epicentre. In the imperial days, the Ukrainian Cossacks played a crucial role in the Tsarist army, who eventually faced the wrath of the Communists. After the formation of Soviet Union, Ukraine's territory was part of the Republic, although several western regions of Ukraine were first annexed by Soviet

communist forces during World War II. In addition, many Cossacks were resettled to Kazakhstan and other Central Asian Soviet Republics. Moreover, huge number of Russians migrated to Ukraine after the 1917 Bolshevik Revolution. Currently, the eastern and southern region of Ukraine, particularly both Donbass and Crimea, are home to large numbers of ethnic Russians and people who primarily speak Russian. Therefore, for a long period of time, Ukraine did not have sovereign identity until December 1991 when Ukraine, Russia and Belarus became independent sovereign entities.

NATO and Russia: 21st century antagonists

Visibly, NATO's eastward expansion closer to Russian border is causing the ongoing conflict in Ukraine and worsening Russia-Western Europe relations. Ironically, after the end of Cold War in the early 1990s, the Soviet leaders did not contest NATO's presence in Western Europe. They were reasonably supportive of NATO, expecting it to keep a check on newly united Germany. In the aftermath of USSR collapse, the first round of NATO membership expansion took place in 1999 and brought in the Czech Republic, Hungary, and Poland, primarily the erstwhile Soviet-dominated territories. The second phase of eastward march occurred in 2004; resulting in inclusion of Bulgaria, Estonia, Latvia, Lithuania, Romania, Slovakia, and Slovenia, mostly former Soviet satellite countries in NATO. This, remarkably, failed to provoke Kremlin, considering their preoccupation with the economic turmoil back home.

However, from 2008 onwards, the Bush Administrations' willingness to bring Ukraine and Georgia to NATO's fold changed Russia's tone. The Russian President Putin warned that admitting those two countries to NATO would represent a "direct threat" to Russia. In 2014 in the wake of Russia's annexation of Crimea, John Mearsheimer wrote, "Putin's pushback should have come as no surprise. After all, the West had been moving into Russia's backyard and threatening its core strategic interests, a point Putin made emphatically and repeatedly."¹ This explains Russian President Putin's justification of revisionist actions in his backyard over the last two decades—be it his invasion of Georgia in 2008, support for separatists in Moldova, annexation of Crimea (the southern peninsula of Ukraine in March 2014) and the ongoing invasion of Ukraine in 2022.

NATO and East European Countries: beginning of Post-Cold War era

With the end of Cold War and emergence of a stable, confident, economically vibrant and integrated Europe in the 21st century, the former Soviet countries in the Eastern Europe continued to remain insecure. Numerous tensions since

the 1990s rolled out like fire: the Chechen War, the dissolution of Yugoslavia (including genocide in Bosnia) and ethnic strife in Armenia, Azerbaijan and Georgia, to name a few. On one hand, insecurity deepened as these Eastern European countries were crammed between two big countries – Germany and Russia, where the latter was yet to democratise in the early 1990s.

On the other hand, they were attracted to the prosperity and political stability in the EU and NATO countries. They thence favoured the western model of political system and economic growth and desired to move away from the Russian influence to build genuinely democratic, economically prosperous and open society. Meanwhile, their eagerness to join western institutions alarmed Kremlin since such initiatives would erode Russia's sway over the East and Central European region. Towards the end of first decade of 21st century, President Putin had consolidated his position in Kremlin and managed to bring Russia out of economic catastrophe. This was the right time for him to raise voice against his bete noire - the US and its alliance system and complain about western betrayal in diluting Russian security interests by engulfing the former Soviet territories into their camp.

NATO and Ukraine: Long Courtship

NATO is a defensive alliance that establishes the idea of collective defense. Article No. 5 of the Washington Treaty of NATO states: an attack on one member state is considered an attack on the entire bloc. As far as Ukraine's membership in NATO is concerned, the latter has been sluggish to include Ukraine into its fold despite a public announcement in 2008, when President George W. Bush pushed the treaty organisation to issue a declaration that Ukraine and Georgia would become members in the future. To meet one of the three main criteria for entry into NATO, a European nation must demonstrate a commitment to democracy and individual liberty, apart from supporting the rule of law. One of the underlying reason behind the delay in embracing Ukraine has been that the country was not considered by its western peers to fulfil all the aforesaid standards.

Mean while, the question that arises is, why is Ukraine so keen to join NATO despite the latter's hesitance? The conflicts that Russia has provoked in Transnistria, Abkhazia, and South Ossetia over the last two decades have progressively demonstrated to Ukraine that it has to join the defensive alliance based on western values in order to avoid being left alone in the face of Russian 'western march'.² Since, Kiev is not a party to the 30 member strong treaty organisation, understandably, NATO has not sent its troops to fight Russians in Ukrainian land. Western alliance is aware of the repercussion of direct

involvement that would lead to a full-fledged war in Europe with Russia. However, they have not stopped at verbal condemnation of Russian invasion. They are resisting Russia's revisionist attempt through indirect means such as supplying arms, ammunition and other equipment as well as providing the country with intelligence to the Ukrainian fighting forces.³ Moreover, the U.S. European Command has been training Ukrainians on a variety of U.S. and NATO weaponry to enable them to defend their nation. Despite the indecisiveness over Ukraine's application for NATO Membership, the political significance of the visits by a number of European Head of States in general and the US First Lady in particular to Kiev, after launch of the war, has not been mistaken by Russia.

Ukraine is Europe/ Russia?

The fundamental problem lies in Russia's perspective on Ukraine. Russia fails to look at its western neighbour as an independent sovereign entity. President Putin called Russians and Ukrainians "one nation" and complained that Ukraine's current leaders were running an "anti-Russian project".⁴ Therefore, the current Russian invasion in Ukraine is the classic case of contest of influence in the Eastern Europe. Notably, a substantial portion of Ukraine (primarily the eastern states of Luhansk and Donetsk) are currently under Russian military occupation) and the region has substantial Russian population. Needless to say, majority of the populace are pro-Kremlin, thereby making it more complicated for a settlement between Russia and Ukraine. In addition, the results of any possible UN-backed referendum in these regions at a future date are heavily tilted in Russia's favour.

Additionally, Ukraine's present generation is fervent to get close to Europe, marking a widening cerebral distancing from Russia. In September 2018, Ukraine's Constitution was amended by their Parliament to reflect their continuing goal of joining NATO and the European Union. In fact, years before in November 2013, thousands of Ukrainian staged public protests in Kiev against the then pro-Russian President Viktor Yanukovich's refusal to sign an EU association agreement. Therefore, Ukraine is making a real effort for some time to convince NATO that Ukraine's future belongs to Europe and its problems are no more a domestic concern. The Russian invasion of Ukraine boils down as Europe's challenge too. The recent Russian threat to the Scandinavian countries is a case in point. While warning NATO of Russian danger for the entire Europe, the Ukrainian President Volodymyr Zelensky stated, "This is not a war being waged by Russia against only Ukraine. This is a war for the right to dictate conditions in Europe - for what the future world order will be like".⁵

However, the Communist era resettlement policies are paying President Putin delayed but rich dividends. Ukraine is a divided country now, wherein the east and the south controlled by Russia remains largely Russian while the north and the west of the country is defending its sovereign entity desiring future western association. Given the largely moral and half-hearted tacit support extended by NATO to Ukraine so far, their future remains uncertain.

Conclusion

Norman Angell's seminal book *The Great Illusions* published in 1909 talked about the world where war will be less of an option for the political end. The book convinced a section of Europe that war is irrational and therefore redundant. However, after few years, the World War I took away the optimism of anti-war thinking. The post-Cold War period, after the disintegration of Soviet Union, gave a sense of unipolar moment. Integration of Europe and the impact of globalization on global economy provided optimism of long-term peace reigning in Europe. Instead Africa and Asia emerged as the new 21st century chessboards for rolling out strategic calculations. However, the Russian invasion in February 2022 shattered the apparent illusion of peace, by underlining that anytime any conflict anywhere could escalate into major war, in turn potentially involving the entire world. Notably, two strategic political camps are emerging – the US, Australia, Japan and the western European on the one side while Russia colliding with China along with their respective strategic partner countries as the other pole. In a sense, the resulting stalemate at the UN enabled Russia to gauge the boundaries of pursuing an expansionist policy, which might provide its ally China certain ideas in the Asian theatre. Meanwhile, the immediate ramifications of the Ukrainian crisis is impacting the entire world through disruptions in global supply chain, impeding the flow of goods, resulting in energy crisis and product shortages, and calamitous food shortages around the world, particularly affecting the poorer and unstable countries like Sri Lanka and Egypt who are already going through a crisis at home. Therefore, it is pertinent that resolution between Russia and Ukraine is essential to make the world stable place to live.

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Recent Caste Problem in West Bengal: Special Reference to Namashudra Matua Community



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Even before the first decade of this century, caste did not get much importance in the nationalist agenda of development of West Bengal. The leaders of the country thought that the real development of the country will be possible only by adopting the trickle down method of development. But in reality it has been seen that not even a drop of development has reached to the downtrodden Dalit people. In the process of nation building in India, the voice of the dalits, especially the non-Hindu Dalits, has not been given a place. They have remained as other. Although this 'Other' does not mean external or anyone outside of us. We have forcibly built it in our own cultural sphere.

If we look back a little, we will see that the people of the Dalit community of undivided Bengal could not accept the planning of partition. They even started a movement against it. Because the poor Dalit people are the ones who have been most affected by this partition. However the two Dalit communities Namasudras and Rajbangshi have been control the Dalit politics in this province since our independence. Actually these Namasudras lived in Mymensingh, Jasar and Khulna districts of undivided Bengal, which became the part of East Pakistan after partition. And after the partition they were forced to leave the area. Some of them came to south part of West Bengal, called Namasudras, and another part went to Dinajpur, Jalpaiguri, Kochbihar of North Bengal, called Rajbangshi.



Picture 1: Orkandi Thakur Bari at Bangladesh

The Matuas are a religious community belonging to the Namasudra community who have given birth to a new identity politics in West Bengal today.¹ Through various media discussions, debates, etc., the people of the Matua community have emerged as an important force (Vote bank) in West Bengal under the umbrella of the Matua Federation, which no political party in West Bengal can ignore in recent times. The Matua Federation was formed mainly on the basis of some of the demands of the Matua community.

The Matuars were mainly lower caste Hindus. In the Brahmanical society, they have been humiliated and discriminated against by the Brahmanism for ages. Many of their community were converted to Islam during the Mughal period,² because this kind of caste is not accepted in Muslim religion. However, some people who did not change their religion eventually revolted against such discriminatory treatment of Brahmins. In 1882, Harichand Thakur led this movement in a village called Orkandi in Faridpur district of East Pakistan (Bangladesh). Harichand Thakur came out from Brahmanical Hinduism and established a new religion called Matua Dharma. The word ‘matua’ comes from the two words ‘mat’ and ‘matayara’. The word ‘mata’ means ideology and the word ‘matayara’ means deep trust and insanity towards a particular ideology. This Matua religion does not accept caste system. Their only deity is Hari and Orkandi became their holy place. Thakur’s followers consider Harichand Thakur as God Harichand and as an incarnation of Vishnu or Krishna.



Picture 2 : Shri Shri Harichand Thakur and Shanti Matua

The people of the Matua community did not give much importance to the independence movement of India, because they felt that their freedom would not come through this movement. According to them, this movement was the movement of upper caste Hindus, in which they will be exploited again forever. However later in the independence period, the partition of the country greatly influenced their movement. At various times after 1947 they came to West Bengal as refugee from East Pakistan. The first wave came during the partition of the country in 1947, the second wave came during the communal riots of 1950 and the last wave came during the Indo-Pak war in 1971.³

A section of this Matua community became loyal to Pramatha Ranjan Thakur and moved to Bengal during the partition of Bengal. Pramatha Ranjan Thakur was elected to the Bengal Legislative Assembly in 1946 on behalf of the Congress. So loyal to the party, Pramatha Ranjan Thakur moved with his followers to West Bengal, bought land from the local zamindar Jagat Kumari Dasi near Bangaon, about 63 km from Calcutta, and established a small village, later known as Thakurnagar. Here he began to reorganize the Matuas to make the dreams of his ancestors come true. Although he supported the Congress government's refugee resettlement plan, he later withdrew from the Congress party in 1963 after a disagreement with the party.⁴ Gradually Thakur Nagar became the first Namasudra refugee colony in West Bengal.⁵ Every year many pilgrims come to Thakur's house to bathe in the holy water (Kamana Sagar). And at that time a four-day fair was organized which is known as Baruni festival.



Picture 3: Matua Dharma Maha Mela at Thakur Nagar

But we know that all the Matuas did not come to Bengal during the partition. Jogendra Nath Mandal was the leader of those who remained there. It is known that Dr. Ambedkar had a close association with this Jogendra Nath Mandal. During the partition of 1947, however, they did not support the Congress party. On the contrary, he supported the Muslim League and formed an alliance with them and demanded a separate state of Pakistan. He hoped that as a result, the interests of the people of the Scheduled Castes would prevail and their overall development would be possible. In return for this support, Jogendra Nath Mandal was also given the ministry of East Pakistan. However, they soon became disillusioned with the Muslim League when communal riots broke out in the 1950s and they were attacked by Muslims. As a result, they were forced to leave their homeland and move to Bengal.⁶ Besides, they were similarly attacked during the Bangladesh War of 1971 and during this period a large number of people of Namasudra community were finally forced to leave East Pakistan and enter Bengal or West Bengal. Although this entry was illegal, the refugees from all these Namasudra communities had the overwhelming support of the people of the local Namasudra community already living in West Bengal.⁷



Picture 4 : Protest against NRC

But even after moving from East Bengal to West Bengal, all these poor so-called lower caste people did not get any relief from the problem they were facing in the past since the partition. At the Same time, the people of the Hindu community of Bengal did not accept them. They were pushed away with the badge of a community ‘other’ than Muslim. Many of them were sent to underdeveloped areas like Dandakaranya, Andaban and Nicobar Islands in Chhattisgarh. However, the upper caste Hindu refugees had the opportunity to stay in and around Kolkata⁸ (Kolkata is considered to be the centre of power and prosperity). However, this type of immigration has not only changed the population map of West Bengal, but has also brought to the front complex issues such as citizenship.⁹

Actually the problem escalated when the NDA government passed the Citizenship Act 2003. According to this law, those who entered India from Bangladesh after 1971 their entry are illegal.¹⁰ And they would not be considered as the citizen of India. That problem again came to the fore in 2019 when CAA was passed. But after 1971, many Namasudra people entered into India. As a result, their future is in crisis. In this situation, the Matuas led by the Matua Federation went on a bigger movement.¹¹ In that situation Mamata Banerjee, tried to make good relation with then head of Matua, Binapanidevi (known to all as Barama), saying that she and her party were sympathetic to their demands and assured her that her party will not allow CAA in this

state. In the 2011 assembly elections, the majority of the Matuas supported the Trinamool Congress.

The Matuas are trying to attract the attention of the centre government by adopting various methods such as public rallies, hunger strikes, railway blockades, etc. to fulfil their demands. However, recently the BJP has been trying to convince them that this law is not a law to take away their citizenship but a law to grant them as a citizen of India. Not only that they were able to take some of them under their flag. At this juncture, various political parties have also resorted to the game of drawing the people of this community into their party, and the main problems like underdevelopment, citizenship problem etc, are suppressed. There are two ways to solve this problem; one is to send them to Bangladesh and second, the amendment of the Citizenship Act of 2019. BJP is occasionally making some remarks that are causing tension among the community. Not only that, there are differences between the political parties in West Bengal about solving this problem. The recent spat between various political parties on this serious issue is not only darkening the future of the poor and helpless Namasudras but also polluting the healthy political environment in West Bengal.

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Understanding Indian Classical Dance Forms: A special emphasis on Kathak



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Abstract

Dance refers to rhythmic movements of body in response to music in a specified space. They precisely includes expressions through face, eyes and movements of body parts. Dance is highly impactful. Even powerful is the dancing art being expressed by the performers that becomes appealing and embracing to spectators. Hence dance is the connection between skillful performance and communication of ideas during performance to the audiences. In ancient India, Dance basically evolved as functional activity and focussed on worship, entertainment or leisure. As per Hindu Mythology, Dance is usually considered to have been conceived by Lord Brahma. Under his influence, sage Bharata Muni compiled Natya Sastra that consists of 36 chapters with a cumulative total of 6000 poetic verses describing performance arts. India roots to several classical dance forms and folk dances, each of them can be traced to different parts of the country. They are the reflection of several years of rich heritage and cultural diversity of our country. The different dance forms are important owing to the benefits they render. They are of therapeutic importance and helps in boosting up the health. Dance therapy emphasizes that body and mind are co-relational. Hence, the underlying exercise associated with these different dance forms brings potential positive effects on physical health as well as promotes mental and emotional well-being. Thus, Indian dance forms are as diverse as the country itself and is bestowed with various benefits. Here, we deduce these diverse dance forms, their essence and contributions to the mankind.

Keywords: Classical, Dance, Art, Expressions, Indian, Health

1. Introduction

John Weaver, the English Ballet Master in 1721 defined “Dancing is an elegant, and regular movement, harmoniously composed of beautiful Attitudes, and contrasted graceful Posture of the Body, and parts thereof.” Weaver’s description clearly indicated the dignified and courtly movement that characterized the ballet of his time, with its highly formalized aesthetics and lack of forceful emotion. The 19th-century French dance historian Gaston Vuillier combined different qualities and gestures like beauty, harmony, and grace, hence distinguishing “true” dance from the normal, arbitrary and spontaneous movements. Dance can be defined as art involving various rhythmic body movements involving self-expression, aesthetic pleasure and entertainment (Judith, 2020). The origin of Dance in India dates back to 500 BC or even ancient and is credited to Sage Bharata Muni who wrote Nāṭya Śāstra (The Science of Dramaturgy) (Sanskrit: नाट्य शास्त्र. Nāṭyasāstra), a Sanskrit treatise on the performing arts. The etymology refers to “Nāṭya” – Nata (which means “act, represent” and “Shāstra” - “precept, rules, manual, compendium, book or treatise”. Natyashastra stands as an ancient encyclopedia on treatise of the arts. Lewis Rowell, a professor of Music specializing on classical Indian music, describes the earliest Indian artistic to be inclusive of three arts - syllabic recital (or *vadya*), melos (or *gita*) and dance (or *nrita*). He also included two musical genre, Gandharva (formal, composed, ceremonial music) and Gana (informal, improvised, entertainment music). Hence “dance (or *nrita*, नृत्त)” is integral to Indian Art and Culture since (New World Encyclopedia contributors, 2014). Both Classical and Folk dance forms has emerged from India establishing the glory of traditions, epics and mythology in gradually shaping different dance forms and their relatedness to different corners of the country. Indian folk dances includes Bhangra/Gidda of Punjab, Garba of Gujarat, Lavani of Maharashtra, Ghoomar of Rajasthan, Bihu of Assam, Chhau of Odisha, Rouf of Kashmir are the famous ones. Classical dances includes Bharatanatyam originated in Tamil Nadu, Kathak originated in the northern and central region of India (claimed to have originated from the state of Uttar Pradesh), Kathakali of Kerala, Manipuri of Manipur, Kuchipudi of Andhra Pradesh, Sattriya of Assam, Mohiniyattam of Kerala, Odissi of Orissa (Judith, 2020). Each of these dance forms are unique in their attributes. The artists incorporates the style and variations to convey the messages that Indicates culture, skill, talent, diversity and rich heritage of the place it belongs to. Basically, the diversification of dance forms evolved as per the different pursuits of livelihood like speech, customs, habits, legends, dressing, agriculture, animal husbandry etc. With time passed, these pursuits

gradually evolved into various dance practices. Herein an attempt has been made to understand the diverse dance forms, their techniques and underlying importance with special emphasis on classical style of dancing.

2. Indian Classical Dance

The National Academy of Music, Dance and Drama (Sangeet Natak Akademi) is the national level academy that was set up for performing arts by the Government of India in 1952. It aims to preserve and promote the vast cultural heritage of India expressed in music, dance and drama. It also works in parallel with art academies of different states and territories. The Sangeet Natak Akademi confers classical status on eight Indian dance forms (Dance, Ministry of Culture, Government of India; Kapila Vatsyayan, 2008). They are:

Bharatanatyam originated in the temples of Tamil Nadu around 1000 BC back. It's mainly performed by women at the tune of Carnatic Music. The performers while dancing showcases mythological themes and spiritual concepts, especially the teachings of Shaivism, Vaishnavism and Shaktism. The dance form is typically executed by facial expressions, limb movements and graceful hand gestures, together they narrates story.

Katha refers to "*Katha* (Sanskrit: कथा) which means "story, conversation, traditional tale". This dance form has originated in Northern region of India. This dance form tells story through different body movements. It is performed by both women and men often together. It is also referred to as the "Dance of Love". Kathak involves co-ordinated movements of the ankle with the rhythmic beats of music. Ghungroos or ankle bells are essential accessories that are iconic to the dance and enhances charm of the performer.

Kathakali meaning "storyteller" was originated in Kerala. They also narrates different mythological tales through gestures and facial expressions. The movements are influenced by religious drama, athletic traditions and folk arts of the South India. The performances mainly emphasizes on the tales of Ramayana and the mythologies of Lord Shiva. Dancers wear traditional costumes, ornate face masks and body paint. The makeup is characteristically called as 'Vesham' and are themed as per the character going to be played.

Manipuri roots its origin to Manipur. They perform Rasleela (stories of Radha and Krishna) in teams. Usually the performance is accompanied by narrative chanting and the music of Indian classical instruments.

Kuchipudi are the ritualistic dance forms dedicated to God. It originated in Andhra Pradesh and used to be initially executed only by upper caste

male Brahmins in the temple premises. In modern days, this dance form is equally popular among women as well.

Sattriya dance form was executed by Mahapurusha Sankaradeva, a Bhakti saint and reformer of Assam. They are based on mythological themes like tales of Radha-Krishna and Ram-Sita. Performance is usually accompanied by ballad and enactment.

Mohiniyattam has also originated from Kerala. The etymology depicts “Attam” as rhythmic motion in Malayalam language and Mohini, the only female avatar of Lord Vishnu. Involving Carnatic music, singing and acting, the dance is traditionally performed by women. The recited song is composed in a language called Manipravalam, a hybrid of Sanskrit and Malayalam. The repertoire of instruments that produces the heavenly ragas and other melodies include the Mridangam, Madhalam, flute, Idakka, Veena, and Kuzhitalam.

Odissi have originated in Orissa. The dance forms typically involves gestures or Mudras that are influenced by the sculptures of deities as present in ancient temples.

3. Kathak – The distinctive dance form

This form of classical dance is unique in being only representative from North India. The expressions are much introverted and are withdrawn. During performance, the artists usually stands keeping the legs and torso in typically straight position, hence being different from Bharatnatyam that involves movements with bent knees. As Kathak typically involves story telling, it is still distinct from Kathakali dance forms of Kerala that also puts emphasis on story-telling. Kathakali integrates leaps and jumps like martial arts movements of South India. Kathakali has relatively more recent origin than Kathak and are adorned with vibrant makeups, masks and distinctive costumes (Claus *et al.*, 2003). Kathak is also unique for possessing elements from both Hindu and Muslim culture (Asif, 2016).

Kathak dance typically involves three distinctive styles—rhythmic foot movements, Ghungroo beats and the graceful hand movements (mudras) harmonized to the music. The posture involves straightened legs and torso, and vocabulary based story narration through arms gesture, upper body movement, facial expressions, neck movements, eyes and eyebrow movements, stage movements, bends and turns. The eyes and foot movement are integral to Kathak as eyes expresses the story. The journey of Kathak has been through several gharanas. As the tradition continued to pass from Guru to shishya, certain styles and technicalities modified and became hallmarks of a particular

school, guru or group of teachers (Williams 2004).

3.1 These different styles or Gharanas are as follows:

Lucknow Kathak Gharana

The Lucknow Gharana developed in the courts of the Nawab of Oudh in Lucknow, Uttar Pradesh. It demonstrates grace, elegance and naturalness in the dance. Abhinaya or expressional acting, especially improvised, plays a very strong role in this style. Distinctive personalities like Birju Maharaj, Shambhu Maharaj and Lachhu Maharaj have always been the epitome of abhinaya with naturalness and in novativeness.

Jaipur Kathak Gharana

The Jaipur Gharana developed in the courts of the Kachchwaha kings of Jaipur in Rajasthan. It stresses particularly on the technical aspects of dance - complex and powerful footwork, multiple spins, and complicated compositions in different talas.

Banaras Kathak Gharana

The Banaras Gharana was developed by Janakiprasad. It is characterized by the exclusive use of the natwari or dance bols, which are different from the tabla and the pakhawaj bols. There are differences in the thaat and tatkaar, and chakkars are kept at a minimum but are often taken from both the right- and the left-hand sides with equal confidence. There is also a greater use of the floor, for example, in the taking of sam. The style glorified in Benaras, but Bikaner is also greatly associated with it.

Raigarh Kathak Gharana

This was established by the Maharaja Chakradhar Singh in the princely state of Raigarh in Chhatisgarh in the early 20th century. The Maharaja invited many luminaries of Kathak (as well as famous percussionists) to his court, including Kalka Prasad (the father of Acchan, Lacchu and Shambhu Maharaj) and his sons, and Pandit Jailal from Jaipur gharana. The confluence of different styles and artists created a unique environment for the development of new Kathak and tabla compositions drawn from various backgrounds.

3.2 Highlights of Kathak

Namaskar: is done before starting and at the end of a dance practice and presentation showing respect to God, Guru, Musicians, Stage, and the Audience. This is a symbolic and it seeks blessings and permission.

Ghungru: Metal bells tied on a cotton cord, worn around the ankles by the dancer. These are the essential to a Kathak dancer and needs to be respected and taken care of by the dancer.

Warm-Up: Before performing the dance, the artists must warm-up. Warm-up consists of simple exercises that get the body and mind ready for movement.

Cool-Down: At the end of a dance practice and presentation the dancer must calm down. Cool-down may comprise of simple stretching exercises that gets the body and mind to slow down. The main purpose is to gradually slow down and get the heart-rate and breathing back to normal. It is important to stretch the muscles, preventing one from getting injured or sore (<http://www.dancingpetalskathak.com/dancing-petals-1-1>).

There are 3 main sections in a Kathak dance – the invocation, one pure (abstract) dance recital and one expressive dance. The invocation or Vandana refers to the dancer arriving at the stage and paying respect to the guru and the musicians present on the stage. If the troop is from the Hindu tradition, the dancer(s) combine facial expressions and hand gestures (*mudra*) to invoke Hindu gods and goddesses; while a Muslim performance replace the devotional expressions with a *salami*. The pure dance is called a *nritta*, while the expressive dance is called a *nritya*. A Kathak performance can be solo, duo or team. In a technical performance, the speed and energy the dancers exchange with the audience increases in multiples, that is the tempo doubles or quadruples. During the performance, one or more of the Kathak artists may come to the microphone, interact with the audience, explain something, tell an anecdote in a particular language, or rhythmically recite a song. The costumes of the dancer and the facial cosmetics between a Hindu or Muslim Kathak dance troupe varies. The stage typically is bare with no distracting background, with musicians seated on rugs downstage right (audience's left), and if it is a Hindu performance there is an image of dancing Shiva (*Nataraja*) or a Ganesha on the stage's left with flowers and perfumed incense burning (Williams 2004).

The pure dance (*Nritta*) starts off with a *thàth* sequence (=graceful attitude) which involves slow and graceful movements of wrists, neck and eyebrows. It's a stylized pose that puts waist, hips, thighs, neck, arms, chest and feet in a line. The dancer gracefully and slowly moves the limbs. Gradually motion is increased in rhythm with "bol" or syllable. The dance syllables that are produced from footwork are called *Tatkaar*. In Kathak dance the main syllables of *Tatkaar* are "Ta TheiThei Tat, Aa TheiThei Tat". The syllables of any *Tal* played on *Tabla* is called *Theka* of that particular *Tal*. *Toras* are group of the basic Kathak syllables that usually start on *sum* (the first beat) and after two or more cycles ends on *Sum*. The completion of any sequence is marked by a punctuation mark that is depicted with a sharp turn (*chakkar*). Each ankle is adorned with small bells (*ghungroo*), which may have just one bell or

hundreds. The dancer's rapid movements and footwork in a nritta is perfectly timed to the musical beats (tala) and tempos and the footwork sequences.

Teentâl is the most common tal in the north Indian classical system of music. It is variously referred to as teental or trital. These names all reflect the three claps of its vibhags structure. Precisely it is a 16 Mâtâ (beat) time cycle divided into 4 Vibhâgs (divisions/ sections) of 4 beats each, 4 + 4 + 4 + 4. It has 3 Tâlis, at beats numbered 1, 5 and 13. It has 1 Khâli, at beat number 9. Thus tintaal is composed of four vibhags of four matras each. These vibhags are represented by a clap, clap, wave and a clap. Thekâ or the tablâbol for teentâl is “dhâdhindhindhâdhâdhindhindhâdhâ tin tintâtâdhindhindhâ”. (Indian Music – Tintal (Teental).

4. Conclusion:

Kathak is a prominent art form that has gradually evolved and glorified. It has embraced changes as it travelled through generations, cities and different cultures. Kathak is unique in representing both Hindu and Muslim elements. They are the only classical forms belonging to North India. Kathak is characterized by intricate footwork and precise rhythmic patterns that the dancer balances using ankle bells “*ghunghroos*”. It inculcates movements from life, stylizes them, and adds the complex rhythmic patterns. “The most striking thing about Kathak in comparison with the other dance styles is the impression it creates of extreme subtlety.” - Rina Singha and Reginald Massey in ‘Indian Dances: Their History and Growth’.

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Dakshin Ray – The Lord of the Southern Forests



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*‘Toma bina Prabhu key
Jare jaha koro ei Amal Atharobhatir’*

*(You are the lord and master of the inhabitants of the land stretching to
eighteen leagues)*

This extract from *Ray Mangal* reveals the significance of *Dakshin Ray* in the daily life of the Sunderbans. The Sunderban delta is formed by silt deposits of rivers pouring into the Bay of Bengal. These water bodies changed courses several times owing to various factors. Earlier they deposited silt in different areas. The resultant landmasses protruded into the sea and thereby pushed the frontier of Bengal further southwards. Around 2,000 years ago the confluence of the Ganges was situated 200 miles northwards of the present location. The ever changing courses of the numerous rivers and the new silt deposits have made the spatial definition of the area vague. Sudden cyclones e.g the recent *Aila* and *Umphan* often blew away the pattern of established life style here. Seasonal characteristics also influence the geography of the place. During the high-tides of monsoon the minor deltaic islands get submerged under water and raise their heads only during winter.¹

Thus we see that here human beings are at the mercy of nature. They must make every effort to just survive in such hostile environment. From how long has there been human habitat in the Sunderbans is debatable. On this topic Henry Beveridge, the administrator – historian of Bakharganj commented that; ‘The Bengali mind as being prone to the marvellous— has answered the question in the affirmative and maintained the view that there were formerly large cities in the Sunderbans. –It seems to me, however, to be very doubtful indeed that the Sunderbans were ever largely peopled.’² The *Ain-i-Akbari* too rated the Sunderbans as unfit for cultivation and revenue

collection. Systematic settlement of Sunderbans started from 1770 and especially from 1784, under Cloud Russell and Tilman Henkel. The clearing of forests and the founding of villages picked up pace between 1872 and 1904. Life was always hard for the people here. But owing to population pressure humans steadily pushed into the wilderness in search of resources. This resulted in remorseless felling of thousands of trees and indiscriminate fishing. This led to severe ecological imbalance in the area. As the chances of industrialization of this terrain remain bleak, the tendency to exploit natural resources has remained worrisome. Over the ages, while penetrating the forest humans have faced a grave threat from tigers. At least 25% of the Royal Bengal tigers are habitual man-eaters and generally famous for their strength and ferocity. According to some the saline waters and tidal waves explain the fierce nature of the big cats.³ So in a bid to tame the forests, the wood cutters and hunters ruthlessly finished off the kings of the jungles and brought down their numbers to 112 only in 1973. However, conservation policies have helped to raise the number to 300 plus recently. Still, though they are now protected against poachers, tigers suffer from lack of living space and edible animals owing to human encroachments. From their angle, human beings are unwelcome intruders and therefore to counter their advent, feline attacks on humans have increased. This ever-existing threat from tigers has prompted the residents of the area to worship jungle deities like Dakshin Ray.

Who is Dakshin Ray? He is a miraculous being worshipped by the common-folk of the marshy forests to scare away tigers, the most fierce of the Sunderban predators. His idols represent a fair, handsome noble man, armed for possible combats. Often he is seen riding a tiger. He is revered in a broad space stretching from Boral in the north to *Buroburir tat* (land of the old people) in the south, and from Gangasagar island in the south-west to Hasnabad in the north-east. Sometimes he is associated with *Barah* or 'head' worship.⁴ However, he is not the only godhead of this region. Other peers of Dakshin Ray include *Kalu Ray*, the lord of the crocodiles, jungle dryad *Narayani*, *Babathakur* (family elder) Panchananda, corn deity *Benaki*, goddess *Shitala*, and among Muslim figures *Banbibi* (lady of the forests), and *Barakhan Ghazi*. Amongst these, Kalu Ray, Banbibi and Barakhan Ghazi are closely connected to Dakshin Ray. Kalu Ray is often held as a companion of Dakshin Ray and represented as a warrior. Interestingly, Dakshin and Kalu counter the two major threats to human life in the Sunderbans, tiger and crocodile. Their worship brings out the ever-existing fear in the mind of the forest populace: *Jale Kumir*, *Dangai Bagh* (There is crocodile in water and tiger on land). Banbibi is the premier mother goddess of the entire micro-region. She is

revered by both Hindu and Muslim peasants. A number of ballads were composed about her, of which *Banbibir Johurnama* is the most important. Her image is of a simple village woman, riding a tiger or a hen! She has no major temple to her name. Her influence in the rural society is attested by the couplet: *Atharo bhatir majhe ami sobar ma. Ma boli dakile taar bipod thake na* (I am the mother-figure of all the 18 marshes. If anybody remembers me, no danger can approach him) She might be viewed as a part of a *Bibi* (enchantress) cult, thriving in this tract. We have found evidence of worship of 3, 7 or even 22 Bibis. *Bara Khan Ghazi* was the chief propagator of Islam or *pir* of South Bengal who was later accorded divine status by his followers. Nowadays his fanaticism is forgotten and he is revered by Hindus and Muslims alike. He is portrayed as a Muslim holy warrior (*Ghazi*), wearing a turban, sporting a beard and flourishing a drawn sword. At Khari village lies the major centre of his cult. There were some other *pirs* active in this area like *Pir Mubarak* in Ghutiari Sharif. We come to know about him from local ballads like *Bansrar Ghazir gaan* and *Madan pala*. He is sometimes identified with Barakhan Ghazi but this opinion is disputed. The *pir* was patronized by Madan Ray, the founder of the Baruipur zamindari. We would study these characters in more detail later in this article.

Now, what was the origin of the myth of Dakshin Ray? This is a query that has vexed the local historians and antiquarians over the years. Amitav Ghosh in his classic novel on the Sunderbans, *The Hungry Tide*, discussed the issue of Dakshin Ray. According to him, fear of the alien wilderness, epitomized by the tiger, persuaded the vulnerable commoners to worship apotropaic figures like Dakshin Ray and Banbibibi. Dhurjati Naskar, using local sources has tried to determine the identity of this mythical figure. According to him, Ray was a powerful local chieftain based in Khari village during the early days of Islamic rule in Bengal. He vigorously defended his faith in the face of the rising tide of Muslim invasion. Later he came to an adjustment with the intruders.⁵ Hemchandra Ghosh has also expressed similar views. The celebrated Indologist, Haraprasad Shastri, however accepted Ray as a Buddhist *Siddhacharya* or a miracle-man who had influence over the local people. Kamal Chaudhuri, in his edited volume *24-Parganas*, enlisted several current opinions about the exact identity of Dakshin Ray.⁶

- a) an imaginary figure created by the forest populace.
- b) A descendent of Raja Pratapaditya.
- c) A local chief of the Mauryan era.
- d) A later-day minor ruler of Southern Bengal.
- e) A descendent of Pratapaditya's general Madan Dutta

- f) Son of Dandabaksha, the ruler of Sunderbans and Raymani. He, along with his mother, practiced *Tantric* religion and performed fearsome rituals. So he could strike awe amongst ordinary illiterate folk.
- g) In *Banbibir Johurnama* a more complicated picture is found. Here he is painted as an oppressor of the rural proletariat who survived on wax, honey and wood collected from the forest. So he was imagined as a demonic tiger suppressed with the blessings of Banbibi. According to Kamal Chaudhuri, events related to him took place between 1393 and 1694 C. E.

In her recent thesis, Sutapa Chatterjee, has hinted at the possibility that the Bengal tiger itself was worshipped as Dakshin Ray. Such a possibility was discussed earlier by Asutosh Bhattacharya. He said that the tiger, owing to its fearsome prowess and dazzling beauty, has been venerated in India from time immemorial. As examples of tiger-gods he cited *Sonaray* and *Birubag* of South Bengal, *Pir Mona Ray* of Pabna, and even the tiger engraved on the famous *Pashupati* seal of Mohen-jo-daro. *Banraja & Bagheswar* of Bihar, *Baghvairav* of Nepal, *Baghdeo* of Madhyapradesh, , and *Bankura Ray* of West Bengal were cited as examples of tiger-borne deities.

Benoy Ghose in his *Paschimbanger Samskriti* (The Culture of West Bengal) has tried to interpret the myth of Dakshin Ray from a sociological angle.⁷ For him south 24-Parganas was the area where Hindu-Muslim interactions took place in a multi-faceted fashion. Here initial communal tension gave way to a harmony that is unique in the cultural milieu of Bengal. He examined a number of vernacular lores and chronicles regarding Dakshin Ray including *Raymangal* by Krishnaram (composed 1686), two other such efforts by Harideb and Rudradeb plus a text, extinct now, by Madhabacharya Ghose. He too concluded that possibly the Royal Bengal tiger itself was originally worshipped as Dakshin Ray. But the later poets portrayed him as human. The rustic poets of South Bengal described him as a high-class Brahmin, wearing a golden thread and using a golden umbrella. At first he was not really well-known and an effort had to be made to spread his cult. That story is found in a ballad discovered in Howrah. But more famous is the tale of his confrontation with Barakhan Ghazi. We have already talked about the *pirs* who were instrumental in spreading Islam in the countryside. *Barakhan* (The Great Khan) Ghazi was the most prominent among them. Ghose identified Mubarak Ghazi of Ghutiari Sharif as Barakhan. He clashed with Dakshin Ray for establishing local dominance and proclaiming the hegemony of Islam. After a long and indecisive struggle peace was restored owing to the efforts of *Krishna-Paigambaar* i.e. a fanciful combination of Lord Krishna and Muslim saints. A description of *Krishna-Paigambar* would reveal the remarkably

secular character of the local faith:

Dhabal ardhek kay / ardha nilmegh pray/ Koran Puran dui hate.

(Translation : Half fair / Half pleasantly dark like monsoon cloud / Having both the Quran and a Purana in his hands)

Amarkrishna Chakravarty in his *Dakshineshwar Dakshin Ray*, a thorough village-level study, found in Dakshin Ray a perfect example of the assimilative capacity of Hinduism.⁸ For him Dakshin Ray was a local enchanter, worshipped by the autochthonous people like *Abhirs*, *Bratyas* and *Jartils*. Later elements from mainstream Hinduism embellished this divinity. This is evident from the medieval texts on Dakshin Ray. Harideb held that *Bhairab Betal* was the son of Dakshin Ray. According to Rudradeb, Dakshin Ray and Kalu Ray were sons of *Rudra* (an incarnation of Shiva) and *Ambika* (an embodiment of Shakti). Actually Kalu Ray of Hijli and *Birmalla* of Khari were independent godheads, who later became associated with Ray. In *Shitalamangal*, Gunarnava said that goddess *Shitala* was the sister of Ray. Possibly, the image of the Vedic *Yama* contributed to the conception of Dakshin Ray. Chakravarty suggested even extra-regional sources to explain the origin of the Dakshin Ray cult e.g. the south Indian Tantric god *Kutti Chattan*, whose worship is similar to that of Dakshin Ray. It is even claimed that the cult of Dakshin Ray was inspired by the reverence to one of the great thirty deities of ancient Egypt!

Satishchandra Mitra in his classic nano-history *Jasohar-Khulnar Itihas* analysed the story from a historical outlook.⁹ He tried to dismantle the miraculous characters of Barakhan Ghazi and Dakshin Ray and tried to place them in realistic perspective. First of all he held Barakhan to be different from Mubarak Ghazi. Then he claimed that there were actually more than one man known as Barakhan Ghazi active in this area. The person relevant for our story was present in the late 15th century, a contemporary of Sultan Hussain Shah (1493-1519). According to a local composition, *Ghazi, Kalu O Champavati*, he was the son of Sikandar, the Sultan of Biratnagar. His close companion was Kalu, the adopted son of the ruler. Relinquishing the crown, Ghazi along with Kalu travelled to the Sunderbans to propagate Islam, if necessary by force. First of all he went to Chapainagar and then to Sonarpur. After converting the inhabitants to Islam, he moved on to Brahmanagar. There Brahmin Raja Mukut Ray ruled over a population of orthodox Brahmins, aided by his general Dakshin Ray. Ghazi decided to suppress this anti-Muslim chieftain with his ‘tiger’ soldiers. Dakshin Ray resisted him with his ‘crocodile’ troops and Mukut Ray rejuvenated his dead and wounded retainers with water from his *jiyat kunda* or ‘lake of life’. But in the end the will of Allah

prevailed and Mukut Ray and Dakshin Ray were forced to surrender. The Raja was dragged within the fold of Islam along with his family, while his daughter became a captive of Ghazi.

Mitra tried to thresh out facts of genuine history from this fantastic yarn. He identified Brahmannagar with Laujani, on the banks of Kapotaksha, of the then Jasohar district. Banking on the authority of *Raymangal* of Krishnaram Das he held Dakshin Ray to be the son of a local ruler Prabhakar. He attracted the attention of Mukut Ray because of his outstanding valour. The latter appointed him as the governor of the Sunderbans, and possibly established matrimonial relations with him. Dakshin Ray cleared the forest of wild creatures with the help of an efficient army and often killed tigers and crocodiles with his own hands. He made it possible for the local people to derive livelihood from the forest resources like wax, honey and wood. Naturally, the illiterate rural people idolized him and ultimately his stature attained divinity. The clash between his 'crocodiles' and Ghazi's 'tigers' probably was a fight between the aborigines like Mallas who joined different sides. This is possibly a muddled report of an Islamic invasion of the jungles led by a micro-level holy warrior and aided by Sultan Hussain Shah. Mukut Ray lost his life, but Dakshin Ray held his ground and later came to a power-sharing arrangement with the Ghazi. So, both of them are worshipped even today. According to Mitra, the event took place sometime between 1515-20. However, his conclusions are challenged by Amarkrishna Chakravarty in his work.

Whatever be his real identity, the significance of Dakshin Ray in the annals of the Sunderbans is undeniable. Ordinary folk like *Pods*, *Mahishyas*, *Bagdis* and *Rajvamsis* as well as tribals like *Santhals* adore this divinity. No elaborate temple houses his crude idols, nor does any Brahmin officiate in his worship. The local zamindars, the Raychaudhurs of Baruipur, patronized the shrines of both Dakshin Ray and Ghazi. In the Sunderbans female deities are also given due recognition, like Banbibi. Thus in the veneration of Dakshin Ray, the egalitarian sentiments of the subalterns find their expression. Equally important is the way in which the cult of Dakshin Ray boosts the morale of the jungle-dwellers who tap and market the forest resources and reclaim land for cultivation. For generations *Baulia* or wood-cutters and *Maulia* or honey-collectors entered the forests, running every risk, to ensure their livelihood. Both mostly tumble into tigers lurking behind thick bushes. To counter this mortal danger the jungle-proletariat request local *fakirs* to perform magical rituals that would keep the tigers at bay.¹⁰ This includes worship of Dakshin Ray and Barakhan Ghazi. Armed with the blessing of the *fakirs*, the Baulias and Maulias venture into the woods. However, despite the charms

and the formulae, the fakirs, along with their supplicants, are often felled by tigers. Still, as long as illiteracy and poverty rule the roost in the Sunderbans, the enchantments of Dakshin Ray will provide some solace to the toilers of the forest.

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“Hurry Up Please It’s Time”: Centennial Reflections on T. S. Eliot’s *The Wasteland*



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Christmas is a strangely incomplete ritual. A rite of beginning, inflected by the impossibility of closure, in the closing of the year. It is complex too. Complex, unless we celebrate Easter, marked by the impossibility of enunciation, in the closing of the year, as well. Thomas Stearns Eliot, more than many others, saw the web of revelations spun in this new duree, that of messianic time, the time between the coming and parting of the Messiah: the beginning and body of the end.

Nowhere is this better or more profoundly reflected than in Eliot’s fraught relations with the Great War and its memories in Europe. Eliot was an American out of place in Europe, trying to suture in exile the tattered seams of American national being by an imaginative act of ‘making amends’, firstly, for the happy insensibility of American insularity in the early years of the war and secondly, more importantly, for his own self-imposed distance from the most important and apocalyptic turn in the history of western man till date. The spectre of a personal and national consolation, a-la Walt Whitman, post-civil war, haunts his work like an unreachable mirage, and my contention is that it fashions his core of poetic images and devices and also the projections of his own personality through a succession of camouflaged narrators.

T.S. Eliot’s *The Wasteland* (1922) (henceforth *Wasteland*) begins with the section “The Burial of the Dead”, talking about April, Easter and the rising of Christ from his burial chamber, thereby signaling a sequence of events that make closure impossible. The burial of the dead is about someone who cannot be buried, carrying thus all the attendant retinue of inextinguishable propositions: involuntary memory, questions, memory as will. The accusing title of Eliot’s poem further points towards the fact that though Christ was able to rise from the dead earth, lilacs or otherwise the 30,000 American

dead stayed firmly with the dull roots and unyielding spring rains in fields and unmarked graves across the heartland of Europe. In 1922 Eliot was doffing his cap, palpably, to Walt Whitman, for having borrowed his plan of national reconstruction, the happy ele.

Christ's rising at Easter is seen as a lamentable act of self-will and narcissism instead of its more conventional interpretation as a festival of rejoicing. It relates Christ's abandonment of the doomed youth in Europe's fetid trenches to Eliot's own avoiding of the draft (deliberately or otherwise), the call to arms in the wake of the *Lusitania's* (a cargo ship) sea-burial, in a tremendous self-flagellation, unnoticed and quite incomparable in the history of letters. The fact that the United States of America entered the war (as a reluctant participant forced into the fray by the *Lusitania's* sinking, effected by a German u-boat) on the 6th of April, 1917 only adds to the suggestion.

It is from 1917 that the Prufrock poems by Eliot date. On 4th August 1914 when the war broke across Europe Eliot was hastily leaving Marburg, where he had been at the University, staying with a couple of Parisian friends during the summer holidays. This hasty retreat was to be a powerful metaphor in Eliot's future oeuvre of images as the figure of the poet, withdrawing from the action in the world, a fugitive of history, reconstructing a lost and past world in absentia in the realms of the imagination, was to become a fixture in his poetry. He left Marburg but not before having written a lyric that casts a long shadow on his poetic output till the 1930s.

When we came home across the hill
 No leaves were fallen from the trees;
 The gentle fingers of the breeze
 Had torn no quivering cobwebs down...
 But the wild roses in your wreath
 Were faded, and the leaves were brown.
 (Poets.Org, Academy of American Poets)

The ominous pause in the poem transforming a conventional romantic lyric into a poem of the impending rot is made more piquant by the narrator's attempted self-exoneration that everything was in order when he had left the scene.

In another very early work "The Death of St. Narcissus" Eliot takes us to the ritual rising of Christ from his tomb on Easter Sunday and shows us how the saint he seeks to deify in verse is none other than the Messiah under the gray rock, but, with a terrible and mutable reality to reveal. In lines, that he used almost unchanged in his "Burial of the Dead" eight years later, Eliot identifies this Christ-like Narcissus with the "gray shadow on his lips". Later in the *Wasteland* he called it "fear in a handful of dust", but

the terror of a risen Christ or a Narcissus figure is not in their ability to transcend nature in their respective acts of Ascension but the total self-absorption, and utter carelessness for the world they were leaving behind. The poem on St.Narcissus is Eliot's poem about himself.

Eliot presents himself as the self-loving, narcissistic creator, who projects his personality into different imaginary situations and characters but always with the detachment and absorption of a Baudelairean dandy. With young men like him sailing to catch their early deaths in some Flanders field shrubbery Eliot sees himself replicating the ministries of Christ, but as some heartless New England flaneur. – “He seemed to tread on faces, convulsive thighs and knees./ So he came out under the rock” (WIU Library, Leaf 22). – As he makes his narrator confess such knowledge does ‘strike’ you down.

The connection between Christ and Narcissus is established clearly by Eliot as he writes how “first he was sure that he had been a tree”. This self-loving, willing martyr figure of Christ (which was his last temptation) was to haunt Eliot's work till he reversed this radical revision of doxa in *Ash Wednesday*. The haunting took the shape of guilt and pain of not being there ‘where’ it mattered.

Not being there ‘when’ it mattered thus mattered most in Eliot's early poetry. It became the orphic poet's imperative to write assuming the sudden descending of ‘caput mortuum’, the threat of sudden death, thus always giving his work a frontier and transgressive character.

Gillaume Apollinaire, one of Eliot's early influences, was a principal proponent of orphism in art. Like Orpheus, Christ and Narcissus, Tiresias's ubiquity in Wasteland actually embalms a radical sense of absence. Eliot blended early anxiety and guilt as an American, (indifferent and an outsider to the most momentous events of the century), with orphic self projection to forge his craft. Tiresias, like his creator, was at every place worth being at in history, Carthage, Troy et al, but only as a voyeur. An archivist and witness who would never intervene: never could. This pain stalks all his early work, from 1914 onwards. In “Love Song of J. Alfred Prufrock” Eliot paints the terror of a world without men, evacuated, lost to the trenches and bunkers of the Great War in Europe. The loneliness of the few men whom history, apparently, had passed by, now left stranded, timidly waiting on the threshold of a world of women. – “In the room the women come and go/ Talking of Michelangelo” – and further into the poem we encounter, “Shall I say, I have gone at dusk through narrow streets/ And watched the smoke that rises from the pipes/ Of lonely men in shirt-sleeves, leaning out of windows?”⁽⁴⁾

The defeat of Prufrock is the fear of the ‘moment’ and a regress into the cubby-hole of reflection, ironic, self-abnegating, bitter, in fact a summing

up of Eliot's craft — “and in short, I was afraid” ⁽⁵⁾. The inhuman toll of trench warfare returns in unexpected jolts in the 1917 poems. In “Portrait of a Lady” the narrator figure speaks of returning as before. Except for a slight sensation of being ill at ease I mount the stairs and turn the handle of the door and feel as if I had mounted on my hands and knees.

And the necessity to fabricate experience that he has no access to first-hand maddens the narrator as he realizes that he “must borrow every changing shape/ To find expression ... dance, dance/ Like a dancing bear, cry like parrot, chatter like an ape”. In the early poem “The Death of St. Narcissus” Eliot talks of the saint's desire for martyrdom and aligns it with his own desire as a poet to present his consciousness as all-feeling and all-knowing, in a way making poetry the field where his ‘lack’ is sublimated. – “So he became a dancer to God./ Because his flesh was in love with the burning arrows./ He danced on the hot sand/ Until the arrows came” (University of Western Illinois Library, TSE, Filed Leaf Collection 22).

The sinking of the *Lusitania* resulting in submarine death and the unburied thousands of the Great War were to remain lodged in Eliot's subconscious as evidenced in his reference to ships at Mylae and the voyages across the Irish sea from Tristan und Isolde in “The Burial of the Dead”, the reference to Carthage in “Fire Sermon” and the section “Death by Water” in the *Wasteland*. In other poems in the 1917 collection like “Mr. Apollinax” sudden death rises from submarine depths to draw life down to its profundity, “where worried bodies of drowned men drift down in the green silence,/ Dropping from fingers of Surf”.

As a reflex to the problem of the Great War and his own distance, both emotional and physical, from it Eliot had devised four distinct approaches by which he tried to make sense of it all: a heroic desire for death bordering on the erotic, an accentuation of sudden aging as an effect of the onset of a messianic time, the almost feminine rendition of grief and hysteria to commemorate loss, and the representation of an universal brotherhood across the divisive and violent grids drawn by war in a new accentuation of the “everyday”.

On July 25th 1914, a mere week before Germany's declaration of war on Russia on August 1st, Eliot enclosed a draft of his poem “The Love Song of St. Sebastian” in a letter to his friend Conrad Aiken from Marburg. This dramatic monologue in the voice of the martyr Sebastian, who narrates a fantasy of his self-flagellation in the presence of his lover before strangling her, constitutes one of the most violent poems Eliot ever wrote. Eliot's “The Love Song of St. Sebastian” presages the tone of much of the verse of World War I, in which poets like Wilfred Owen, Ivor Gurney, and Siegfried Sassoon,

eschewing the balanced felicities of Georgian verse, capitalized on the shocking topoi of trench warfare. Beyond its efficacy as a symbolist trope, Eliot's choice of St. Sebastian as a subject deepened in meaning in the wake of the War, when artists like Georg Trakl, Jean Reutlinger and Julian Grenfell further enhanced the homoerotic associations adhering to the soldier Sebastian. Eliot had seized on a martyr who signified not so much sublime dissolution but, rather, a willing receptivity to death in battle.

I would flog myself until I bled,
And after hour on hour of prayer
And torture and delight
Until my blood should ring the lamp
And glisten in the light
(Miscellaneous leaf 11, from the typescript sent to Conrad Aiken,
McKeldin Library)

As Europe descended into large-scale slaughter, the figure of an arrow-ridden saint became an increasingly fitting visual metaphor for the many willed martyrdoms, the pervasive self-surrenders to extinction, sought by thousands of young men headed for the trenches.

Another powerful aspect of Eliot's poetry from 1914 onwards was its messianicity. Age seems to have suddenly curled itself round personages, experiences and events like that pestilent fog in the 1917 poems. In "The Love Song of J. Alfred Prufrock" the yellow fog lingers interminably and the reassurance of "there will be time" rings through the poem and its narrator's consciousness. In doing this Prufrock confers upon himself the burden of age to the extent that he ages frighteningly in the course of the poem although at the same time he keeps reassuring everyone that there shall be time for every kind of intervention, that time was neither empty nor homogenous as Walter Benjamin had reminded us. Eliot makes Prufrock, or the old man, of doubtful age in "Gerontion", the cusp of the Pauline problem of being either a prophet or an apostle.

The deliberate non-participation in the Great War entailed upon the poet the resolution of this problem. The prophet is essentially defined by his relation to the future. Psalm 74:9 in the Bible says, "We do not see any more signs. There is no prophet left, there is no one to ask: 'how long'." How long: each time that a prophet announces the coming of the messiah, the announcement refers always to a time to come, not yet present. This is the difference between the prophet and the apostle: the apostle begins to speak when the messiah is already there. At that moment, prophecy must remain silent: it is, now, truly accomplished. The word is now given to the apostle, the messiah's envoy, whose time is not the future, but the present. That is

why the technical term for the messianic event is, in Paul's letter, 'ho nyn kairos', 'the now time', the *jetztzeit*, the actuality. That is why Paul is an apostle, not a prophet. That is why Prufrock and the old man are apostles too.

Different from any notion of the apocalyptic this messianic time is not the end of time, but the time of the end. The apostle's concern is not the last day, the moment where time reaches its end; it is the time that contracts itself and begins to finish, or, the time that is left between time and its ending. "I grow old... I grow old" (7) is a cue to this contraction as a kind of sympathetic closure that relates to general and personal indifference to the memory of the War. In representing this time, Eliot, caught in the wake of the War, clarifies the apostle Paul's interpretation of the same. For both there was first, profane or chronological time, which goes from creation to messianic event (which for Paul and Eliot is not the birth of Jesus, but his resurrection). With the messianic event, time contracts itself and begins to finish, and this shrinking time goes on up to the parousia, the full presence of the messiah, which concludes with the end of time. Here time explodes, or rather implodes into the other aeon, into eternity.

The power of hysterical questioning, feminine, motherly, regretful and ironic, yet overflowing and careless, in poems as diverse as "A Game of Chess" and "Portrait of a Lady" hold our attention vividly. They constitute the ominous charge of mothers and widows having to deal not only with the violent death of their sons or lovers but of the fact that they lay in some ignoble crack of the earth, tangled, slimed over and rotting, far away on an unknown continent.

My nerves are bad tonight...
 Why do you never speak? Speak...
 I am sure that you understand
 My feelings, always sure that you feel,
 Sure that across the gulf you reach your hand (57-58)

In the 1920s in the United States a gesture of commemoration was invented by the armed forces that gave material credence to the cultural maneuvers of figures like Eliot during the war years. Gold Star Mothers and Widows, so named for the emblem they were urged to display on armbands and service flags in their homes, were accorded greater recognition for having lost a loved one to the Great War. Many believed this sacrifice warranted a further debt of gratitude that could best be rewarded with a visit to the graves of their sons and husbands. Remarkably, the Gold Star pilgrimages were endorsed by President Calvin Coolidge in 1929, when federal policy in general was marked by retrenchment and New Era Americans seemed to have forgotten

the bloody, grievous hostilities of the past. Between 1930 and 1933, these women traveled in luxury to cemeteries in Europe as guests of the U.S. government. Whether these Gold Star Mothers' pilgrimages, as crafted by Congress and the military served as an instrument of closure for grieving mothers and widows, is questionable. As in Eliot's projection of the dangerously anxious feminine in his poetry of the war era up to 1922, this historical instance represents the culmination of a nation's effort to commemorate a war that the majority of Americans preferred to forget by marking loss as essentially feminine and memory as essentially hysterical.

Eliot's evocation of the everyday to assuage the deep scars of mutual mistrust across nations and individuals in Europe was given vent in poems like "Gerontion" or "Hollow Men" where tenement flats seem to house a microcosmic Europe in its daily dishabille and uproarious imperfection. Overly optimistic and naïve though they might have seemed as representations on the part of this shy, retiring Oxford don and Parisian aesthete, at the time, they were corroborated in a spectacular piece of historical evidence from the first year of the war itself. In December 1914, on Christmas Eve, soldiers from opposed sides in Flanders on the border between Belgium and France ignored their generals and celebrated Christmas together with carols, *tannenbaums* (Fir trees), Christmas Trees and football. Candles were lit where mortars were more regular fare and both sides pelted each other with snow. In a word, unreal. The British Imperial War Office tried its level best as did its German counterpart to suppress this information and failing which to malign the parties concerned as being in violation of the codes of good soldiery. If the end was nigh, for these men, the year, and for humanity, like Eliot they were making one last effort to begin something afresh. Perhaps such beginnings are possible only when things are at an end.

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কলকাতা ১৯২০-৪০: বাংলা সাহিত্যে লিঙ্গ-চেতনা,
লিঙ্গ-সম্পর্কের বিন্যাস ও মধ্যবিত্ত বাঙালির
আত্মজিজ্ঞাসার নতুন পর্ব



ড. দেবলীনা ঘোষ

পিএইচডি গবেষক, যাদবপুর বিশ্ববিদ্যালয়।

যোগাযোগ: ৯৮৩১৫২২৭১১

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অতীত বর্তমানের কাছে উপস্থাপিত হয় নানান আখ্যান-গল্প-কাহিনি-কিস্সা-কথাকণিকা অর্থাৎ ন্যারেটিভের মধ্যে দিয়ে। পরবর্তী সময়ের নির্মাণ ও পুনরুৎপাদনায় অনেক ক্ষেত্রেই স্বাধীনতা পূর্ব কয়েকটি দশক, ব্রিটিশ বিরোধী মহাআখ্যানের এক সমসত্ত্ব একক হিসাবে উঠে আসে। যার আশেপাশে থেকে যায় অপরাপর স্রোতগুলি — সাংস্কৃতিক সংকট, সামাজিক পরিবর্তন, বিদ্রোহ, আত্মপরিচয়ের অনুসন্ধান, শাসক শ্রেণীর চরিত্র সম্পর্কে ভিন্নভিন্ন মানুষের নানাবিধ ধারণা ও ঔপনিবেশিক শাসনের সূত্র ধরে আসা আধুনিকতার সঙ্গে তাদের বোঝাপড়ার ইতিহাস। প্রথম বিশ্বযুদ্ধের অভিঘাত প্রত্যক্ষ বা পরোক্ষ ভাবে প্রভাবিত করেছিল ভারত তথা বাংলাকে।

যুদ্ধের বিস্তৃতি, মারণাস্ত্রের আবিষ্কার ও ব্যবহার, বৃহৎ সাম্রাজ্যগুলির গঠনে পরিবর্তন, পরাধীন দেশগুলির স্বাধীনতাকামী জাতীয়তাবাদ ও দেশাত্মবোধ, গণতন্ত্রের প্রসার, যুব সমাজের জাগরণ, বিজ্ঞানের বিপুল উন্নতির পাশাপাশি পৃথিবীব্যাপী অর্থসংকট, জীবনযাত্রার মানের দ্রুত অবনমন, শ্রমিক, কৃষক ও নিম্নবিত্তের সঙ্গে মধ্যবিত্তের জীবনের ঘোর বিপর্যয়, সর্বোপরি ফ্যাসিবাদের উত্থান ইত্যাদি বৈশিষ্ট্য চূড়ান্ত আকার নেয় উনিশ তিরিশের দশকে। এর পাশাপাশি জাতীয় রাজনীতিতে গান্ধীজীর নেতৃত্বে আইন আমান্য আন্দোলনের সূত্র ধরে ঘটে বিপুল জনজাগরণ। ঔপনিবেশিক শাসনের নির্মমতার জেরে কারাবরণ করেন প্রায় তিরিশ হাজার সত্যগ্রহী। এর অব্যবহিত পরেই আইন আমান্য আন্দোলন প্রত্যাহার করে নেওয়া হয়। এই ঘটনার ঐতিহাসিক সম্ভাবনা বা সীমাবদ্ধতার বিচার বর্তমান প্রবন্ধের সীমার বাইরে, তবু এইটুকু বলা যায় সমাজে তার প্রভাব ছিল সুদূরপ্রসারী। ব্যর্থতা-গ্লানি-লাঞ্ছনা-বিদ্রোহের বাস্তবতায় আত্মজিজ্ঞাসার নতুন পর্ব শুরু হয়।

এই সময়কার সাহিত্য সম্পর্কে আলোচনায় ভূদেব চৌধুরী বলেছেন, ‘এ-সব প্রতিক্রিয়া’... ‘কালের হাতের মার-এর মুখোমুখি এসে দাঁড়াবার চেষ্টা। অতএব কালের পরিচয়টাই ধরতে হয় আগে।’ⁱ অন্যদিকে ঐতিহাসিক সব্যসাচী ভট্টাচার্য তাঁর সাম্প্রতিক গ্রন্থে উক্ত কালপর্বকে বিশ্লেষণের জন্য বাংলা ভাষা ও সাহিত্যকে অত্যন্ত গুরুত্বপূর্ণ তথ্যসূত্র হিসাবে গ্রহণ করেছেন।ⁱⁱ সুতরাং গায়ত্রী চক্রবর্তী স্পিভাকের অনুসরণে বলা যায়, সাহিত্য সমালোচক ও ঐতিহাসিক ‘must critically “interrupt” each other– bring each other to crisis– in order to serve their constituencies’ⁱⁱⁱ সাধারণত আমরা বাস্তব আর কল্পনাকে দুটি বিপরীতার্থক (dichotomous) শব্দ বলে মনে করি। কিন্তু এরা দ্বন্দ্বিক ভাবে (বিরোধ ও মিলন) জড়িত। একে অন্যকে প্রভাবিত করে।^{iv} প্রতিটি উপস্থাপিত টেক্সটের মধ্যেই লুকিয়ে থাকে অপরাপর সম্ভাবনা, বৈসাদৃশ্য, বিভিন্নতা যা প্রাধান্যকারী বয়ানকে প্রশ্ন করে। ন্যারেটিভের মাধ্যমে উপস্থাপিত ইতিহাসে তথ্যসূত্র হিসাবে ফ্যাক্ট ও ফিকশনের মধ্যে যাতায়াত নিরন্তর। তাই আমি সাহিত্যগত আর ইতিহাসগত রচনাগুলিকে সমগুরুত্বে বিবেচনা করেছি। কোনো একটি নির্দিষ্ট রচনার সাহিত্যগুণ বিচার করা নয় বরং বিভিন্ন রচনাকে আন্তঃরাচনিক প্রেক্ষিত (intertextuality) থেকে বিচার করে আলোচ্য সময়কে ধরতে চেয়েছি।

বিশ শতকের শুরুর দিক অবধি বাংলাদেশের সমাজকাঠামো ছিল গ্রামকেন্দ্রিক, কৃষিভিত্তিক। চাকরির কারণে কলকাতায় আসা যাওয়া করলেও মধ্যবিত্ত বাঙালীর মূল আকর্ষণ ছিল গ্রামের বাস্তুভিটে। ক্রমশ ম্যালেরিয়ার বিস্তার, জমি সংক্রান্ত কলহ, অর্থনৈতিক সংকট গ্রামের প্রতি আকর্ষণ শিথিল করে। তারা শহরের, বিশেষত কলকাতার বাসিন্দা হয়ে উঠতে থাকেন। কলকারখানা প্রসারের সঙ্গে সঙ্গে বাঙালি শ্রমিক সম্প্রদায় ব্যাপকতর হয়। ঐতিহাসিক তথ্যসূত্রের সমান্তরালে তৎকালীন ও পরবর্তী কালের বিভিন্ন সাহিত্যে এই বদলের ছবি ফুটে উঠেছে; বিশেষ করে মেসবাড়িগুলোর রমরমার কথা। গ্রাম-মফস্বল থেকে আসা অসংখ্য ছাত্র, চাকরিজীবী, বেকারের আশ্রয় হয়ে ওঠে মেসগুলো। এছাড়াও ছিল গ্রামতুতো, পাড়াতুতো বা পারিবারিক আত্মীয়তার সূত্রে কলকাতায় কোনো অবস্থাপন্ন বাড়িতে মাথা গোঁজার ঠাই করে নেওয়া। এই সময়ের বাংলা সাহিত্যের ইতিহাস লিখতে গিয়ে সুকুমার সেন লিখেছেন, ‘যাহার কিছু মাত্র উপায় ছিল সে শহরে মুখ্যত কলিকাতায় বারোমাসের বাসিন্দা হইল।’^v স্বভাবতই এই সময়ের কলকাতার অন্যতম বৈশিষ্ট্য হয়ে উঠেছিল চাকরিজীবী শহুরে মধ্যবিত্তের উত্থান, পাশাপাশি নিদারুণ বেকারত্ব।

প্রথম বিশ্বযুদ্ধের দশ বছরের মধ্যে বেকার সমস্যা ভয়াবহ আকার নিয়েছিল। এই সূত্র ধরেই এসেছিল পারিবারিক সংস্কার বর্জনের প্রক্রিয়া। শহরবাসী মধ্যবিত্তের প্রয়োজন-রুচি-সাধের মধ্যে সংঘাত অবশ্যম্ভাবী হয়ে পড়ল। একদিকে যেমন বাল্যবিবাহ জনপ্রিয়তা হারাল তেমনিই মেয়েরা ক্রমশ স্কুল, কলেজ, চাকরিতে যেতে আরম্ভ করল। সুকুমার সেনের ভাষায়, ‘...শিক্ষা প্রাপ্তবাঙ্গালীর আর্থিক অবনতি দ্রুততর ঘটিতে লাগিল। বার-চৌদ্দ বছরের মধ্যে মেয়েদের বিবাহ দেওয়া দুরূহ হইতে লাগিল। অগত্যা মেয়েদেরও স্কুলে পাঠাইতে হইল। ইন্সকুল-কলেজে

পড়া মেয়েদের পক্ষে আর আগেকার একান্নবর্তীচালে আত্মীয়-পরিজন লইয়া চলা সম্ভব হইল না। সুতরাং ঘরের আয়তন ও আবহাওয়া বদলাইতে লাগিল।^{vi} স্বাভাবিক ভাবেই বাস্তবের অভিঘাতে মেয়েদের চিন্তা, চেতনা, রংচির ক্ষেত্রেও বিপুল পরিবর্তন হতে শুরু করল। পুরুষরাও পুরানো চিন্তাকাঠামো ছেড়ে বেরিয়ে বাস্তবের সঙ্গে সমঝোতা করতে বাধ্য হল। ১৩৩৪-র মাঘ মাসে ‘কল্লোল’ পত্রিকার ‘ডাকঘর’ শীর্ষকফিচার থেকে উদ্ধৃত করেছেন ডঃ রবিন পাল, ‘...এমন অবস্থা আসিয়াছে এক মাত্র পুরুষের সামান্য উপার্জনে আর একটি পরিবারের অত্যাবশ্যকীয় খাদ্যবাবস্তুও যোগাড় হইয়া ওঠেনা। এই অবস্থায় আবশ্যিক বোধে নারীকেও উপার্জন করে পরিবারকে সাহায্য করিতে হইতেছে। এরূপ পরিবারও আছে, শিক্ষিতা নারীর উপার্জন দ্বারা সমগ্র পরিবার প্রতিপালিত হইতেছে।^{vii} ‘অর্থনৈতিক এই মন্দার অভিঘাতে গড়া বাঙালি শিক্ষিত তরুণের বাস্তবিক অসহায় তার ছবি নানা সূত্রে ধরা আছে অচিন্ত্য কুমার সেনগুপ্তের “কল্লোলযুগ”-এ’, বলে মন্তব্য করেছেন ভূদেব চৌধুরি।^{viii} আর ডঃ রবিন পালের মতে ‘এই থেকেই জন্ম নেয় রাজনীতিক্ষেত্রে যেমন সম্ভ্রাস বাদের ব্যাপকতা, সামাজিক ক্ষেত্রে তেমনি নানান স্বেচ্ছা চারিতা (তিক চিহ্ন আমার)।^{ix} এই স্বেচ্ছাচারিতা-র মধ্যেই নিহিত ছিল মধ্যবিত্ত বাঙালির লিঙ্গ-সম্পর্ক ও আত্মজিজ্ঞাসার নতুন সম্ভাবনাগুলি।

মধ্যবিভক্তের সত্তার পুনর্নির্মাণের সঙ্গে ওতপ্রোতভাবে জড়িত কলকাতা শহর। শহরটির ভৌগোলিক স্থানিকতার সঙ্গে আছে তার চলিযুগ-কাল্পনিক পরিসর। ‘কায়িক বিস্তারের পাশাপাশি রয়েছে তার মায়িক বিস্তার’।^x এই মায়িক বিস্তারের পরিসরটি বিরাট। কোনো সমসত্ত্ব বা সরলরেখিক উপস্থিতি নয়। প্রাত্যহিক কলকাতার সঙ্গে ‘অবিচ্ছেদ্য সম্পূরক হিসেবে এক অপর-নগর’^{xi} জুড়ে আছে। শহরের কায়িক বৃদ্ধির সঙ্গে সঙ্গে বাড়তে থাকে মফঃস্বলের প্রভাব। জনপরিসরে কলকাতার শহুরে নেতৃত্ব কমজোর হতে থাকে, সেই স্থান নেয় মফঃস্বলের নতুন প্রজন্ম। পার্শ্ববর্তী গ্রাম, ছোট শহর ও কলকাতার বিস্তীর্ণ পশ্চাভূমির জীবনযাত্রার অনুপ্রবেশের ফলে (যা এতদিন এলিট গোষ্ঠীর অবজ্ঞার বিষয় ছিল) সাংস্কৃতিক পরিমন্ডলেও নতুন মাত্রা যুক্ত হল।^{xii} ১৯২০-র দশকে কলকাতায় অভিবাসিত হওয়া নতুন প্রজন্মের শিক্ষিতদের অধিকাংশই ছিলেন পূর্ববঙ্গের ‘বাঙাল’। কলকাতার সঙ্গে গ্রামের সম্পর্কও ছিল দ্বন্দ্বিক। একদিকে শহরের আকর্ষণ, অন্যদিকে স্মৃতিমেদুর কল্লনার গ্রামে ফেরার আকাঙ্ক্ষা এবং না ফিরতে পারার বেদনা। এই দ্বন্দ্বও আত্মজিজ্ঞাসার নতুন পর্বে ইন্ধন যুগিয়েছিল, কেননা তৎকালীন সাহিত্যিকদের অধিকাংশই ছিলেন জেলা, মফঃস্বল থেকে আগত।

স্বভাবতই ১৯২০ ও তার পরবর্তী দশকে বাংলা সাহিত্যে নতুন তরঙ্গের প্রকাশ দেখা যায়। একদিকে যেমন রবীন্দ্রসাহিত্যের আন্তরিক ও প্রত্যাখ্যান, পাশাপাশি নতুন সৃজনের স্পৃহা নিয়ে বাংলা সাহিত্যিক ও পাঠক মহলে যথেষ্ট আলোড়ন শুরু হয়েছিল। বিশ শতকের তৃতীয় দশকে তারুণ্যের উচ্চকিত স্বর শোনা গিয়েছিল কল্লোল (১৯২৩), কালিকলম (১৯২৬), প্রগতি (১৯২৭), সংহতি (১৯২৪), উত্তরা (১৯২৫), বিচিত্রা (১৯২৭) প্রভৃতি পত্রিকায়

এবং আলাদা করে উল্লেখের দাবি রাখে পরিচয় পত্রিকা (১৯৩১)। বিরোধ সৃষ্টিতে ইন্ধন যুগিয়েছিল শনিবারের চিঠি (১৯২৮)। তৎকালীন বাংলা সাহিত্য পর্যালোচনা করলেই বোঝা যায় মধ্যবিভের পারিপাশকিতা ও চিন্তাকাঠামোয় নতুন উপাদান সংযুক্ত হয়েছিল। প্রখ্যাত বামপন্থী সাহিত্যিক চিন্মোহন সেহানবীশ এই প্রসঙ্গে লিখেছেন, “প্রগতি লেখকদের আন্দোলনের পৃষ্ঠপটটি স্পষ্টতই রাজনৈতিক। ঐ আদি পর্বে সাহিত্যকর্মের জটিলতা সম্পর্কে সম্যক উপলব্ধির চাইতেও তখন স্বাভাবিক ছিল বৃহত্তর জীবনের সঙ্গে সাহিত্যের ও সামাজিক প্রগতির সঙ্গে সাহিত্যিক প্রগতির সাযুজ্যের অসঙ্কোচ স্বীকৃতি”^{xiii} সমসাময়িক সাহিত্যে দ্বিধা-দ্বন্দ্ব-হতাশা-দিশাহীনতার পাশাপাশি নতুনকে পাওয়ার আকাঙ্ক্ষা স্পষ্ট হয়ে উঠতে লাগল। ‘আধুনিকতা’, ‘প্রগতি’, ‘নতুনত্ব’, ‘অতিআধুনিকতা’ ইত্যাদির সংজ্ঞাকে বুঝে নেওয়ার প্রয়োজনীয়তা দেখা দিল। এর সঙ্গেই ওত প্রোত ভাবে যুক্ত ছিল ‘সাহিত্যধর্মে সীমানা’^{xiv} নির্ধারণের প্রক্রিয়া।

যুদ্ধ বিধ্বস্ত মানুষের মনোবিকলনের উৎস খুঁজতে গিয়ে বাঙালি বুদ্ধিজীবী, সাহিত্যিকদের অনেকেই এইসময় ফ্রেড, ইয়ুং বা অ্যালফ্রেড অ্যাডলারের প্রতি আগ্রহী হয়ে ওঠেন। যৌন লালসা —‘লিবিডো’-র উদ্গমনই যে সমস্ত মানসিক প্রেরণা ও উদ্দীপনার উৎস সে বিষয়ে দৃঢ় প্রত্যয় জন্মেছিল। অন্যদিকে ছিল গোর্কি বা হ্যামসুনের মতো ‘রিয়েলিস্ট’ বা ‘সোস্যালিস্ট-রিয়েলিস্ট’-দের প্রভাব। অচিন্ত্য কুমার সেনগুপ্ত ধারাবাহিক ভাবে অনুবাদ করলেন নুট হ্যামসুনের প্যান (মীনকেতন)। বাস্তব জীবন ও তার মৌল সংঘর্ষ তাঁদের কাছে সর্বাধিক গুরুত্বপূর্ণ হয়ে উঠেছিল। তার সঙ্গে যুক্ত হয়েছিল রুশ বিপ্লবের সফলতায় ‘প্রোলেতারিয়েত’ সমাজ ও নতুন মানুষের অভ্যুদয়ের প্রতিশ্রুতি। ১৩৩২ বঙ্গাব্দের ভাদ্র থেকে কল্লোল পত্রিকাতেও বলশেভিক বিপ্লবের আদর্শ নিয়ে আলোচনা শুরু হয়ে গিয়েছিল।^{xv} বিভিন্ন লেখাপত্রে তাঁরা শিল্প, সাহিত্য ও সংস্কৃতি সম্পর্কে মাকয়ি নন্দনতত্ত্ব প্রয়োগ করতে শুরু করেন। নতুন সত্তা নির্মাণের এই প্রক্রিয়ার সূচনা অবশ্য কল্লোল পর্বে প্রথম ঘটেনি। ভারতী পত্রিকার নরেশ চন্দ্র সেনগুপ্তের যৌন-মনস্তাত্ত্বিক রচনা, অথবা চারচন্দ্র বন্দ্যোপাধ্যায়ের পাশ্চাত্য ভাবধারায় সামাজিক বাস্তবতার চিত্রণে এর স্বীকৃতি ছিলই। তবে এই পর্বে নারী-পুরুষের সম্পর্ক ও যৌনতা নিয়ে আলোড়ন তীব্র হয়েছিল।^{xvi} আলোচিত সাহিত্যিকদের মধ্যে ছিলেন অচিন্ত্য কুমার সেনগুপ্ত, প্রেমেন্দ্র মিত্র, বুদ্ধদেব বসু, গোকুল নাগ, মোহিতলাল মজুমদার, দীনেশরঞ্জন দাশ, শৈলজানন্দ মুখোপাধ্যায়, জগদীশ গুপ্ত, ধূজটিপ্রসাদ মুখোপাধ্যায়, অন্নদাশঙ্কর রায় প্রমুখ। এই সাহিত্যিকরা ভাষার আঙ্গিকের ক্ষেত্রে কতটা স্বাভাবিক ও পরিবর্তন আনতে পেরেছিলেন বা ভাষার মাধ্যমে উপস্থাপিত আধিপত্যকারী বয়ানগুলিকে (পিতৃতান্ত্রিক অথবা আর্থ-সামাজিক অসাম্য) কতটা চ্যালেঞ্জ করতে পেরেছিলেন বা চেয়েছিলেন সেই প্রশ্নে না গিয়ে অন্তত এটুকু বলা যায় যে, সাহিত্যে নিশ্চিতভাবেই তাঁরা নতুনত্ব এনেছিলেন। ‘এই প্রথম সর্বহারা, নিম্নবর্গীয়, নিম্ন মধ্যবিত্ত তথা নানান ধরনের প্রান্তিক নারী ও পুরুষ’-এর আবির্ভাব হয়েছিল।^{xvii}

এই নির্মাণ-পুনর্নির্মাণের প্রক্রিয়ায় সংঘাত অবশ্যম্ভাবী ছিল। পুরানোপন্থী ও রক্ষণশীলদের পক্ষ থেকে ‘অতিআধুনিক’ বলে চিহ্নিত করে এই সাহিত্যিকদের বিরুদ্ধে অভিযোগ ছিল মূলত দুটি —পশ্চিমী অনুকরণ ও যৌনতা নিয়ে বাড়াবাড়ি। প্রসঙ্গত উল্লেখ্য, বেশ কিছু কল্লোল লেখকের বিরুদ্ধে অশ্লীলতার অভিযোগ উঠেছিল। তার মধ্যে বুদ্ধদেব বসু (রজনী হল উতলা) ও অচিন্ত্য কুমার সেনগুপ্ত (বিবাহের চেয়ে বড়ো) উল্লেখযোগ্য। এমনকি পরবর্তীকালের বাংলা সাহিত্যের ইতিহাস রচয়িতাদের মধ্যেও উপরোক্ত সাহিত্যিকদের রচনায় দেহসর্বস্বতা নিয়ে সমালোচনাত্মক মনোভাবের প্রকাশ ঘটেছে।^{xviii} স্বভাবতই সমকালে বিতর্ক ছিল তীব্র। মনঃসমীক্ষণ, বামপন্থার প্রভাব বা সামাজিক বাস্তবতার (social realism) চিত্রণকে বিদেশী হিসাবেই সাধারণভাবে গণ্য করা হত। এটি আরও বেশি করে ঘটেছিল কারণ এই যুগের সাহিত্যিকদের অনেকেই ইংরাজি ভাষায় বিশেষ পারদর্শী, ইংরাজি সাহিত্যের অধ্যাপক বা চর্চাকারী। বিদেশি সাহিত্যের সঙ্গে তাঁদের যোগাযোগ ছিল নিবিড়।^{xix} তবে আজকের দিনে আমরা derivative discourse বা ‘পরজবয়ানে’র তত্ত্ব অনুসারে ইংরাজি সাহিত্যের সঙ্গে আধুনিক মননের সম্পর্ককে বোঝার চেষ্টা করতে পারি। মালিনী ভট্টাচার্যের মতে সৃজনশীল সাহিত্য পাঠ ও তার আন্তরিকতার প্রক্রিয়াকে বোঝার ক্ষেত্রে পরজ বয়ান ‘অর্থহীন সামান্যি করণে’ পরিণত হতে পারে।^{xx} এই সংক্রান্ত বিশদ আলোচনায় যাওয়ার পরিসর এই প্রবন্ধে নেই। তাই সাহিত্যে আধুনিকতা বা রোমান্টিকতার সঙ্গে তার সম্বন্ধ নির্ধারণের চেষ্টা আপাতত মূলতুবি রেখে এইটুকু বলা যায় যে ১৯২০-৪০ পর্বে নারী-পুরুষের সম্পর্ক নির্ধারণেও নতুন প্রয়াস দেখা দিয়েছিল।^{xxi} পুরুষতান্ত্রিক মূল্যবোধগুলি অক্ষত থাকলেও, বিধিনিষেধ অতিক্রমের চেষ্টা হয়েছিল। অন্তত বিষয়ী হিসাবে নারীকে নতুন করে পর্যালোচনার আগ্রহ তৈরী হয়েছিল। বৌদ্ধিক ও সামাজিক স্তরে এক শ্রেণির নারীর অংশ গ্রহণের ফলে তার বিষয়ী অবস্থান চ্যালেঞ্জের সম্মুখীন হয়েছিল। ‘পরিবর্তন কামী ও বিরোধীদের দ্বন্দ্বের ফল স্বরূপ একটি সামাজিক রূপান্তরের প্রয়াস নিঃসন্দেহে’ দেখা গিয়েছিল। আর এই বিষয়ে কল্লোল ও কিষ্কিৎ পরবর্তীকালে পরিচয় গোষ্ঠীর ভূমিকা অনস্বীকার্য।

বহির্জগতেও উনিশশো বিশ/তিরিশের দশক নারী আন্দোলন ও চেতনার বিকাশে গুরুত্বপূর্ণ। মেয়েদের রাজনীতিতে যোগদান, নতুন সংগঠন তৈরী ইত্যাদি রাজনৈতিক সচেতনতা বৃদ্ধিতেও নতুন মাত্রা আনে। বলা বাহুল্য এই সচেতনতা সীমাবদ্ধ ছিল মূলত শহরাঞ্চলের শিক্ষিত, তথাকথিত আলোকপ্রাপ্ত মহিলাদের মধ্যেই। জাতীয়তাবাদ ও নারী সচেতনতার প্রশ্নটি জটিল আবর্তের মধ্যে দিয়ে ভারতে তথা বাংলায় রূপ নিয়েছে। তার চরিত্র ও রূপায়ণের প্রক্রিয়া সংক্রান্ত বিতর্ক আজও অমীমাংসিত। সেটা এই মুহূর্তে আমার আলোচ্য নয়। শুধু এইটুকু বলা যায় পারিপার্শ্বিক ঘটনাপ্রবাহের অভিঘাতে বহির্জগতে, রাজনৈতিক পরিসরে মেয়েদের অংশগ্রহণ লক্ষ্যনীয় ভাবে বেড়েছিল। ১৯২৫ সালে ‘ইন্টারন্যাশনাল কাউন্সিল অব উইমেন’-র ভারতীয় শাখা গঠিত হয়। ১৯২৭ সালে ‘অলইন্ডিয়া উইমেন কনফারেন্স’ অনুষ্ঠিত হয়।

১৯২০র দশক থেকেই বাংলার মহিলাদের ভোটাধিকারের সপক্ষে অভিযান শুরু হয়। জাতীয় রাজনীতি ও কম্যুনিষ্ট পার্টিতেও মেয়েদের আংশগ্রহণ যথেষ্ট বৃদ্ধি পায়। তবে প্রসঙ্গে জানকী নায়ারের মতামত এই প্রসঙ্গে প্রণিধানযোগ্য, ‘অভিপ্রেত বিধিলঙ্ঘন’ করা সত্ত্বেও এই সব মহিলারা জাতীয়তাবাদী পিতৃতান্ত্রিকতার “প্রভুত্ববাদী আশা-আকাঙ্ক্ষার” সঙ্গে সহমত হয়েছিলেন’।^{xxii}

বর্তমান প্রবন্ধের ক্ষুদ্র পরিসরে বিভিন্ন লেখকের ভিন্ন ভিন্ন রচনাকে পৃথকভাবে বিশেষণ করা সম্ভব নয়। আমি প্রতীকীভাবে দু-তিন জনের উল্লেখ করবো। প্রথমই আসি রবীন্দ্রনাথ ঠাকুরের প্রসঙ্গে। যদিও কল্লোল গোষ্ঠীর সামাজিক বাস্তবতা ও যৌনতা নিয়ে আতিশয্যের বিরোধিতা করেছিলেন তিনি,^{xxiii} তবুও নারী সম্পর্কে তাঁর সম্পূর্ণ নতুন মূল্যবোধ ও মূল্যায়ন প্রকাশ ঘটতে শুরু করেছিল ১৯১০-এর দশকের মাঝামাঝি থেকেই। শ্রী সুমিত সরকার রবীন্দ্রনাথের অপেক্ষাকৃত আগের আর পরবর্তীকালের প্রবন্ধ, গল্প, উপন্যাসের তুলনামূলক আলোচনা করে দেখিয়েছেন যে লিঙ্গ-প্রসঙ্গে তাঁর চিন্তা ভাবনার ক্ষেত্রে একটি রূপান্তর ঘটেছিল। যার বহিঃপ্রকাশ ঘটেছিল প্রথম ‘ঘরেবাইরে’ (১৯১৬) উপন্যাসে। শ্রী সরকার উদ্ধৃত করেছেন নিখিলেশের স্বগতোক্তি : “আমা রস্ত্রী, অতএব ও আমারই! ও যদি বলতে চায়, ‘না, আমি আমিই’। তখনই আমি বলব, সে কেমন করে হবে, তুমি যে আমার স্ত্রী! স্ত্রী! ওটা কি একটা যুক্তি! ওটা কি একটা সত্য! ঐ কথাটার মধ্যে একটা আস্ত মানুষকে আগাগোড়া পুরে ফেলে কি তালা বন্ধ করে রাখা যায়?”^{xxiv} সুমিত সরকার স্বদেশী যুগ উত্তর বাংলার জাতীয়তাবাদ আলোচনা প্রসঙ্গে বলেছেন, ‘জাতীয়তাবাদের অগ্রগতির ফলে যে নারী সমস্যার একটি বিশেষ ধরনের ‘সমাধান’ চালু হয়ে যায়, একথাটা প্রায় স্বতঃসিদ্ধ ভাবে ধরে নেওয়া হয়েছে।’ কিন্তু তিনি জোর দিয়েই বলেছেন, “Nationalist resolution”^{xxv} কথাটা অনেক সময় একটু বেশি অপরিবর্তনশীল ভাবে দেখা হয়েছে। স্বদেশী অভ্যুত্থানের অবসানের পর নানাধরনের নতুন চিন্তা-প্রচেষ্টা আরম্ভ হয়। তার প্রভাব নারী মুক্তির প্রশ্নেও ছড়িয়ে পড়ে — আর শুধু রবীন্দ্রনাথের লেখায় নয়, অন্য কিছু নিদর্শনও খুঁজলে পাওয়া যাবে।^{xxvi} ১৯৩৬ সালে নারী প্রশ্ন সম্বন্ধে রবীন্দ্রনাথের শেষ লেখার কথা উল্লেখ করেছেন শ্রী সরকার যা নারীর আত্মপ্রতিষ্ঠা বা autonomy-র দাবিকেই উর্ধ্বে তুলে ধরে।

স্থানাভাবে উদ্ধৃতি সহ বিশ্লেষণ ছাড়াই চতুরঙ্গ (১৯১৬) ও শেষের কবিতা (১৯২৮) উপন্যাস দুটি সম্বন্ধে কয়েকটি বিষয় উল্লেখ করে আমি বিষয়ান্তরে যাবো। চতুরঙ্গে চারজনের ভেতরকার সম্পর্কের আলোছায়া, অস্থিরতা, ছেদ ও নৈশব্দের বিকাশ প্রচলিত লিঙ্গ-সম্পর্কের পরিধিকে অতিক্রম করে যায়। তৈরী হয় নতুন সম্ভবনা। শেষের কবিতার আপাত চাকচিক্যের আড়ালে উঁকি দেয় বিবাহ নামক প্রতিষ্ঠানকে অস্বীকারের প্রতিস্পর্ধা। একথা ঠিক যে, রবীন্দ্রনাথের প্রেমে শরীরী চাহিদাকে অতিক্রম করে যায় মানসী আকাঙ্ক্ষা কিন্তু প্রকাশের ভঙ্গিমায় তা ভালোবাসার প্রথাগত ধারণাকে চ্যালেঞ্জ করার ক্ষমতা রাখে। হয়তো সবসময় সোচ্চারে নয়, কখনও নীরবে। কিন্তু ভাষার আলোছায়া, কল্পনা, রচনা-চিহ্নের মধ্যে চাপা

পড়ে থাকে লিঙ্গ-সম্পর্কের অপরাপর নির্মাণ এবং রচনার উপমা ও অলঙ্কারের (tropes and metaphors) মধ্যে নিহিত থাকে ভিন্ন স্বর, ভিন্ন পরিসর হয়ত সেখানে নর-নারী সমান তলে দাঁড়াতে পারে। রবীন্দ্রনাথের রোম্যান্টিকতার চরিত্র বা ব্যাপ্তি নিয়ে বিতর্কে না গিয়ে মালিনী ভট্টাচার্যের অনুসরণে বলা যায়, ‘রোম্যান্টিক কবিদের অনুপ্রেরণা কখনো কখনো এমন প্রতিবাদী উচ্চারণকে সম্ভব করে’।^{xxvii}

বুদ্ধদেব বসু হলেন বৈদিক ও শিল্পীমনের সমন্বয়ে এমন এক ব্যক্তিত্ব যিনি সমকাল ও পরবর্তীকালে যুগপৎ প্রশংসিত ও প্রবল সমালোচিত হয়েছেন। তাঁর প্রথম গল্প রজনী হল উতলা প্রকাশিত হয় কল্লোলে ১৯২৬ সালে যখন তাঁর বয়স আঠারোর কোঠায়। আর প্রথম উপন্যাস সাড়া ১৯৩০ সালে। প্রথম গল্পেই তিনি অভিযুক্ত হন অশ্লীলতার দায়ে। মনে হয় তৎকালীন সমালোচকরা তারুণ্যের প্রতিস্পর্ধা ও বলিষ্ঠতাকে একটু বেশিই কঠোরতার সঙ্গে বিবেচনা করেছিলেন। পরবর্তী জীবনে তিনি অসংখ্য গল্প উপন্যাস রচনা করেছেন (কবিতা ও প্রবন্ধের উল্লেখ এখন করছি না)। আনুপূর্বিকভাবে সেগুলি পাঠের মধ্যে দিয়ে আমার মনে হয়েছে শিল্প আর প্রেম একাধারে তাঁর সৃষ্টি চরিত্রগুলিকে মূর্ত করে তুলেছে। চরিত্র চিত্রণ, ভাষার কাব্যময়তা, কথোপকথন ও পারিপার্শ্ব নির্মাণে যে যত্ন ও কর্মনীয়তা দেখা যায় সেটাই কখনো কখনো যুগধর্ম বা ভাষার আধিপত্যকামী বয়ানকে প্রশ্ন করে, কখনো জাগিয়ে তোলে স্ববিরোধ। সৃজনশীল রচনায় স্ববিরোধের পরিসরটাও গুরুত্বপূর্ণ কারণ হয়ত সেখানেই রয়ে গেছে সেই সব নৈঃশব্দ’, সেই ‘বিবিক্তি’ যা বিমোচন করতে পারলেই শোনা যেতে পারে স্বপ্ন-ক্ষোভ-আকাঙ্ক্ষা-প্রতিরোধের অপরাপর কণ্ঠস্বর, হয়ত বা লেখকের অজান্তেই। প্রসঙ্গত উল্লেখ্য, মিশেল ফুকো তাঁর হিস্ট্রি অব সেক্সুয়ালিটি গ্রন্থে নৈঃশব্দ’ নিয়ে বিশদে আলোচনা করেছেন। ফুকো বলছেন, এই সব নৈঃশব্দই অপরাপর আখ্যানের হৃদিশদেয়। তারা যেকোনো বয়ানের (discourse) অবিচ্ছেদ্য অংশ। এবং এই নৈঃশব্দ একটি নয়, বহু।^{xxviii} ১৩৫৯ বঙ্গাব্দে সংকলিত তাঁর শ্রেষ্ঠ গল্পের মুখবন্ধে জগদীশ ভট্টাচার্য তাঁকে ‘প্রেমেরশিল্পী’ অভিধা দিয়েছেন।^{xxix} সম্ভোগকে তিনি অন্য উচ্চতায় উত্তীর্ণ করেছিলেন যেখানে উৎপাদন বা প্রজনন বা পারিপার্শ্বের যাবতীয় দাবি খারিজ হয়ে যায়। প্রতিষ্ঠান ও প্রতিষ্ঠিত (নানাবিধ ও ব্যাপক অর্থে) মানুষের পক্ষে যা মেনে নেওয়া কঠিন। তাই হয়ত তাঁকে বারবার অশ্লীলতার অভিযোগ বা সমালোচনার সম্মুখীন হতে হয়। এই বিষয়ে বিতর্ক আপাতত ভবিষ্যতের জন্য তোলা রইল।

আলোচনায় সর্বশেষ, কিন্তু কোনো অর্থেই ন্যূন নন, বরং সম্ভবত বলিষ্ঠতম সাহিত্যিক হলেন রাধারাণী দেবী। মূলত কবি হলেও প্রবন্ধের সংখ্যা অনেক। আর বারো বছর অন্তরালে থাকা তাঁর দ্বিতীয় সত্তা ‘অপরাজিতাদেবী’-র বেশকয়েকটি কবিতার সংকলন। যে বিষয়টি সবথেকে গুরুত্বপূর্ণ, তা হল তাঁর গল্পের বিপুল ভাঁড়ার যার সম্বন্ধে কন্যা নবনীতাও অনেকদিন পর্যন্ত অভিহিত ছিলেন না, যা লেখা হয়েছিল নবনীতার জন্মের আগে (১৯৩৮) বা নরেন্দ্র দেবের সঙ্গে তাঁর দ্বিতীয় বিবাহেরও (১৯৩১) আগে। নবনীতার নিজের কথায়, ‘তরুণ

ভাবনাগুলিকে মা কি পরিণত বয়সে অস্বীকার করতেই চেয়েছিলেন?^{xxx} নবনীতার নিজের বিশ্লেষণে ‘সতীত্ব মনুষ্যত্বের সংকোচন না প্রসারণ’-এর মতো বলিষ্ঠ নারীবাদী প্রবন্ধ রচয়িতা রাধারাণী দত্তের উপর বাল্য বৈধব্যের গভীর অভিঘাত ছিল, যা জন্ম দিয়েছিল ও গভীরে প্রোথিত করেছিল তথাকথিত নৈতিকতা ও মূল্যবোধকে, পরবর্তীকালে সেই শৃঙ্খল মুক্ত স্বাধীনচেতা রাধারাণী দেবীর মধ্যে তরুণী রাধারাণীকে আর খুঁজে পাননি নবনীতা। তাঁর লেখা থেকেই জানা যায় প্রখ্যাত ঐতিহাসিক তপন রায়চৌধুরি গল্পগুলি সংকলিত করতে বলেন ‘মধ্য বিত্তের সামাজিক মূল্যবোধের বিবর্তন’-এর স্মারক হিসাবে।^{xxxi} রাধারানীর (অবশ্যই অপরাজিতা দেবীরও) সমস্ত রচনা বিশ্লেষণের দাবি রাখে। স্বল্প পরিসরে আমি শুধু গায়ত্রী চক্রবর্তী স্পিভাকের সাম্প্রতিক একটি মন্তব্য দিয়ে শেষ করব।

শ্রীমতী স্পিভাকের মতে রাধারাণী দেবী নিম্নবর্গায়িত (subalternized), কারণ ব্রহ্মচর্য হল (এক্ষেত্রে বৈধব্যজনিত) নারী ও পুরুষের ক্ষেত্রে সম্পূর্ণ অসম বিষয়ী নির্মাণের একটি প্রক্রিয়া। এই প্রক্রিয়াকে প্রতিরোধের নতুন বয়ান তৈরী করেছিলেন রাধারাণী তাঁর অভিনব জীবন ও শিল্পচর্চার মধ্য দিয়ে। কোনো চরমপন্থা অনুসরণ করে নয়, প্রাত্যহিক পিতৃতান্ত্রিক বাচনকে চ্যালেঞ্জ করেছিলেন পরম শত্রুকে ‘হ্যাঁ’ বলার মাধ্যমে। তাঁর দ্বিতীয়সত্তা তিনি নিজেই, আবার তাঁর থেকে পৃথকও বটে। তিনি সার্থকভাবেই অপরাজিতা কারণ অন্তর/বাহিরের বিপরীত যুগ্মপদের ভাষ্যকে তিনি অতিক্রম করেছিলেন শুধুমাত্র কল্পনাশক্তির সক্রিয়তা (‘imaginative activism’) দিয়েই।^{xxxii} আধিপত্য আর বিরোধিতার চেনা অক্ষে তিনি আবর্তিত নন। নির্যাতিতা বিষয়ীর চেনা ছকে তিনি ধারিত হন না।

পরিশেষে বলা যায় লিঙ্গ-সম্পর্কের প্রেক্ষিত থেকে ১৯২০-৪০ সালের বাংলা সাহিত্য তথা কলকাতা শহরের ইতিহাস অত্যন্ত গুরুত্বপূর্ণ। কারণ সকলেই পূর্বতন সময়ের সঙ্গে একটা ‘ছেদ’ বা ‘বিরতি’-র কথাবলছেন। বলছেন পরিবর্তনের কথা। ফলত সেই সব পরিসরকে সমস্যায়িত (problematize) করা দরকার যেখানে কোনো পরিবর্তনের কথা বলা হয়েছে। বহিরাঙ্গের পরিবর্তন হওয়া মানেই কিন্তু কাঠামোগত পরিবর্তন সবক্ষেত্রে ঘটে না। কারণ অনেক সময়ই বহিরাঙ্গে তথাকথিত ‘প্রগতিশীল’ চিহ্ন দেখা গেলেও সামগ্রিক ভাবে তা পিতৃ/পুরুষতান্ত্রিক মূল্যবোধ ও নৈতিকতার প্রভাবে আচ্ছন্ন থাকে। ভাষার কাঠামোর ভেতরেই লিঙ্গ-বৈষম্য ও পিতৃতত্ত্বের মূল্যবোধ ক্রিয়াশীল থাকে। রচনা/ভাষ্যের ভেতরে পৌরুষ ও প্রাধান্যকারী যৌনতা-ধারণার চিহ্নগুলো প্রায়শই থেকে যায়। ফলত এই প্রশ্নগুলোর প্রতি উদাসীন বা অসচেতন থাকলে সামাজিক ইতিহাসচর্চার পরিসরও সীমাবদ্ধ হয়ে পড়তে পারে।

- i চৌধুরী, ১৯৯৪, পৃ. ২৭৪।
- ii ভট্টাচার্য, ২০১৮।
- iii স্পিডাক, ২০০৮, পৃ. ৯২।
- iv মুখোপাধ্যায়, ২০১৪, পৃ. ১১।
- v সেন, ২০১০, পৃ. ২৭১।
- vi তদেব, পৃ. ২৭২।
- vii পাল, ১৯৮০, পৃ. ৩৬।
- viii চৌধুরি, ১৯৯৪, ২৭৫।
- ix পাল, ১৯৮০, পৃ. ৩৫।
- x বন্দ্যোপাধ্যায়, ২০১১, পৃ. ১৭৯।
- xi তদেব।
- xii ভট্টাচার্য, ২০১৮। বিশদে জানার জন্য দ্রষ্টব্য উক্ত গ্রন্থের সত্তার পুনর্নির্মান ১৯২০ দশক অধ্যায়টি। এই পর্বে নতুন বাঙালি স্বাভাব্যপ্রেম, রাজনীতির বাঙালিয়ানা, কলকাতার আধিপত্য ও গ্রামবাংলা সহ আরও কয়েকটি গুরুত্বপূর্ণ বিষয়ে আলোচনা করেছেন, যা আমার গবেষণার ক্ষেত্রে অত্যন্ত প্রাসঙ্গিক।
- xiii সেহানবীশ ২০০৮, পৃ. ৫৬। ঠাকুর, শ্রাবণ, ১৩৩৫; সেনগুপ্ত, ভাদ্র, ১৩৩৫; বিচিত্রা পত্রিকায় শ্রাবণ ১৩৩৫ (১৯২৭) বঙ্গদে রবীন্দ্রনাথ ঠাকুর রচিত ‘সাহিত্য ধর্ম’ নামক প্রবন্ধের প্রতিবাদে নরেশচন্দ্র সেনগুপ্ত বিচিত্রা পত্রিকাতেই ভাদ্র সংখ্যায় ‘সাহিত্যধর্মে সীমানা’ নামক প্রবন্ধ লিখেছিলেন।
- xiv সেনগুপ্ত, আশ্বিন, ১৮২১; সেন, ২০১০; ভূদেব, ১৯৯৪; রায়, শ্রাবণ, ১৩৯৪।
- xv সেন, ২০১০, পৃ. ২৭৩; ‘স্পষ্ট যৌন-আবেগমূলক রোচক সাহিত্যের গুরু’ অভিধা দিয়েছেন তিনি নরেশ সেনগুপ্তকে; পাল, পৃ. ৪৩।
- xvi ভট্টাচার্য, ২০১৮, পৃ. ২।
- xvii বন্দ্যোপাধ্যায়, ফাল্গুন, ১৩৬৭; সেন, ২০১০।
- xviii বন্দ্যোপাধ্যায়, ফাল্গুন, ১৩৬৭, পৃ. ২৬১-২৭২।
- xix ভট্টাচার্য, ২০০২, পৃ. ২।
- xx ভট্টাচার্য, ২০১৮, পৃ. ৩।
- xxi Nair, ১৯৯৪, পৃ. ৮২-১০০।
- xxii ঠাকুর, ১৩৩৫; সাহিত্য ধর্ম, অচিন্ত্য সেনগুপ্তকে লেখা চিঠি, ৩১ আশ্বিন, ১৩৩৫; সেন, ২০১০, পৃ. ২৭৫-৭৯, ২৮১-৮২।

- xxiii ঘরে বাইরে উদ্ধৃত, সরকার, ২০০১, পৃ. ৪।
- xxiv Chatterjee, ১৯৮৯.
- xxv সরকার, ২০০১, পৃ. ৫।
- xxvi ভট্টাচার্য, ২০০২, পৃ. ২।
- xxvii Foucault, ২০০৮, pp. ২৭.
- xxviii ভট্টাচার্য, জ্যৈষ্ঠ ১৩৫৯, পৃ. ভূমিকা ৭।
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আবৃত্তি চর্চার ধারা



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বর্তমানে আবৃত্তি একটি জনপ্রিয় শিল্পকলা; বহুজনই আজ আবৃত্তির চর্চা করেন পেশা হিসেবেই। যদিও মাত্র কয়েকে দশক আগেও অবস্থাটা এরকম ছিল না। স্বাধীনতা প্রাপ্তির কিছু আগে, মোটামুটি উনিশশো তিরিশের দশককে ধরলে দেখা যাবে, সে সময়ে আমাদের বাংলায় আবৃত্তির চর্চা হয়েছে মূলত অভিনয় শিল্পকে উন্নত করার চাগিদেই। সে মঞ্চাভিনয় হোক কিংবা চলচ্চিত্র। বাচিক শিল্প হিসেবে আবৃত্তি চর্চার শুরু হয় অনেক পরবর্তী কালে, কলকাতা আকাশবাণী বেতার কেন্দ্রের হাত ধরে। তার সঙ্গেই অবশ্য গণতান্ত্রিক লেখক সংঘ, ভারতীয় গণনাট্য সংঘ ইত্যাদি প্রতিষ্ঠানের দ্বারাও আবৃত্তি ক্রমশ জন-আদর পাচ্ছিল। বিশেষত সেকালে সাংস্কৃতিক অনুষ্ঠানের সময় স্টপ গ্যাপ হিসেবে আবৃত্তি জনপ্রিয়তা বাড়ছিল; কারণ নাচ, গান বা নাটকের জন্য যত যত্ন ইত্যাদি অনুষঙ্গের প্রয়োজন হতো, আবৃত্তির ক্ষেত্রে তা একেবারেই হতো না। আজকাল অবশ্য এমনটা আর সবক্ষেত্রে হয় না, অনেক শিল্পীই এখনকার সময়ে তাঁর শিল্পের মঞ্চায়নে যত্নের ব্যবহার করছেন। সে যাই হোক, যে আকাশবাণীর কথা বলছিলাম, সেখানে বীরেন্দ্রকৃষ্ণ ভদ্র এর কণ্ঠে মহালয়ার ভোরে মহিষাসূরমর্দিনীর ভাষ্য ও শ্লোকপাঠ অবশ্যই মনে পড়াবে ভারতীয় আবৃত্তি শিল্পের প্রাচীনতাকে, আমাদের ঐতিহ্যের উত্তরাধিকারের কথাকেও।

আমাদের দেশীয় আবৃত্তি চর্চার ইতিহাস নিয়ে অবশ্যই আলোচনা করবো, তার আগে বুঝে নিতে চেষ্টা করবো আবৃত্তি কাকে বলে। প্রথমেই পরিষ্কার করে বুঝে নেওয়া প্রয়োজন যে, আবৃত্তি একটি বিশিষ্ট এবং পৃথক শিল্পরীতি। এই শিল্পের সঙ্গে স্পষ্টই পার্থক্য আছে গান বা অন্যান্য কণ্ঠ শিল্পের। আবৃত্তি বাচিক শিল্প, এখানে বলার ধরণ, উচ্চারণের বিশুদ্ধতা, ছন্দের যথাযথ প্রয়োগ খুবই গুরুত্বপূর্ণ। সাহিত্যের পাঠ যখন শ্রোতার মনে সেই অর্থকে পৌঁছে দিতে পারে, যা সাহিত্যিকের অভীষ্ট ছিল, তাকেই আবৃত্তি বলা যেতে পারে। কবিতা বা গদ্য-সাহিত্যের যেকোনো রীতিই আবৃত্তির বিষয় হতে পারে। তবে ওই পাঠ শব্দের সঠিক উচ্চারণ মেনেই হতে হবে, আর সাহিত্যের যে অংশটি পাঠ করা হচ্ছে, তাঁর ছন্দকেও অনুসরণ করতে হবে আবৃত্তিকারকে। সাহিত্যের বোধ না থাকলে কোনও পাঠ কিছুতেই আবৃত্তি হয়ে উঠবে না।

অর্থাৎ কণ্ঠের কুশলতায় বাধ্য হয়ে ওঠা সাহিত্যই ‘আবৃত্তি’। আর একথাও অবশ্যই মনে রাখতে হবে যে, আমাদের দেশে শিল্প হিসেবে আবৃত্তি অতি প্রাচীন। প্রাচীন বৈদিক যুগে যে চৌষাটি কলার চর্চা করতেন আর্যরা, তার মধ্যে দুটি উল্লেখযোগ্য কলা ছিল, ‘সংপাঠ্য’ ও ‘মানসী কাব্যক্রিয়া’। এই দুটি কলার অর্থ মূলে পৌঁছলে বোঝা কঠিন হবে না যে আজকের আবৃত্তি শিল্প সেই প্রাচীনকালের এই দুটি উত্তরাধিকার; পাশ্চাত্যের “Recitation” অথবা “Elovation” এর জনক নয়। ‘সংপাঠ্য’ শব্দটির দ্বারা বোঝাতে যেকোনো বিষয়কে সম্যকভাবে পাঠ করা এবং এমনভাবে পাঠ করা যাতে উপস্থিত শ্রোতার কানে বা চিত্তে তা পাঠ্য অংশের রসোপলব্ধি ঘটতে পারে। কামসূত্রের টীকাকার যশোধর বলেছেন, যে সংপাঠ্যে সাধারণভাবে পড়বেন একজন আর অন্য একজন তার সহযোগিতা করবেন। এই প্রসঙ্গটি একালের যৌথপাঠে বা যুগ্ম-আবৃত্তির কথা মনে করায়। “মানসী কাব্যক্রিয়া” সম্পর্কে সংস্কৃত টীকায় বলা হয়েছে, মাত্রা, পংক্তি, সংযোগ, অসংযোগ, ছন্দ, বিন্যাস ইত্যাদি ঠিকভাবে অনুসরণ করে অনেকের উপস্থিতিতে পাঠ করা। একেও আবৃত্তি বলে সহজেই চেনা যায়। অতএব, আবৃত্তি হল একটি স্বতন্ত্র শিল্পকলা। যে কলার পিছনে আবৃত্তিকারের সচেতন মননশীলতার পরিচয় স্পষ্ট হয়ে ওঠে স্বরপ্রক্ষেপণের মাধ্যমে। পাঠ্য অংশের ছন্দ, মাত্রা ইত্যাদিকেও কুশলী শিল্পী স্বরের ওঠানামা, শব্দের উচ্চারণের দ্বারা নিয়ন্ত্রণ করেন আবৃত্তির মধ্যে। ছন্দ, মাত্রা যুক্ত উচ্চারণ, অর্থের বোধমুক্ত উচ্চারণই শ্রোতার কানে এই শিল্পের সার্থকতা পৌঁছে দেয়। নাহলে কেবলমাত্র গলার কম্পিত আওয়াজ আর কখনও উচ্চ কখনও নিম্ন লয়ের পাঠকে আবৃত্তি বলা চলে না। আর সাধারণভাবে পড়া আর আবৃত্তি পাঠ করার মধ্যেও এই কারণগুলি উল্লেখযোগ্য বা গুরুত্বপূর্ণ হয়ে ওঠে। প্রাচীন পণ্ডিত মহলে একটি শ্লোক প্রচলিত আছে যে, ‘আবৃত্তিঃ সর্বশাস্ত্রানাং বোধাদপি গরীয়সী’ - এর অর্থ হল সকল শাস্ত্রের বোধের চেয়েও আবৃত্তির গৌরব বেশি। আবৃত্তি ভাবার্থ শক্তিতে সকলের উর্ধ্বে অবস্থিত। আর এই ভাবার্থ গ্রহণ করে শ্রোতার কানে তাকে যথামতো পৌঁছে দিতে পারাই আবৃত্তি শিল্পের দায়িত্ব। তাই ওই গলা কাঁপিয়ে কবিতা পড়া কে আবৃত্তি বলা যাবে না কোনোমতেই। আবৃত্তিকে এককথায় বলা যেতে পারে ‘ভাবনুগ স্বরক্ষেপন’। তাই অন্যান্য শিল্পের মতোই আবৃত্তির জন্যও প্রয়োজন নিষ্ঠা ও সাধনা অর্থাৎ, যথাযথ অনুশীলন।

আমাদের দেশে আবৃত্তি চর্চার ইতিহাস খুঁজতে গেলে অনেক অনেক বছর আগেকার ইতিহাসের স্মরণ নিতে হবে, যখন গুরুগৃহে গিয়ে ছাত্রকা শাস্ত্র কণ্ঠস্থ করে আসত, ধরে রাখত স্মৃতিতে। আসলে সেই প্রাচীন সময়ে ছাপার ব্যবস্থা ছিল না; তাই গুরুগৃহে যে শাস্ত্র শিখতেন তাকে ধরে রাখতেন স্মৃতিতে। স্মৃতিই ছিল সেকালে জ্ঞান সংরক্ষণের একমাত্র উপায়। আবার ছাত্রদের স্মৃতিতে ধরে রাখানোর জন্য গুরু শাস্ত্র পাঠ করে শোনাতেন এই পাঠ ছিল ছন্দ মাত্রা বোধ যুক্ত, অর্থাৎ আবৃত্তি। একের জ্ঞান অনেকের মধ্যে এইভাবেই ছড়িয়ে পরত। সংস্কৃত ভাষায়, বিশেষত পদ্যে লেখা অসংখ্য শ্লোক এইভাবে আবৃত্তির দ্বারাই বাহিত, সংপঙ্কিত হয়েছিলো। ছন্দবদ্ধ হওয়ায় সেইসকল শ্লোক পাঠ ছিল শ্রুতিমধুর। ওই ধ্বনিমধুরের কারণ ছিল লঘু গুরু ধ্বনির সুনির্দিষ্ট উচ্চারণ রীতিতে স্বরগ্রামের ওঠানামা নিয়ন্ত্রণ করা। প্রাচীন গুরুগণ বলতেন, বোঝা না বোঝা আবৃত্তি করো; আবৃত্তির ফলে বিষয় স্মৃতিধৃত হবে এবং তা হলেই বারংবার আবৃত্তি করতে করতেই একদিন ওই স্মৃতিধৃত শাস্ত্রের বিষয়ের বোধ জাগ্রত হবে চেতনায়। এই

জন্যই প্রাচীনকালে আমাদের দেশের জ্ঞানচর্চায় আবৃত্তির এতখানি গুরুত্ব ছিল।

রাজসভার ইতিহাসেও দেখা যায়, প্রাচীন থেকে মধ্যযুগের শেষ অবধিও প্রতিটি রাজসভায় একজন করে সভাকবি থাকতেন, যিনি কাব্যরচনার সঙ্গে সঙ্গে তা আবৃত্তি করেই সভার মনোরঞ্জন করতেন এবং এইটিই ছিল তাঁর জীবিকানির্বাহের উপায়। এছাড়াও প্রতিটি রাজসভায় বৈতালিক, ভাট, নন্দী, নকীব আবৃত্তি করেই রাজসভার সূচনা করতেন। নান্দী, মঙ্গলাচরণ, স্বপ্নবচন, ভরতবচন, আশীর্বচনে, প্রণতি সবই হতো আবৃত্তির মাধ্যমে। মধ্যযুগের সামাজিক জীবনে সাধারণের মধ্যেও কথকতার আসরের প্রতি আকর্ষণের কথা আমরা জানতে পারি। কথকেরাও আসলে ছিলেন কাব্য-কাহিনী পাঠ করতে জানা দক্ষ আবৃত্তিকার। খুব নিকট অতীতেও বাংলার ঘরে ঘরেই চণ্ডীপাঠের আসর, মনসার পাঁচালী পাঠ, পদ্মপুরাণ পাঠ, ধর্মমঙ্গলের কাহিনীর কথকতা ইত্যাদির কথা জানতে পারি। এইসব পাঠই আজকের আবৃত্তির পূর্বসূরী। একালেও এমনকি ঠাকুমা দিদিমাদের ঘুমপাড়ানি ছড়া কিংবা রূপকথা, লোককথার গল্প বলার ধরণেও সেই আবৃত্তির ধারা প্রবাহিত হতে দেখি।

উনিশ শতকে হিন্দু কলেজ, মেডিকেল কলেজ ইত্যাদির কারণে খুব বেশি করে পাশ্চাত্য শিক্ষার আদর্শের ছাপ পড়ে বাঙালির রোজনামচায়। সেসময় থেকে শিক্ষিত বাঙালি অভ্যস্ত হতে শুরু করে Recitation এ। সেকালের বাঙালি যুবক মাত্রই পছন্দ করতো কথার মধ্যেও ভাবানুযায়ী কাব্য পঙক্তি উদ্ধৃতি করতে।

হেমচন্দ্র, নবীনচন্দ্র, রঙ্গলাল, ইশ্বরগুপ্ত, বিহারীলাল প্রমুখের কবিতার পংক্তি সেকালের সুধী জনেরা কণ্ঠস্থ করে সময় বিশেষে ব্যবহার করতেন বলে বহু জনের লেখা স্মৃতিকথা ও চিঠিপত্রের থেকে জানা যায়। সেকালের শ্রেষ্ঠ কবি মধুসূদনের কাব্য রচনার উৎসাহ যেমন ছিল কাব্য পাঠের ঝোঁকও। তিনি মনে করতেন, নানান রকম ছন্দে লেখা কাব্য বারে বারে পড়লে তবেই ছন্দের উপযুক্ত কান তৈরি হবে, তার পরে নিজের কাব্যদেহে তার প্রয়োগ করা সম্ভব হবে। একটি চিঠিতে তিনি বন্ধু রাজনারায়ণ বসুকে সেকথা লিখেওছিলেন- ‘Let your friends guide their voices by the pause (as English Blank verse) and they will soon swear that this is noblest measure in the language. My advice is Read Read and Read. Teach your ears the new tune, and then you will find out what it is.’ (July 1, 1860) (মাইকেল মধুসূদন দত্ত/মধুসূদন রচনাবলী/দ্বিতীয় সংস্করণ/ পৃ ৩০৮)। আবৃত্তির ইতিহাসে মধুসূদনের এই চিঠিটি খুবই গুরুত্বপূর্ণ। তিনি জোর দিয়েছিলেন প্রথমত পড়ার ওপর; দ্বিতীয়ত সেই পাঠ কানে শোনার ওপর। এইখানে এসে আমরা ফিরে যাব আবার বৈদিক যুগে, যেখানে বারংবার শাস্ত্র পাঠ করে, কানে শোনার মধ্যে দিয়ে ছাত্ররা তাঁর স্মৃতিতে ধরে রাখতেন গুরু রচনাকে। অর্থাৎ ছন্দে, মাত্রায় আবৃত্তি পাঠের, বিশেষ করে বারে বারে পাঠের ফলে কাব্য শ্রোতার কানে যথার্থ বোধের জন্ম দেয়, অন্তত স্মরণে ধরে রাখে, এ কথাই মেনে এসেছেন প্রাচীন থেকে আধুনিক কালের সকলেই।

ধারাবাহিক ইতিহাস না পাওয়া গেলেও উনিশ শতকে বাঙালির আবৃত্তি চর্চার কয়েকটি বিচ্ছিন্ন প্রসঙ্গের কথা জানা যায়। ন্যাশনাল থিয়েটার এবং সেকালের কলকাতার আরো কয়েকটি

নাট্যদলের কর্মীরা সঠিক উচ্চারণ, স্বরনিয়ন্ত্রনের দক্ষতা অর্জন ইত্যাদির জন্য আবৃত্তি চর্চা করতেন বলে জানা যায়। এর স্বপক্ষে একটি মজাদার ঘটনার বর্ণনা আছে অপারেশনচন্দ্রের ‘রঙ্গালয়ে ত্রিশ বৎসর’ গ্রন্থে। কবি ঈশ্বরচন্দ্র গুপ্তের ভ্রাতুষ্পুত্র মনীন্দ্রচন্দ্র গুপ্ত ছিলেন অপারেশনচন্দ্রের নাট্য গুরু। নাটকের রিহাসালের জন্য তারা, নাট্যদলের গঙ্গার ধারে সমবেত হতেন। সেখানেই চলত তাদের আবৃত্তি চর্চা- “কণ্ঠার শির ফুলিয়া উঠিত, দরদর ঘামে সর্বাঙ্গ ভিজিয়া যাইত, তথাপি কম্পিটিশনে সে কি চিৎকার বাঙ্গাল মাঝিরা নৌকা হইতে হাঁ করিয়া আমাদের মুখের পানে চাহিয়া থাকিত, কখনও বা দলবদ্ধ হইয়া আমাদের ঘিরিয়া দাঁড়াইত।” (রঙ্গালয়ে ত্রিশ বৎসর/প্রথম সং/পৃ ১১) টিনের তলোয়ার নাটকেও এরকম বর্ণনা পাই-উৎপল দত্ত সেখানে ওই উনিশ শতকের একটি নাটকের দলের ক্যাপ্টেন অর্থাৎ নাট্যগুরুর মুখে তাঁর দলের নতুন অভিনেত্রীর উদ্দেশ্যে বলা সংলাপে লিখেছেন, ‘...তোমাকে মেঘনাদবধ আবৃত্তি করিয়ে, মাতৃভাষার বিবিধ রতন ঐ মুখ দিয়ে ফল্গুধারায় ন্যায় প্রবাহিত করিয়ে, মাইকেল, বক্সিম, দীনবন্ধুর হস্তস্পর্শে পবিত্র বঙ্গভাষা সুধা আনন্দ পান করিয়ে তবে আমার ছুটি...’ (উৎপল দত্ত/টিনের তলোয়ার/৬ষ্ঠ প্রকাশ/পৃ ৪৪)। বোঝা যায় সেকালে অভিনয় শিক্ষার জন্য আবৃত্তি চর্চা কেন ও কতখানি গুরুত্বপূর্ণ ছিল। এই নাটক সেকালের নাট্যদলগুলির প্রকৃত অবস্থার নিখুঁত বর্ণনা। জানা যায়, সেকালের অনেক অভিনেতা অভিনেত্রী এমনকি নিরক্ষর অবস্থায় নাট্যদল যোগ দিয়েও সাধনার মাধ্যমে পরবর্তীকালে বাংলার শ্রেষ্ঠ লেখকের রচনা থেকেও নির্ভুল উচ্চারণে সংলাপ বলেছেন মধ্যে। সহজেই অনুমেয় তাঁদের ওই সাধনার একটি অঙ্গ ছিল আবৃত্তি চর্চা। এ প্রসঙ্গে শ্রী নীরদবরণ হাজারার নিজস্ব একটি সন্ধান উদ্ধৃত করবো- আমি ব্যক্তিগতভাবে নিভাননীদেবী, মিস লাইট, মলিনাদেবী, সন্তোষ সিনহা এমনকি জয়নারায়ণ মুখোপাধ্যায়ের কাছেও শুনছি করতে শেখান হত। ভুবনেশ্বরে তারাসুন্দরী দেবীর কন্যা প্রতিভাদেবী আজও জীবিত আছেন। তিনিও বলেন তার মায়ের শিক্ষানবিশীকালে সংস্কৃত, ইংরাজী ও বাংলা বহু কবিতা নিয়মিত আবৃত্তি করতে হত। নাচ, গান ও সাহিত্য পাঠের শিক্ষা বাদ গেলেও আবৃত্তি বাদ যেত না। এর দ্বারা তারা যেমন স্বরগ্রাম নিয়ন্ত্রণও স্বরশুদ্ধি শিখতেন তেমনি শিখতেন ভাব প্রকাশের দক্ষতা’। (শ্রী নীরদবরণ হাজার/আবৃত্তি কোষ, প্রথম খণ্ড/দ্বিতীয় সংস্করণ/পৃ ২) খুঁজলে এরকম উদাহরণ, আমাদের নাট্যচর্চার ইতিহাসে আরও অনেক পাওয়া যাবে। নাট্যাচার্য শিশিরকুমার ভাদুড়ীর সম্পর্কে স্মৃতিচারণ করতে গিয়ে প্রায় সকলেই বলেছেন, বাংলা ও ইংরেজি কবিতার আবৃত্তি তাঁর মুখে সবসময় শোনা যেত। তাঁর সম্পর্কে এরকমই একটি স্মৃতিচারণ উদ্ধৃত করা যেতে পারে- ‘যখন তখন তাঁর গলায় রবীন্দ্রনাথের কবিতা উদ্দীপিত হত স্বতঃস্ফূর্তভাবে। ইনস্টিটিউট হলে ঢুকত সে আবৃত্তি করতে করতে—তার জীবনটাই একখানি রসাত্য কাব্য।’ (শ্রীশঙ্কর ভট্টাচার্য/নাট্যাচার্য শিশিরকুমার (১ম সং)/পৃ ১০)

উদাহরণের সংখ্যা আর বাড়ানো না; তথ্যের মাপকাঠিতে অতএব স্পষ্ট হল যে,

- আবৃত্তি আমাদের দেশের প্রাচীন ঐতিহ্য বহনকারী শিল্প।
- এই শিল্পটি আধুনিক বাংলার অভিনেতা অভিনেত্রীরা অভ্যাস করতেন তাদের অভিনয় কলার উৎকর্ষতা বাড়ানোর জন্য।

Environment and Culture



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Introduction

We have experienced time of world-wide epidemic. Our life style had been changed according to the protocols laid down by the government of respective countries and other health care organizations of our society. We are also taking self-care measures to live within the virus affected environment, till now. Somehow mankind is facing a turbulent time where the relevance of care towards environment has become very much meaningful. We believe that nature is infinite and the power of nature is also unimaginably endless. Nature is caring towards all. So the emergence of a life taking virus would not stay for a long. It will wash out in a natural way after some time and mankind will come out of this pandemic time and that has been proved true to a great extent. Using the power of intelligence in the field of scientific researches, one day the remedy will be in our hand. This belief is the faith towards bliss of nature. This faith is a mind-set, a kind of thought that beholds our innate love for life and nature. In this paper I would like to discuss the traditional and ancient ideas towards nature and life and its impact as it flows in the culture of our country as well as of our continent.

Thoughts of Vedas and Upanisads about Environment

Ancient Vedas include number of ideas and references on environment, its protection, its relation with human life in them. That makes it clear that far before the time of Christ, people had the vision of environmental awareness, may be deeper than recent time. There are various verses that express humane reverence and respect and gratitude towards nature as well. Ancient treasures of vast knowledge about nature may reveal that human activities can cause severe degradation and damage to environmental resources. In this connection, the protection of natural resources has been seen as equal to protection of

heaven or sometimes protection of the world or Prthvi. The atmosphere or the environment has been described as a state of affair that lies between heaven and earth. The Rig Veda describes the Gods and Godesses like Mitra, Varuna, Marut, Aditya and others as the protector of balance of different parts of nature. It has been believed that human actions and thoughts may distort the balance of nature, hence may cause heavy rainfall, flood, storms, damage of crops and many other environmental issues. This proves that the life of every individual has been considered as an integral part of nature, where a small change towards negativity may cause major destruction silently. This is why they have composed several hymns to praise and satisfy those deities, which means they had the faith that inner purification of human thoughts may bring changes in nature, it can be a protecting force of the balance between different resources of Environment. The apparent unconscious state of water, stone and air should not be granted as the essential nature of them. They are considered to have subtle conscious nature in them. That's why they began to offer not only prayers but other things considering their united existence with human beings. The care towards nature or mother earth was present in the thoughts of worship for the preservation and sustenance of the environment. This was not only an external practice, but a living with a value towards nature. This outlook has made a culture of love and compassion for nature as a whole.

Even we find that seers prayed for nature's forgiveness. They perceived at the entity of earth with the eyes of a friend or 'mitra' as well as of a sympathizer. People of that time regarded the environment as a holistic manner and revered every particle of it as valuable. What we do find in the Vedas have been echoed on the Upanishads, like Isha Upanishad, Mudaka Upanishad, taiitiriya Upanishad and also in puranas and in epics of Ramayana and Mahabharata we find an outlook towards nature which does not only embrace ethical ideas but also it includes the eternal values of holistic existence of nature and life. This is deep-rooted in the culture of minds of Indian people. So our behavior towards nature is guided by our culture and traditional values and customs not by the external policies and rules imposed by administrative agencies. May be there are drawbacks and failures but the rich and value-creating culture of our nation shows that nourishment and practice of values can definitely change the world and will remove the pandemic. It is like a matter of rejoicing hope-filled mind-set of the nation to study these age old scripts where the treasure of eternal values to protect and preserve natural resources are hidden.

Epics and the idea of reverence for life

In both of the epics namely Ramayana and Mahabharata we find enormous examples of closest bond between man and nature. In both of the stories we can see that the main characters like Rama, Laksman and Sita in Ramayana and five pandavas, their mother Kunti and their wife Draupadi all have spent a long time in forest. All of them have proved that living in the lap of nature is not a matter of suffering but it's like a great lesson and a bliss for the human being, a different value creating way of life which is eco-friendly in one hand and learning-potential on the other. The comfort of palace can be rejected by those royal persons then how can it be problematic for the layman? Whenever the poet described these parts they depicted all creatures of nature as having mind and emotion as inherent in them. From those descriptions it appears that man has the capacity to feel and share their feelings with plants and flowers, with clouds and air, and also with birds and animals, what is required for this, is a particular mindset which does not believe in give-and- take formula. The idea of animation can create value when it becomes the motivational force of human actions. The physical and mental health of the people of that civilizations prove that the un-urbanized life style may develop a better personality and a better physical state. In Mahabharata, we find that while expressing his wish to retire into the forest, the first Pandava, namely Yudhisthira said that he longs to listen the chirps of the birds, to smell the beautiful flowes and to take a bath in the cold water spring near by. But he reassured that a slightest injury to any creature would not be done anyway and they should love and protect the nature. The bond between man and nature is like the bond between two human beings. Even in old Sanskrit literary works like Shakuntala nd Meghdut by Mahakabi Kalidasa we find the beautiful relation between man and nature. The idea of 'Tapoban' as depicted in Raghubansham and Kumarsambhab reflects that environmental consciousness was not an ornamental thought of civilization but it has been a part of life, a part of culture which adds meaning and significance in human life.

Verses of Gita also point out that the truth is one, the reality is non-dual. Hence the same universal consciousness pervades across all living and non-living beings. So there is a bond between all the creatures of nature which we have to explore. Gita teaches to handle natural resources in a judicious way as they can be replenished which is in the concept of 'Dohan'. They recommended 'Dohan' instead of 'Soshan'.

Rabindranath and his thoughts on environment

Rabindranath Tagore is known as a lover of nature. His song, poetries and all other creative writings reflect his concern for nature. He always expresses his immense faith on beauty of the nature and he finds that this eternal beauty can be a light for showing the way of progress. He repeatedly mentioned that the paws of civilization are destroying the serenity and purity of nature. He believed that the relation between man and nature is the source of eternal happiness. The purity of nature should be preserved by a person who wants to be happy. The wide and open sky, the deep greenaries and the flow of rivers and other water bodies, the village roads and even the dust, the birds and the cows, all variants of natural beauty is a constant source of inspiration in life. He finds the mark of divinity, the scope of liberation from the worldly pains and sufferings in the midst of nature. And here we find the true culture of Upanisadic and vedic thoughts brightly present in him. He believes that human salvation does not lie in ascetic segregation from Nature, but it lies in acknowledging humanity as a part of nature and sharing the joy of creation inside and outside of his own existence. If anyone thinks that his life is his own, he becomes a destroyer. On the contrary the search of the absolute and discovering own infinite spiritual existence may disclose the highest knowledge coupled with unending love. Rabindranath's thoughts about environment is undoubtedly influenced by Vedic and Upanishadic ideas. He believed that human beings could fulfill their potential and find freedom and fulfillment through love knowledge and freedom, if they succeeded in connecting their narrow self with universal being. His soulful love for nature and man made him accomplished with profound faith in infinite potential of man. He believed that man is not a mere catalogue of creation but he has a purpose of life. Man is not made to meet his needs and wants but his spiritual focus to know the reality of universe as a whole can take him far away from these worldly limits. This is why man can understand himself as a creator of permanent value beyond all finiteness of apparent existence. He believed that the root cause of environmental hazards are erosion of human values, man's ignorant mind that feels the glory of technical and industrial development as the progress of mankind. In different writings he raised his voice against industrialization and its negative impact on our culture. Not only in his literary works but in his lectures and the projects he has taken to establish his vision and mission towards care and love for nature prove that he has taken his lesson from the ancient scripts. In different characters of his dramas he has depicted that modern man has got the habit to destroy nature to meet their selfish needs. He clearly stated that limitless greed and selfishness invite the slow death of nature as well as of mankind. Humans

should understand the potentials and roles gifted to them at a macrocosmic level. We should bring to light all the works and thoughts of Tagore to inspire the mindset of the people of our country to develop unconditional love for nature. A cultural heritage and a change in attitude towards nature and life, can restore the resources of nature to a great extent. A fresh and unpolluted environment can develop a beautiful mind filled with love and compassion for all and also a beautiful mind is needed to maintain our environment as pure as it is. This should be the only religion of humanity to understand and respect the creation. Not the utilitarian and right-based approaches to the environmental issues can solve the problem at all, but the cultural domination and practice of humanitarian values can preserve the meaning of life as a whole.

Conclusion

I would like to end the discussion by saying that if we consider Upanisadic ideas as a fundamental source of Indian culture another most important source of it is Buddhism. And we all know that Rabindranath is one who has been keen to both of these sources with a lot of conviction. He holds that Buddhism is not only a philosophy but it's a practicing philosophy. Here I would like to intervene some concepts of Buddhism which are very much important in understanding the relation between man and environment and how man can protect environment and ensure humanistic culture in the entire civilization, now and in future as well. Oneness is one of the concept of Buddhism which tells us that although man and various things in our environment appears to be separate and distinct but there is an essence which is common and that is the true aspect of the phenomena. Nicheren Daishonin, a Buddhist philosopher of later period compares this interconnectedness or oneness to a body and its shadow. Without the body there can be no shadow. Like that life and non living environment are connected. We shape our environment and the environment shapes us. When mankind is misguided, imbalanced, ignorant and disrespect the true nature of being, the destruction takes place. On the reverse the imbalance in nature affects the health of our body and mind. So what is required is the understanding and appreciation of true nature of both life and environment in terms of their interconnectedness. This inner realization of each and every individual can bring about a balanced and protective environment. Establishment of a global culture based on Upanisadic and Buddhist values can turn the fate of mankind as well as the fate of the planet we live in.

Bankim-Bhavan Gaveshana Kendra Library and Museum : A Study



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Abstract

Bankim-Bhavan Gaveshana Kendra was established on 23rd Sept. in the year 1999. It is a research centre situated in the ancestral house of Rishi Bankim Chandra Chattopadhyay and maintained by the Dept. of Higher Education, Govt. of West Bengal. The aims and objectives of this research centre are.... (1) Restoration and renovation of the heritage building where Bankim Chandra was born, brought up and created most of his immortal literary works, including ‘Bandemataram’. (2) Research on life and time of Bankim Chandra and different aspects of Socio-economic and cultural history of Bengal. It is a full phased research centre including a Library, Museum and Archive.

Keywords: Research centre, Bandemataram anthem, Library, Bangadarshan, Museum, Archive, Puthi collection

1. Introduction:

Bankim-Bhavan Gaveshana Kendra is a Research Centre registered in the very birth place of Rishi Bankim Chandra Chattopadhyay (1838-1894) the creator of ‘BANDEMATARAM’ anthem and the foremost nationalist writer of the 19th century who transformed our cultural heritage into modernity. It was Bankim Chandra who through his famous journal ‘BANGADARSHAN’ (1872) infused the historical and scientific sense in our vernacular literature. The research centre developing on the social, economic, cultural and religious history of Bengal and also on the life and works of Rishi Bankim Chandra to Chattopadhyay and other eminent personalities who contributed to “Renaissance in Bengal”.

2. History:

In 1840 Jadav Chandra Chattopadhyaya, the father of Bankim Chandra built a two storied masonry building at Naihati, Kantalpara (38 km. north from Kolkata) where Bankim Chandra was born and spent his long life. In 1866-67 Bankim Chandra himself built a small Baithakkhana comprising two rooms and a hall south of ancestral mansion.

It is a matter of disgrace that the ancestral house where Bankim Chandra was born and brought up and there he lived with his family, penned most of his new path-breaking creation, remained completely neglected. The mansion was reduced to a Khandahar.

3. Current Status :

In the year 1954, The Baithakkhanahad been converted into 'Rishi Bankim-Granthgar-O-Sangrahashala'. Later in the year 1999, Govt. of West Bengal in the Deptertment of Heigher Education acquired the total premises and renovated the mansion and established this registered research centre- 'BANKIM-BHAVAN GAVESHANA KENDRA'. The affairs of Rishi Bankim Granthagar-O-Sangrahashala is also being looked after by the said Gaveshana Kendra. The Library and Museum has been important component of this Gaveshana Kendra.

4. Library:

The Library of Gaveshana Kendra is very rich. The library started with a significant small collection received from the family of Bankim Chandra and gradually developed into a valuable research oriented library with contributions from the families of eminent academics. Presently the number of the books and bound journal stand at nearly thirteen thousand comprising very rich collection particularly in subjects like history, literature and social sciences. Very rare books and journals printed mostly in the 19th century are in possession of this library.

4.1 Collection of Library:

This invaluable books and journals are collected from different sources. Mention may be made of the collection of chattopadhyaya family, donated by Satanjib Chattopadhyaya (grandson of Sanjib Chandra), the collection of late prof. Manju Gopal Bhattacharya (nephew of Mm. Haraprasad Shastri), the collection of prof. Chintaharan Chakraborti of Presidency college, the collection of prof. Dilip Kumar Biswas related to indological studies, the collection of prof. Chunichaudhury related to historical studies, the collection of prof.

Bhabotosh Dutta (Rabindra Adhyapak of Visva Bharati), books received as presentation from Paschim Banga Bangla Academy, Sahitya Samsad, family member of Samaresh Basu, prof Sanat Basu, Jyotsnamoy Ghosh, Gobinda Prasad Ghosh etc. Recently a precious personal collection of late prof. Mridul Kanti Basu comprising nearly 1500 books and journals related to Bankim Chandra and 19th century studies has been received from his family.

4.2 Rare Books & Journals :

Amongst of the remarkable journals are ‘Bangadarshanpatrika’ (edited by Bankim Chandra Chattopadhyaya, Sanjib Chandra Chattopadhyay Srishchandra Majumdar, Rabindranath Tagore/Saileschandra Majumdar, Mohittal Majumdar), ‘Vramor’(edited by Sanjib Chandra/1881)/ ‘Prachar’(edited by Rakhalchandra Bandhopadhyaya/1884)/ ‘Tattwabodhini’, ‘Nabajibon’, ‘Nabbabharat’, ‘Prabasi’, ‘Modern Review’, ‘Bharatbarsha’/ ‘Panchapuspa’/ ‘Manasi O Marmabani’, ‘Narayan’, ‘Shonibarar Chithi’ etc. The rare books are ‘Account of an Embassy The Kingdom of Ava sent by the Governor of India in the year 1795’ by Michael Symes (The Oriental Press, 1800) ‘Annals of the college of Fort William by Thomas Roebuck (Hindoostanee Press, 1819), ‘Dr.Webster’s Complete Dictionary of the English Language’ by C.A.G.N. Potter (Bell and Daldy, 1864), ‘Cosmos’(A sketch of a physical Sescription of the universe) by Alexander Von Humboldt, ‘Welcome’s Medical Memorandum Book’, ‘Samya’(1879), ‘Anandamath’(1882), ‘Kapalkundala’(1874), ‘Bishbriksa’(1873), ‘Durgesnandini’(1874) by Bankim Chandra Chattopadhyaya, ‘Pratham Shiksha Bangalar Itihas’ (1882) by Rajkrishna Mukhopadhyaya, ‘JalPratapchand’(1883) by Sanjib Chandra Chattopadhyaya, ‘Sanjibani Sudha’(1893) compiled by Bankim Chandra Chattopadhyaya, ‘Padda Sangraha’(1886) by Dinabandhu Mitra, ‘Europe-a Tin Bachor’(2nd ed., 1883) etc.

4.3 Puthi :

An important part of library in the Puthi collection is hand written Sanskrit manuscripts. A large number of very rare puthis could be collected so far. Most of these manuscripts originally belonged to the family of Mm. Haraprasad Shastri and used in their family “Tol” estd. In 1760 and Mm. Panchanan Tarkaratna and his son ‘Deshikottam’ Srijib Naithirtha’s family from Bhatpara. The materials of manuscripts are palm leaf, brich-bark, handmade paper.

4.4 Role of Library:

In very short time the library has grown enormously and has become a vital component of the ‘Gaveshana Kendra’. This is a special library. It is non

lending library mainly used by inhouse scholars of this Gaveshana Kendra and other students, scholars, researchers from many school, college Universities. Invaluable materials of cultural history are collected here with careful preservation using modern technology.

5. Museum :

The Museum displaying personal belongings of Bankim Chandra like Kashmiri Pashmina Shall, Turban, Sejbati (oil lamp), Wall Clock (Seth Thomas company), Wooden Bedstead, Wooden Almirah, Chessman, Cash box of Bangadarshanpatrika and very rare photographs of his family members and associates have been neatly arranged. Birth place (AnturGhar) and Bedroom of Bankim Chandra attract the regular visitors from all over India.

5.1 Archive :

The museum feels proud for its invaluable archival possession. The archival materials include land and property documents, diaries, wills, letters of Bankim Chandra, his elder brother Sanjib Chandta and other family members. On the other hand, Mm. Haraprasad Shastri collection includes hundred of letters, written by Haraprasad Shastri to his son Benoytosh Bhattacharya and letters received from the European indologists like Sylvan Levi, C. Bendall, J. Jolly, W. Caland, F.E. Pargiter, Lord Curzon, Lord Lytton etc. Papers of Samaresh Basu include many notes, letters, diaries are also preserved this museum.

6. Publication:

In 1872 Bankim Chandra published the renowned journal Bangadarshan from this house. The journal was revived in the year 2000 and already 19 valuable volumes have been published. Side by side the various research oriented books and booklets are published by this organisation. Those include 'Bankim Smarakgrantha', 'Rabindranather Bankimchandra', 'Bankim chander Bigyan Rahasyerektisatiksanskaran', 'Bankimparibarermeyederchithi', 'Bankimchanderbari (2nd ed)' etc. and booklets are i.e. 'Bankim Bhavan Gaveshana Kendersankhaptaitihas', 'Bankimparibarermeyera', 'Sri Sri Radhaballavjiurath o rather mela', 'Rishi Bankim Chandra'.

7. Seminar:

Bankim-Bhavan Gaveshana Kendra each Year observes serious Seminars on various topics. The birth anniversary of Bankim Chandra Chattopadhyay is held every year on the 13th Ashar (Bengali month). Mm. Haraprasad Shastri's birthday is observed on 6th December every year. Seminars are arranged on

these occasions. Side by side a monthly seminar is also arranged on various topics every month.

8. Conclusion:

This research centre is of immense importance to general public and to research scholars in particular Bankim Chandra Chattopadhyay is a national figure for his novel 'Ananda Math' and the famous 'Bandemataram' song. His contribution as an intellectual personality and creative artist is known to every Indian. Hence, the readers and scholars of Bengali literature deeply feel the importance of this centre, situated at Kantalpara, Naihati in his birthplace.

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SCIENCE & TECHNOLOGY

Studies on the Zoological Taxonomy in Ancient India: A Glorious Past



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Abstract:

Undoubtedly there was a glorious, excellent, peerless past in India and Indian science as well as civilization possibly as old as of Greece or Egypt. The history of Zoology along with concept of zoological Taxonomy in India more or less begins in about 7000 B.C. (prehistoric age) including Mehrgarh and continues upto 1206 AD as Ancient age of India. Taxonomy is one of the oldest and core area of biological sciences by identifying, naming and finally classifying the animals or plants (theory of arrangement). From the early civilizations (7000 BC), India practiced a type of Zoological taxonomy in accordance with different aspect of animal (viz. domestication, habitation, mode of origin and development, presence of bone etc). A large numbers of contributors throughout the Ancient age were analyzed the characteristics of animals and they tried to nomenclate and classify these animals on the basis of their studied areas. Thus large numbers of Zoological taxonomic variations (classification) were developed in ancient age. The methods of classification used in the ancient era are not valid in the modern science but those are the platform on which the present taxonomy have emerged. Most of the concept of classifications are still valid and nearer to modern Zoological taxonomy (e.g, Aitareya Aranyaka Upanisad classification-1500 BC, Prasastapada classification-600BC, Charak classification-300BC, Umasvati classification-100 BC). Vrikshayurveda, probably the first book on taxonomy which was written in India during Vedic age (1500 BC). So taxonomic study of animal here documented to preserve the concept of animal identifying, naming and classification as mentioned in ancient Indian culture and Literature.

Key words: Ancient literature, Zoological Taxonomy, Indian glorious past.

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1. Introduction:

From beginning of appearance of human in earth, human had interest to some extent for animal those around them. These interest were self-centered that fulfil their food requirement and also escape from being killed. When they feel that the animal is not only food but their need, they were showed some interest about their habitat, habit, morphology, distribution of the animal round them. This knowledge about animals make the sense about zoology, that's why it seems that science of Zoology as the oldest of all sciences. From the ancient age in India animals were categorized on the basis of the observation (Level = 0, Losse, 1991) without any logic or scientific analysis. Observational features were feet, teeth, colour and nail and habitat distribution. Excavations finding of different seals, terracotta, clay model or painting of ancient age proved evidence of interest in animal life in pre-Vedic India (Ray, 1978). First animal categorized in ancient age by their simple habitat or distribution. Some animals were localized in village, around human known as Gramya Pasu while the others animals are shown in forest far from human habitat known as Aranya Pasu. Probably such type of category is the first classification in ancient time. The domestic or gramya pasu include horse, ass, camel, pig, goat, sheep, bull, dog etc. The aranya pasu were lion, tiger, rhinoceros, bison etc. Similarly birds were observed and classified according to their food habits, colour and beak. The ancient observation regarding animal classifications were not so any concrete logic base (Level-1) or scientific base (Level-2). Most of them on the level – 0 or observation based. Therefore several problems existed for gathering about animal in ancient India. The main problem is correct identification and creation of specific categories of animals. Apart from all then, ancient book (different Samhitas) have good source of knowledge about past animals and some of them identity as hasti, simha, asva, pakshi, sukara, mrga. From different Indian texts, it is easily concluded that ancient Indians had more advanced in zoological knowledge as compared to people in Western world (Bhattacharya *et al.*, 2008).

2. TAXONOMIC CONCEPT IN PRE-VEDIC AGE (7000 – 2000 BC):

2.1. MEHRGARH CIVILIZATION 7000 BC =

Mehrgarh is one of the earliest sites with evidence of farming and herding in South Asia 7000-2000 BC ago with seven periods of stage (Period I to VII). Early phases of farming, pottery, domestication of plants and herd animals were identified after excavation. According to Parpola, the culture migrated into the Indus Valley and became the Indus Valley Civilization.

The earliest farming in the area was developed by semi-nomadic people using plants and animals such as sheep, goats and cattle. A gradual selection of domesticable species of animals and their adoption within human environment and there after process of breeding of domestic animal is very well documented in bones. In Mehrgarh earliest evidence of osteology as bones of Indian cow (*Bos indicus*) (Meadow, 1981). There was an evidence of gradual preference of sheep over goat and such situation indicated that sheep were more suited to that environment and it gave maximum amount of meat and milk than goat. Meadow also analyzed the osteological evidence as chronologically from Mehrgarh, Harappa, Baluchistan, Punjab and observed that the evidence were similar though the regions are ecologically different. The most unique discovery is the first known origin of the dental surgery and related medicinal activities exercised in Mehrgarh area. The discovery proves the great innovative mind and developmental level of those people about 9000 years ago.

2.2. Indus civilization – 2500 BC =

The Indus civilization, the world's fourth great civilization after those of Egypt, Mesopotamia, and China flourished in the valley of the Indus 2500-1500 BC ago. In excavation of Indus civilization a number of evidence has been observed for use of animals for their own necessity. The logo-symbolic materials containing different animal and Indus language belonged to the Dravidian family. The excavatoric collection represented about 37 species of animals in Mahenjodaro and 30 species of animals in Harappa. The animals that are distributed around them as domestic were cow, buffalo, sheep, dog, pig, camel, elephant, horse, fowl etc. and Indian mongoose, rat etc. in the vicinity of human habitations (Ghosal, 1980). Apart from these several species of turtle and tortoise, fishes were probably caught and the shells used for ornaments consists of fresh and marine water mollusks. Diagrammed are so descriptive that it is easily identify the animals with their basic morphological characters separately. In addition to plants, animal food was eaten that includes mutton, pork, beef, poultry eggs, turtle, tortoise and river fish. Apes, parrots, peacocks were familiar to the Indus man. Seals and clay models indicate that buffalo, rhinoceros, tiger, dog, bear, horse, donkey, deer, elephant, squirrel mongoose, black rat were known to the inhabitants. Harappa use cat as domestic animals. Almost 39 species of animals, 26 species of vertebrates and 13 species of invertebrates have already reported (Seymour Sewell and Guha, 1931). Apart from Mahenjodaro and Harappa (2500 – 1500 BC) some extended region Indus civilization were reported with similar animal domestication and distribution (Ghosh, 1991):

- Rupur in Haryana (2000 – 900 BC) Nath has recorded 18 sp of animals;
- Rangpur in Gujrat (2000 – 800 BC) Prof. Nath has found 10 sp of animals;
- Lothal in Gujrat (2000 – 1200 BC) Prof. Nath has found 23 sp of animals;
- Nevasa in Maharashtra (1500 – 1000 BC) Prof. Nath has reported 13 sp of animals;
- Hastinapura in Uttar Pradesh (1100 BC – 300 AD) Prof. Nath has studed 13 sp of animals;
- Nagarjuna Konda in Andhra Pradesh (2300 BC – 1200 AD) Prof. Smith has studed 30 sp of animals;
- Kalibangan in Rajasthan (2000 BC – 1500 BC) Prof. Banerjee and Mukherjee has identified 29 sp of animals;

3. Taxonomic Concept in Vedic Age (1500 – 600 BC):

3.1. From Upanishad Literature

Current available evidence shows that India was the world leader of science from the earliest times of Vedic Period (Early: 1500 to 1000 and Late: 1000 to 600 BC) until the twelfth century. Vedic bioscience is rich of many ideas which can be divided under present day disciplines like nomenclature, classification, morphology, anatomy, embryology, physiology, evolution etc. over 250 animals out of which variety of birds, 21 types of snakes along with habit and colouration are referred in Vedic literature. Other animals like insect, worm, fish are also present. The entire 24th chapter of Yajurveda contains rich material regarding zoology (Shastry, 1963). The clue for the earliest classification comes from Vades and Upanishad. However, Chandogya Upanishad (VI.1.3) classified the living things into three category according to their mode of origin and development (Bija means ovum or seed): Andaja (born from egg); Jivaja (born from uterus); Udbhija (born from seed, vegetal origin) like plants from earth. Only the the 3rd gr concept was spontaneous generation which is unscientific but others are still relevant. The 3rd gr spontaneous generation concept discarded after nineteenth century. So it is clear that Vedic times different kinds of animals and their stages were properly distinguished from one to another based on morphological study of the animals. Due to absence of magnifying instrument the proper anatomical study was hampered in those period. In Aitareya Aranyaka Upanishad (II, 6) classify the living things into four fold –

- I) Andaja (born from egg) – birds, reptiles, fish etc
- II) Jivaja (born from uterus) – cattle, carnivores, human etc.
- III) Udbhija (born from seed) – including plants
- IV) Svedaja (born from sweat or moisture) – insect, lice, flies, bugs etc.

The animal living in water called Anupa. The class Anupa appears to represent an important class as it also included the group 'Matsya' (fish). These classifications are the first complete classification as well as concept of nomenclature. Detailed description of developmental stages of human embryo from fertilization to adult are observed in Vedic literature (Kapil, 1970). Garbha Upanisad shows a descriptive time wise differentiation of various stages in human embryo development – development of various parts, parts number and weight (Weber, 1892). Yajurveda also mention the different parts of body: lomani (hair), tvac (skin), maáFsa (flesh), majjan (marrow), asthi (bone), yakrt (liver), kloman (lung), matasne (kidney), pitta (gall), antrani (intestine) etc. This period also recorded the number of bones of human body and horse. In Atharvaveda (VI. 50) refer to the destruction of crop by animal like insect, rodent (trada means borer, upkvasa means insect, vyadvaras means rodent) and also given some instruction for protecting crops from insects, moths, birds and rats. Sour milk (curd) is repeatedly mentioned in the Rig-Veda (VIII. 2.9; IX. 87.1), indicating there may some concept present about bacteria. Activities of animals are documented in Atharva – veda: The croaking of frog during the rains, their four footed structure with speckled arms and three varieties of she-frog (IV. 15.13-15); cows developing up their own foetal membrane after delivery (VI.49.1); the scorpion stinging with claws and tail (VII.58.8); insects injecting poisons by biting (VII.58.3.6). Classification of snakes in the Atharvaveda based on colour and anatomical structure. Snakes possess two pairs of teeth, a pair of jaw and a pair of tongue (VI.56.3). Anatomical structure of the ox and horse are documented in Atharvaveda (IX.12.1-18) and 50 anatomical features of ox and 80 anatomical features are explained.

3.2. From Taittiriya Samhita Literature

The Taittiriya Samhita (VI.5.2.2) classifies animals into two categories: those supported by bones similar as vertebrates and those supported by flesh similar as invertebrates (Mishra, 1994). Other type of classification in Taittiriya Samhita (II.6.2.2) on the basis of teeth: those having incisors on one side and those having incisors on both sides. The third type classification on the basis of colour and number of limbs. The food web and food chain have been described highlighting the principle that one form of life is food for another (jivo jivasya jivanam). Gajayurveda is still practiced by traditional experts in states like Kerala. Veterinary herbal medicines are manufactured and marketed by pharmaceutical firm in India.

3.3. From Charak Samhita (600 BC)

Acharya Charak was one of the principal contributors to the ancient art and science of Ayurveda, a system of medicine and lifestyle developed in Ancient India. Charya Charak revealed through his innate genius and enquiries the facts on human anatomy, embryology, pharmacology, blood circulation and diseases like diabetes, tuberculosis, heart disease, etc and Ethno-Zoology (Raju, 2003). His renowned work, the “*Charak Samhita*”, is considered as an encyclopedia of *Ayurveda*. His principles, diagnoses, and cures retain their potency and truth even after a couple of millennia. Charak listed names of more than 200 kinds of animals in his book Charak Samhita. Ethno-zoology is the study of the past and present relationships between human culture and the animals including domestic and wild. Charak samhita described is related to the use of different animals and animal product in a various way (Ray and Gupta, 1965).

- Jwara (fever) = used Ghree, milk, mrat soup etc
- Gulma (Tumor) = Ghree, milk, Peacock meat etc
- Prameha (Diabetes) = Ghree, meat soup, roasted meat
- Apasma (Epilepsy) = cow or goat urine, stool of leaches.
- Arsha (Piles) = cow bile, paste of elephant bones, urine of goat.

Charak divides material objects into 3 classes, namely; Mineral, Animal and Vegetable.

- i. Minerals: consist of gold, silver and other metals.
- ii. Animals: They are divided into 4 classes, namely, ‘*Jardyuja*’ or mammalian, ‘*Andaja*’ or oviparous, ‘*Svedaja*’ or those produced from Animal excretions, as parasites, etc., and ‘*Udbhijja*’ or those produced under ground or from vegetable matter, as for example Indragopa, a sort of red insect. The skin, hair, wool, nails, horns, hoofs, milk, bile, honey, fat, marrow, blood, flesh, urine, faeces, semen, bones and nerves of animals are all used in medicine (Gupta, 1984).
- iii. Vegetables: They are divided into 4 classes, namely, ‘*Vanaspati*’, ‘*Vriksha*’, ‘*Virudh*’ and ‘*Oshadhi*’. Those plants which produce fruits, without first showing their flowers, are called “*Vanaspati*”. Plants which produce fruits from flowers and which have small branches from their trunks are called “*Vriksha*”. Plants which during their growth are supported by other plants are called “*Virudh*”. Lastly, those grasses, etc. which die after maturing their fruits, are called “*Oshadhi*”.

The Charak Samhita (I.13.11; I.19.9; I.22.27; IV.8.59; VI.17.115; VI.23.7-8,201) also classifies animals into 11 categories on the basis of features:

- Krmī = parasites in living animals
- Kita = insects without wings
- Patanga = insects with wing
- Ekasapha = solid ungulate animals
- Dvisapha = cloven footed animals
- Mrga = herbivorous animals
- Kravyada = carnivorous animals
- Svapada = dangerous beasts of prey
- Vyala = beasts of prey
- Gomayu = animals having fangs or stingers
- Sarpa = snakes

The Charak Samhita (I.27.35-52) classified the animals also following 8 group according to their food habits and habitats.

1. Prasaha = animals that grab and tear off their food (carnivores and non-carnivores and bird). E.g. lion, camel, wolf, hawk, horse, cow, cat etc (29 variety).
2. Bhumisaya = burrowing animals. E.g. lizard, python, frog etc (13 variety).
3. Anupa = animals that dwell in marshy and wet land. E.g. elephant, rhinoceros, buffalo, yak, pig etc (9 variety).
4. Varisaya = aquatic animals. E.g. Whales, crab, turtle, dolphin, oyster, crustacean, fish etc (10 varieties).
5. Jalacara = animals that live around or surface of water. E.g. swan, crane, pelican etc. (29 varieties).
6. Jangala = herbivores animals. E.g. deer, (17 varieties).
7. Viskira = gallinaceous bird that scattered their food during eating. E.g. peacock, sparrow, quail etc. (19 varieties).
8. Pratuda = birds that tear their food. E.g. pigeon, kingfisher, wood pecker etc. (30 varieties)

Charak further divide krmis (Svedaja) into four categories according to their habitat (Gupta, 1984):

- *Yuka and Pipilika* = Living in the body excretions

- *Audambara, Jantumatara, Kesada, Lomada and Lomadvipa* = Living in blood
- *Kakeruka, Makeruka, Leliha, Sasulaka, Sausurada* = Living in faeces
- *Antrade, Curu, Darbhapuspa, Hridayada, Mahaguda, Saugandhika, daravesta* = Living in mucus.

4. Taxonomic Concept Post-Vedic Age (600 BC – 1206 AD):

4.1. From Praúastapâda Bhâcyâ (500 BC)

Prasasthapada was an ancient Indian philosopher. He wrote the *Padârtha-dharma-saEgraha*, and a commentary, titled *Praúastapâda Bhâcyâ*. He begins to his animal classification with two great division (Kapoor, 1988):

- Ayonija = animals that are asexually generated of small dimensions
- Yonija = sexually generated, i.e. from the union of a sperm and a germ. Yonija latter are subdivided into:
 - (a) *Jarauyuja* – placentalia, viviparous (man, quadrupeds and wild etc)
 - (b) *Andaja*- oviparous. (birds, reptiles, etc.)

4.2. From Manu Smriti Literature (400 BC) =

Maha Rsi Manu, the author of Manuœmriti (500-400 BC) and classified living things into four categories same as Upanishad. - Jarâyuja, Andaja, Svedaja and Udbhija. Manu occupies the same place of honour in Indian literature as Aristotle in Greek philosophy (Kaur and Singh. 2018).

- (i) Jarâyuja: Born from uterus. E.g. Man, Placental mammals,
- (ii) Andaja = Born from an egg. E.g. Fishes, Amphibians Reptiles, Birds
- (iii) Svedaja = Born from moisture and heat. E.g. Insects like Gad flies, Mosquitoes, Louse, House fly, Bed bug etc.
- (iv) Udbhija = Born from seeds by breaking soil and also through stem e.g. Plants

4.3. From Susruta Samhita (400 – 300 BC)

Post Vedic Indians acquired more detailed scientific knowledge about animals along with classification (Ray, 1978; Raju, 2003). Susruta Samhita was the eminent Ayurvedic physician and contributed a lot of concept about animal world. He classified all substance into two main class: Sthavara (nonmoving) e.g. plants and Jangama (moving) e.g. animals. Plants were also subdivided into 4 classes: Vanaspati, Vrksa, Virudha, Osadhi. He classified the Jangama or animals into two division according to habit and habitat:

Anupa and Jangala.

Anupa was again subdivided into five groups:

- 1) Kulacara: herbivorous with four legs, present in banks of river and pond.
E.g. Elephant, Rhino
- 2) Plavas: amphibious birds. E.g. goose, duck, crane
- 3) Kosasthas: molluscs e.g. snail, oyster
- 4) Padins: aquatic animals with appendages. E.g. tortoise, turtle, crocodile
- 5) Matsya: fresh and sea water fishes.

Jangla was again subdivided into several groups:

- 1) Janghala: wild herbivorous with four legs that are strong and quick footed.
E.g. deer, antelope
- 2) Viskiras: all birds that scatter their foods during eating
- 3) Pratudas: birds that tear their food with their beaks.
- 4) Guhasaya: carnivours with four legs. E.g. lion, tiger, wolf
- 5) Parnamrga: arboreal animals. E.g. ape, squirrel
- 6) Bilesaya: animals that are live in burrows. E.g. rodent, reptiles, insectivore.
- 7) Gramya: domestic animal with four legs. E.g. cow, goat, sheep, horse.

Susruta also classified the snakes into five groups, four were venomous (Darvikara, Mandalin, Ajimat, Vaikaranja) and one nonvenomous types. Venomous snakes were list of groups and subgroup with their description of external morphology in Susruta Samhita (V.4 2-17). Susruta worked as thoroughly and minutely on leech and its non-clotting activity. He used leech for removing blood clots in post-operative cases. He first classify the leech in twelve varieties, six were poisonous and six were non-poisonous in nature. Susruta first indentured the non-diseased and non-poisonous leeches and then used in surgery for removal of clotting (used in western modern science).

4.4. From Kautilya Arthasastra (350 – 275 BC) =

Kautilya's Arthasastra also mentioned forests and animal sanctuaries, where animals were protected from poaching. A superintendent of forests was responsible for their upkeep and for the proper management of forest produce; poaching was punished with various penalties. In arthasastra documented several reference regarding breeding, rearing of fish, cow, buffalo, goat, sheep, horse and elephant. He also classified elephant classification into four groups on the basis of training (Seal, 1985):

- Damya = tamable

- Sannhya = trained for war
- Aupavahya = trained for riding
- Vyala = rogue elephant

4.5. From Patanjali Mahabhasya (322 BC) =

Maharishi Patanjali is a saint who is believed to have lived some time during the 2nd century BCE. Known for his treatise on Yoga, entitled “Patanjali Yoga Sutra”. He classified the small animals (ksudrajantus) which were asexual into different category. Patanjali in the Mahabhasya gives several alternative definitions of the class of animals. They have been defined as (Seal, 1985):

- Animals without bones or
- Animals without blood of their own or
- Animals so minute in size as to be more than a thousand in number in a palmful (minute size) or
- Animals not easily crushed or
- Animals comprehending all animals up to the ichneumon (in the animal series)

4.6. From Ashok Samhita (273 – 232 BC) =

He brought into limelight first animal rights laws in India. Mauryan ruler Asoka also prohibited in his edicts hunting and cruelty to animals; his edict at Girnar in Gujarat (left) also ordered medical treatment for them when necessary. He classified the aquatic fish and other into five categories and identified by Hora (1948):

- Anathikamacche = cartilaginous or boneless fish like. E.g. shark, prawn, jellyfish, starfish etc.
- Vedaveyake = eel and eel like fish
- Gangapuputake = fresh water porpoise
- Samkujamacche = skate and ray fish
- Kaphatasyake = globe fish

4.7. From Umasvati Tattvartha Sutra (85 AD) =

Umasvati lived in the 1st-century CE and died in 85 CE. Umasvati in his Tattvartha Sutra, an aphoristic sutra text in Sanskrit language, enunciates the complete Jain philosophy. A more thorough classification of animals is found in the ancient Jain work, the *Tattvarthadhigama* of Umasvati.

Umasvati's classification is a good instance of classification by series, the number of senses possessed by the animal being taken to determine its place in the series (Ghosal 1957; Seal, 1985):

1. Animals with two senses = through touch (contractility of tissue) and taste (selection and rejection of food.) this division comprises –

- Apadika = vermes without lateral appendages
- Nupuraka = ring-like, with pendants, vermes with unsegmented lateral appendages, Annelids
- Gandupada = knotty-legged, Arthropoda, including Crustacea, Myriapoda, etc.
- Sankha = Some molluca like Conchifera, Lamelli-branchiata, Suktika (Pearl-mussel, Lamelli-branchiata), and Sambuka (Helix).
- Jalaka = leeches (Annelids).

2. Animals with three senses, namely smell in addition to the primordial senses of touch and taste involved in the contraction of tissues and the appropriation of food. Here also well-developed and active senses alone were perhaps intended; rudimentary or dormant senses were not reckoned. This division comprises-55. E.g. (a) *Pipilika*, ants, (b) *Rohinika*, red-ants, (c) *Upachika*, *Kunthu*, *Tuburaka*, bugs and fleas, (d) *Trapusavija* and *Karpasasthika*, cucumber and cotton-weevils and lice, (e) *Satapadi* and *Utpataka*, spring-tails, (f) *Trinapatra*, plant-lice, (g) *Kastha-haraka*, tennites, white ants.

3. Animals with four well-developed and active senses ,i.e. sight, smell, taste and touch. This division comprises- (a) *Bhramara*, *Varata*, and *Saranga*, bees, wasps, and hornets (Hymenoptera, Holometabola). (b) *Maksika*, *Puttika*, *Dansa*, and *Mas aka*, flies, gnats, gad-flies, and mosquitoes , (c) *Vrischika* and *Nandyavarta*, scorpions and spiders (Arachnida, Arthropoda). (d) *Kita*, butterflies and moths (Lepidoptera, Holometabola), and (e) *Patanga*, grasshoppers and locusts(Orthoptera, Hemimetabola).

4. Animals (Man) with five well- developed and active senses. Omitting man, this divisions comprises- (a) *Matsya*, Fishes, (b) *Uraga*, (c) *Bhujanga*, (d) *Paksi*,birds, and (e) *Chatuspada*, quadrupeds. *Uraga* and *bhujanga* in popular use mean reptiles; but here evidently *bhujanga* is used to mean oviparous limbed animals (limbed reptiles and batrachians) and not creatures whose movements are crooked or in the form of a bent bow; and *uraga* stands for apodal reptiles, including snakes (Ophidae). It will be seen that the first three divisions fall under the Invertebrata, and the fourth is identical with the vertebrata. This last division (the Vertebrata) is sub- divided on a

different basis, viz . the mode of reproduction. There are three subdivisions :

- a. Andaja = oviparous (pisces, reptiles and birds), e.g. *sarpa* (snakes, ophidia, reptilia), *godha* (varanidae lizards, reptilia), *krikalasa* (chameleons), *grihagolika* (Common lizards) , *matsya* (pisces), *kurma* (tortoise), *nakra* (crocodile), *sisumara* (dolphin or porpoise) and birds proper with feathered wings - *lomapaksa paksis*. Porpoises are erroneously put here, being really viviparous like other Cetacea. Frogs are not mentioned in this list. The omission is strange. Perhaps (as in Shushruta) frogs were believed to be *udvijja* (eruptive or metamorphic) and not *andaja* (oviparous). But Shushruta mentions the frogs after the quadrupedal and centipedal reptilia (*kanava*, *godheraka*, *galagolika* and *satapadi*).
- b. Jarayuja = mammals born with placenta, including all mammals other than the Potaja (here Jarayuja is used in a restricted sense): (1) Man, (2) Cow, (3) Buffalo, (4) Goat and Sheep, (5) Horse, (6) Ass, (7) Camel, (8) Deer, (9) Yak (Chamara), (10) Hog, (11) Bos Gavaeus (Gavaya)-Ungulata, (12) Lion, (13) Tiger, (14) Bear, (15) Panther, (16) Dog, (17) Jackal, (18) Cat, (Carnivora), etc.
- c. Potaja = a class of placental mammals comprising the Deciduata with the exception of man, the apes and the carnivora, e.g. *sal/aka* (Porcupine, Rodentia), *hasti* (Elephant, Proboscidea), *svavit* and *lapaka* (Hedgehogs and other creatures that lap up, Insectivora), *sasa* and *sayika* (Hare, Rabbit and Squirrel, Rodentia), *nakula* (Ichneumon, which though carnivorous is supposed to come under the Deciduata), *musik* (Mice, Rodentia) and the *charma-paksa paksis*, so-called birds with leathern wings (Bats, Chiroptera) e.g. *valguli* (Flying fox), *paksivirala* (Flying-Cat, Microchiroptera) and *jaluka* (apparently meaning blood-sucking Bats or Vampires, though these are scarcely found in the Old World). The *Potaja* class thus comprises the following Deciduata : Proboscidea, Rodentia, Insectivora and Chiroptera. The term *Potaja* is intended to signify that these animals are born without the placenta which is thrown off as an afterbirth, whereas such of the *jarayujas* as are not *potaja* are born with the placenta attached to the embryo. But it is not easy to explain why Man, the Apes and the Carnivora should not also be reckoned among the *Potajas*.

4.8. From Kalidas Literature (100 AD) =

Many Zoologists reported descriptions of insects mentioned in Kalidasa's works and following names of insects were obtained in Kalidasa's works:

Ali, Bhramara, Dvirepha, Madhukara, Bhnga, Damsa, Khodyota, Laksa, Madhumaksika, Madhupa, Patanga, Pipilika, Salabha, Satpada, Silimukha, Valmi. He's works are also rich in description of various insects. He mentioned 16 types of insects in his various poems (Gupta, 1962).

1. *Apis* species (Order Hymenoptera: Family Apidae) is the probable scientific name of Ali, Dvirepha, Madhukara Madhumaksika and Madhupa.
2. *Xylocopa* species (Fabricius) has been identified as Bhramara
3. *Tabanus* species (Order Diptera : Family Tabanidae) has been documented as Damsa.
4. Lampyridae species (Order : Coleoptera) has been repoted as Khadyota (Glow Worm).
5. Coccidae Species (Order: Homoptera) has been identified as Laksa (lac insect).
6. Formicidae Species have been considered as Patanga, Pipilika and Satpada.
7. Silimmukha taxonomic status can be considered as a species of the family Apidae.
8. Salabha has been considered as *Schistocerca gregaria* (Order : Orthoptera; Family Locustidae).
9. Valmi is being considered as *Odontotermes obesus* (Order: Isoptera; Family: Termitidae).

4.9. From Nâgârjuna (150 AD) =

Nâgârjuna is widely considered one of the most important Buddhist philosophers. Along with his disciple Âryadeva, he is considered to be the founder of the Madhyamaka school of Mahâyâna Buddhism. Furthermore he has described snake's classification. Five different genera or families are noted, of which one is nonvenomous and four venomous. The four venomous are as follows (Srinivasa, 1957):

- (1) the Darvikaras- (*Naja tripudians*, *Naja bungarus*) are hooded, swift in their movements, diurnal in their habits, and bear on their hoods or their bodies the marks of chariot-wheels, ploughs, umbrellas, rhombs or cross-bands, goads, etc.
- (2) The mandalis (viper) are thick, slow moving, nocturnal in their habits, and bear circles or rings on the body. Charaka adds that they are without hoods.
- (3) rajimats also are without hoods, and nocturnal, and bear series of dots or marks, and are often of variegated colours on the upper parts and

sides. Twenty-six varieties are named of the first, two of the second, and ten of the third.

4.10. From Dalhana Literature (200 - 300 AD) =

Dalhana was a medieval commentator on the *Sushruta Samhita*, an early text on Indian medicine. The first taxonomist of the world, has suggested very reliable criteria for insect classification based on Dottings or markings, wings, pedal appendages, mouth with antennae, claws, sharp pointed hairs, stings in the tail, hair on the wings, humming noise, size, structure, sexual organs poison and its action on bodies which is base of our modern entomology (Kaur and Singh, 2018).

5. Conclusion:

Taxonomy is the fundamental of all biological science (Zoology, Botany, Microbiology, Biochemistry etc.) so without proper of identification, nomenclature and classification study and knowledge, biology never completely understand. Moreover taxonomy is the oldest subject and from different Indian texts, it is easily concluded that ancient Indians had more advance in taxonomy knowledge as compared to people in western world. It is also surprising that how ancient people made deep observation without any sophisticated instrument that also significant in modern period (Ghosh, 1991). Gajayurveda is still practiced by traditional experts in states like Kerala. Ancient Indians estimated that there are nearly 8.4 million yonis or species of life on earth. This comes strikingly close to the recent estimate of modern scientists at 8.7 million species. Some ancient renowned scholars like Charaka, Susruta, Pradaspada, Umasvati whose fundamental scholastic work become glorified India since ancient era (Ray, 1978).

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The Viral Virus: A Review



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We are living in the era of technology where every upshot goes viral within a fraction of second. Even the non-livings gear up viral with masters of reassortment. Precisely, the most captivating entity in all of biology we come across is the viruses and their vitality to get viral. There is a vague impression of them being an inanimate object or a living wage. For instance, if any object is born, grows and is constantly changing, moving around, metabolizes around itself, reproduces and then it dies. Yes! We call it life, but inevitably viruses or virions don't show such activities, but they evolve every generation. They are just a cluster of genome which could be a circular either DNA or RNA within a nanometer-sized container known as capsid. A girus or a giant virus like mimivirus and Ebola virus was discovered when they were found to be involved in metabolism and making proteins and their genomes are even bigger than those of some bacteria. Structurally they vary a lot in their sizes, shapes and life cycles.

Morphology

Size: Viruses are much smaller than bacteria with their high filterability, thus are recognized as a separate class of infectious mediator. The viruses which are seen under the light microscope with suitable staining are termed as 'elementary bodies' otherwise they are ultramicroscopic – “too small to be seen under the light microscope”. The sizes may vary from being as small as 20nm to a large upto 300nm.

Structure and Shape: There are a lot of different viruses on earth with a variety of shape and sizes. However, in common they have nucleocapsid, essentially made up of nucleic acid surrounded by a capsid. Capsid is composed of large numbers of capsomers and forms an impenetrable shell around the nucleic acid core. The basic function of a capsid is to protect the nucleic acid from inactivation by nucleases and other deleterious agents in the

environment and the vital function is to introduce viral genome into host cells. The capsid are encountered in a variety of symmetry like icosahedral, helical, filamentous, brick shaped, bullet shaped, rod shaped or even more complex morphology as we find in case of bacterial viruses.

Chemical properties: Viruses contain protein which makes up the capsid and the nucleic acid which is capable of initiating infection when introduced into host cells. They contain only one type of nucleic acid, either single or double stranded DNA or RNA. Some viruses also contain small amounts of carbohydrate. Viruses in general do not possess any enzyme for the synthesis of viral components or for energy production, even though enzymes like neuraminidase and RNA-dependent-DNA polymerase or transcriptase are available from influenza virus and retrovirus respectively.

Viral Multiplication:

The viral multiplication has been alienated into six sequential phases, they are adsorption, penetration, uncoating, biosynthesis, maturation and release. The genetic information necessary for viral replication is contained in the nucleic acid they contain within the capsid but they are lacking biosynthetic enzymes, thus they have to depend on the synthetic machinery of the host cell for replication. During this phase they cause profuse damage to the host cell and later released by the cell lysis. Nevertheless, these produced progeny virions are sometimes genetically unable to cause infection; this inability is due to defective assembly with the host cells. The progeny are non infectious and also known as abortive infection.

Genetic study of a virus:

Genetic mechanisms such as mutation and recombination are distinguished from viruses as they are also obeying the laws of genetics. We all know that influenza or common flu is a viral attack to our system, which comes around every year and with a totally new variant. And we are affected or attacked by the flu every year; this is because viruses are masters of reassortment and evolve extreme rapidly. That makes virus genetics an important topic—not only for scientists who study viruses, but also for doctors, nurses, and pharmacists, as well as anyone who might be exposed to a virus. RNA viruses have high mutation rates. Variations may occur due to mixing up or recombination of two different genetic materials. Under these circumstances, recombination can happen in two different ways. First, similar regions of viral genomes can pair up and exchange pieces, physically breaking and re-connecting the DNA or RNA. Second, viruses with different segments can swap some of those segments. Recombination can affect virus evolution.

Mutation is a permanent change in the genetic material (DNA or RNA) of a virus. A mutation can happen if there is a mistake during copying of the DNA or RNA of the virus. Some viruses have very high mutation rates, but this is not universally the case. In general, RNA viruses tend to have high mutation rates, while DNA viruses tend to have low mutation rates. Most DNA viruses copy their genetic material using enzymes from the host cell, called DNA polymerases, which proofread. RNA viruses instead use enzymes called RNA polymerases, which don't proofread and thus make many more mistakes.

Classification and Nomenclature of Viruses:

Depending upon the basic properties viruses are grouped. Till about 1950s very little was known about them and were assumed tropisms or affinity to different systems or organs of the body. Thus human viruses were classified as dermatropic, that is those producing skin lesions (smallpox, chickenpox, measles), neurotropic, those affecting the nervous system (poliomyelitis, rabies), pneumotropic, those affecting the respiratory tract (influenza, common cold) and viscerotropic that is those affecting visceral organs (yellow fever, hepatitis). Bawden (1941) made the pioneering suggestion that viral nomenclature and classification should be based on the properties of viruses and not upon responses. From the early 1950s viruses began to be classified into groups based on their physiochemical and structural features.

Nomenclature and classification are now the official responsibility of the international committee on Taxonomy of viruses. Later, they are classified into two main divisions depending on the type of nucleic acid they possess, riboviruses are those containing RNA and deoxyriboviruses are those containing DNA. Further classification is based on other properties such as the strandedness of nucleic acid, symmetry of nucleocapsid, presence of envelope size and shape of virion and number of capsomers.

Under DNA viruses the following different families are included:

Poxviridae family, with large, brick shaped or ovoid viruses (300x240x100µ), has complex structure, with a lipid containing an outer coat.

Herpesviridae family, which are medium sized viruses containing linear double stranded DNA. The icosahedral nucleocapsid (100nm) has 162 capsomers and is surrounded by a lipid containing envelope.

Papovaviridae family, these are small (40-55nm) nonenveloped, double stranded DNA viruses with 72 capsomers.

Parvoviridae family, which are very small (18-26 nm), nonenveloped viruses with 312 capsomers. The genome consists of single stranded DNA.

Hepadnaviridae family, this consists of the human hepatitis type B virus and related viruses of animals and birds. The virion is spherical, 42nm in diameter, consisting of a 27nm core surrounded by an envelope having virus-specific antigens.

Under RNA viruses the following categories are included:

Picornaviridae family, are small (20-30), nonenveloped, icosahedral viruses with single stranded RNA genome.

Orthomyxoviridae family, are medium sized (80-120nm) spherical or elongated enveloped viruses. The genome consists of single stranded RNA in several (8) pieces. Genus Influenzavirus has been recognized under this family.

Paramyxoviridae family, are pleomorphic virions (150nm) with lipid envelope, having surface projections. The genome is unsegmented single stranded linear RNA.

Togaviridae family, has spherical viruses, (40-70nm) with a lipoprotein envelope and single stranded RNA genome.

Flaviviridae family, formerly it was grouped under togaviridae Group B arboviruses, but later classified as a separate family because of differences in their molecular structure and replication strategy.

Bunyaviridae family, includes spherically enveloped virions, 90-100nm. All are arthropod borne viruses.

Arenaviridae family, these are spherical or pleomorphic viruses, 50-300nm, containing a number of electron dense ribosome-like particles giving a sandy appearance. Members are generally rodent parasites causing persistent infection in the natural host but capable of infecting human beings rarely leading to severe hemorrhagic illness.

Rhabdoviridae family, here we find bullet shaped viruses 130-300 nm long and 70nm wide, with lipoprotein envelope carrying peplomers.

Reoviridae family, This family includes icosahedral, nonenveloped virus, 60-80nm sized with double layered capsids. Genome consists of double stranded RNA in 10-12 pieces. Other genera may have to be defined to include plant and insect virus belonging to this family.

Coronaviridae family, the deadly family with pleomorphic enveloped viruses around 100nm, with unique club shaped peplomers projecting as a fringe from the surface, resembling the solar corona. Members include human

corona viruses causing upper respiratory disease, SARS avian infectious bronchitis virus, calf neonatal diarrhoea corona virus, murine hepatitis virus and related viruses.

Retroviridae family, these are RNA tumour viruses and related agents. Virions are icosahedral about 100 nm, with lipoprotein envelopes. The characteristic biochemical feature is the presence of RNA dependent DNA polymerase within the virus.

Caliciviridae family, these are naked spherical particles (35-39nm) with 32 cup shaped depressions arranged in symmetry.

Filoviridae family, these are long, filamentous, enveloped viruses (80nm diameter and upto 14,000nm long) with helical nucleocapsid and single stranded RNA genome. This contains the Marburg and Ebola viruses causing human hemorrhagic fevers.

Viroids:

The term viroid was introduced by Diener (1971) to describe a new class of subviral agents characterized by the apparent absence of an extracellular dormant phase and by a genome much smaller than those of known viruses. The infective agent is a protein-free, low molecular weight RNA resistant to heat and organic solvents but sensitive to nucleases. First identified in the potato spindle tuber disease, viroids have been shown to cause some plant diseases also. It is possible that the causative agents of some animal and human disease may turn out to belong to the class of viroids.

Prion:

Yet another unconventional, virus like agent has been named prion (1982). The causative agent of scrapie Kuru and Cruetzfeldt-Jacob disease has been shown to be a small particle, without any detectable nucleic acid, resistant to heat, UV rays and nucleases, and sensitive to poroteases. Prions are proteinaceous infectious particles. It has been they are responsible for some other chronic neurological degenerative diseases of humans.

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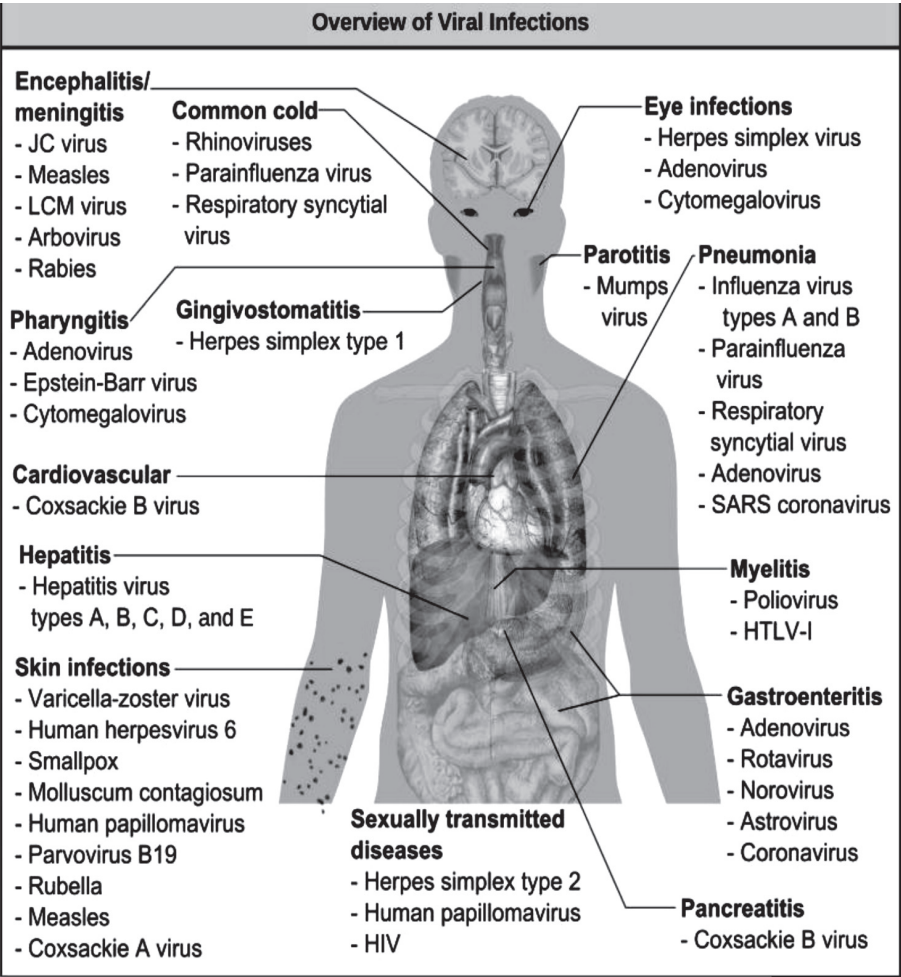


Image: Modification of original work by Mikael Häggström.

Lighting in Photography



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Photography is the practice of creating images by capturing and recording light, either chemically by means of a light-sensitive material such as film, or electronically by means of a digital image sensor. If there is no light, no image will be captured.

The term ‘Photography’ has been derived from two Greek words – ‘Photos’ and ‘Graphos’. The meaning is ‘Drawing or Painting with Light’. Hence, photography is an art and science of image making process through light.

One of the most crucial elements that bear a great impact while shooting photos is lighting. Whether you are using an expensive device or a cheap one, adjusting the light would be the key. The fact that most people neglect while shooting photos is ‘lighting’.

Hence, lighting is one of the main ingredients of a successful image making process. By controlling different kinds of light sources, one can make a subject look attractive.

Types of Light Sources

A) Natural Light Sources

- Sun
- Moon
- Lightning
- Sky
- Cloud
- Fire

B) Artificial Light Sources (Man-made Sources)

- Incandescent Bulb
- Halogen Lamp

- Fluorescent Tube
- LED

C) Reflectors

- Any white or light coloured reflective surfaces

Primary Light Source vs Effective Light Source:

‘Primary Light Source’ is the main light source. This is also known as Key Light. For an example, in outdoor shoot, sun is the primary light source. But, in case of any kind of lighting (indoor or outdoor), apart from the primary (main) light source, reflectors also play a major role. Reflectors have direct impact on the character of light. For example, at outdoor a wall of a building may work as reflector. At indoor, wall or ceiling of a room does the same thing. Sometimes, a piece of a thermocol or any professional reflector can also be used for the same purpose. These reflectors are often termed as ‘effective light source’. Hence, we should always concentrate into all kinds of ‘effective light sources’, rather than the ‘primary light source’ alone.

Size of Light Sources:

The nature of the effective light source determines the qualities of lighting. But, the most important factor is the size of the effective light source.

A) Small Light Source:

A source that is small compared to its distance from the subject. A small source can be physically large, but if the distance is large then it appears small. This is why the sun on a clear day acts like a small light source.

A small light source produces a high contrast, dramatic photograph, i.e., it lacks the in-between tonal gradation and therefore the details. This kind of light is known as ‘Hard Light’.

B) Medium Light Source:

A medium light source is defined as being about as large as its distance from the subject. For example, a window acts as a medium source if the diagonal of window is five feet and the subject is within five feet of the window. A medium light source gives directional light and causes shadows that are softer than small light source.

Medium source lighting occurs indoors and outdoors. When sunlight strikes a light-coloured surface, such as a wall, the surface may be a medium light source. In an indoor setup, a window light can act as a medium light source.

C) Large Light Source:

This is a source that is large compared to its distance from the subject. The light strikes the subject from many directions, making it non-directional. The subject casts weak or diffused shadows, because light comes from all around.

People under an umbrella or under an overcast sky are examples of large light sources.

A large light source produces a low contrast photograph, with great tonal gradation, thereby great details. This kind of light is known as 'Soft Light'.

Types of Lighting by Positions

Basic lighting can provide five lighting conditions. These are when the light, in relation to the subject (not the camera), comes from front, side, behind, top and below. In practice, it is more usual to mix them to get a balance.

Frontal Lighting

When the light comes from the front of the subject it casts no definite shadows that are visible from the camera position. So the subject appears without relief and gives more of a two-dimensional image. It is recognizable only by its shape against the background, and by its own differences of color and tone. It is also known as '0' degree lighting from camera-subject axis.

Frontal lighting is called 'flat' or 'shadow less' lighting. It often comes across in everyday life when the sun shines from behind the camera.

Side Lighting



When the light falls from one side on to the subject, it illuminates that side brightly, and the other side remains completely dark. As a result, the subject

appears to stand out in strong relief. Side lighting is common in normal, everyday experience and is accepted as natural. It is also known as 90 degree lighting from camera-subject axis.

Top Lighting

When the light falls from directly over the subject all shadows appear vertically downwards over the subject. Generally, it highlights the features in the same way as side lighting. Top lighting often comes across in everyday life when the sun shines directly on top of head at noon.

Lighting from Behind



When the light falls from behind the subject, all shadows are cast towards the camera. If the light comes directly from behind, the only indication of its presence could be a rim of light produced when the rays are radiated through surface roughness. The effect looks like the eclipse of the sun. Back-lighting is common in subjects seen against the rising or setting sun, so they are not unnatural in their effect. At the same time, they leave the front of the subject completely in shadow. Hence, they are used as effect lights and not as principal illumination. This type of lighting is used especially for subject-background separation. In fine art or nude photography this rim lighting effects are widely seen.

Lighting from Below



When the light shines from below, the shadows cast upwards. Projecting features are brightly lighted on the lower side and the upper surfaces are in shadow. This effect never occurs in nature. It can only be created artificially. This is also known as dramatic or theatrical lighting. Because, the most familiar example of such lighting is the light of theatre stage footlights.

Types of Lighting by Functions

There is no limit to the number of lights that can be used or the number of ways in which they can be arranged to provide a scheme of subject lighting. But there are only four functions that any particular light source can fulfill. These are as follows –

Principal or Key Light

In every scheme there is one light that dominates all others; it creates the most noticeable highlights and it casts the most important shadows. Since this is the main light source, its power and position must be adjusted correctly. If any other light in the system is strong enough to compete with the principal light it will divide the interest, producing contradictory shadows and the picture will be confusing. The camera exposure should be set on the key light.

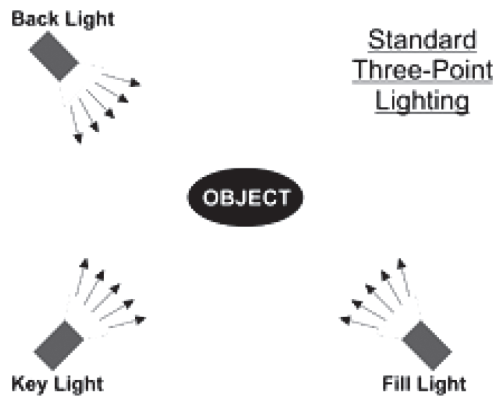
Fill Light

Fill light illuminates or fills the shadows created by the key light. Though human eye can adjust itself to both highlight and shadow region of an object

produced by a key light, the camera sensor cannot register satisfactorily such a great contrast range. So, more light must be directed into the shadows to bring the over-all contrast of the subject within the range of the sensor.

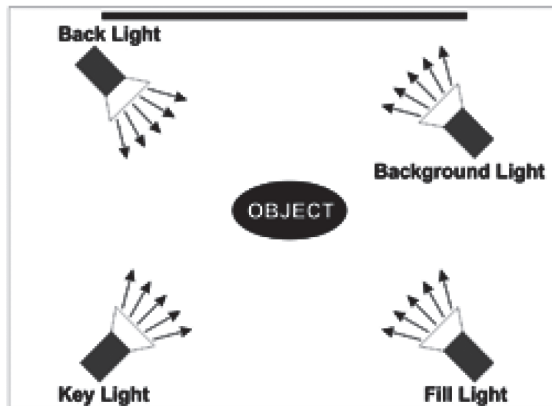
The amount of fill light can be controlled by adjusting the distance between the fill-in light and the subject, or by altering the power of the light sources. Sometimes different types of reflectors are also used as a fill light, both in outdoor and inside the studio.

Effect or Accent Light



An Effect Light or Accent Light (usually comes from back) is one that is directed to the subject to produce a distinct highlight - e.g. a bright rim, a highlight on hair or cheek or shoulder in a portrait. One of the most common effect lights is a light placed behind the subject and shining towards the camera to give a halo of light around the subject (rim light).

Background Light



The background of subjects photographed in outdoor / daylight is a matter for selection, as they are already present. In indoor / artificial light photographs, the photographer creates the background. Nothing will appear in the picture unless he puts some light on to it. The background is separately lit by a specially arranged background light. This may be supplied from a flood or a spot, depending on whether the light is to be spread evenly or concentrated. Here one calculation may be needed known as 'Inverse Square Law' to adjust background exposure vis-à-vis subject.

The basic objective of background lighting is to generate a tone contrast between the background and the part of the subject that appears against that background.

These are the basic and general guidelines on lighting in photography. Depending on these principles and by adding few more advanced techniques, a host of creative photography can be done.

(Photo Courtesy: Author)

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Application of the FRBR and RDA to Audio Visual Materials for Discoverability and Bibliographic Records



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Abstract:

Functional Requirements for Bibliographic Records (FRBR) is a conceptual model of the bibliographic universe to describe entities, relationships and attributes (i.e., metadata) associated with each of the entities and relationships, and it proposes a national level bibliographic record for all of the various types of materials. It also reminds us of user tasks (find, identify, select, obtain) described in catalogs, bibliographies, and other bibliographic tools. The paper describes work applying the FRBR model to audio-visual material, as the basis for implementing a fully FRBR compliant digital library and achieve system. A detailed analysis of the FRBR and Functional Requirements for Authority Data (FRAD) entities and attributes is presented for audio visual (A-V) materials. Description and access of content contained on time-based media has been a daunting challenge for many decades. This has been particularly difficult in the case of original and unique moving image and recorded sound material within libraries and archives, and are challenging for all users to access. A data model that supports the needs of A-V resources must allow for the description of content and carriers in a way that supports collection management, captures the salient characteristics of the media, describes the content appropriate to user needs, and yet is flexible enough to apply to description and discovery of materials. Resource Description and Access (RDA) is a set of cataloging instructions based on FRBR and FRAD. It could be considered hierarchical work-centric models, in that they identify work as the top-most entity applicable to a resource's description.

Keywords: FRBR, FRAD, RDA, metadata, bibliographic universe, Resource description.

1. Introduction: An Audio-Visual work is composed of sound, sequence of pictures or both. A-V works include motion pictures, videos, audiocassettes, CDs, DVDs, etc. A-V should not be confused with multimedia which may include several types of A-V materials, but has different guidelines. Functional Requirements for Bibliographic Records (FRBR) is a conceptual model of the bibliographic universe to describe entities, relationships and attributes (i.e., metadata) associated with each of the entities and relationships, and it proposes a national level bibliographic record for all of the various types of materials. It also reminds us of user tasks (find, identify, select, obtain) described in catalogs, bibliographies, and other bibliographic tools. Description and access of content contained on time-based media has been a daunting challenge for many decades. This has been particularly difficult in the case of original and unique moving image and recorded sound material within libraries and archives, and are challenging for all users to access. A data model that supports the needs of A-V resources must allow for the description of content and carriers in a way that supports collection management, captures the salient characteristics of the media, describes the content appropriate to user needs, and yet is flexible enough to apply to description and discovery of materials. Resource Description and Access (RDA) is a set of cataloging instructions based on FRBR and FRAD. It could be considered hierarchical work-centric models, in that they identify work as the top-most entity applicable to a resource's description. RDA provides instructions on the construction of authorized and variant access points representing works, expressions, persons, families, and corporate bodies.

2. Audio Visual Materials:

Audio Visual Material According to The Librarian Glossary (1987) defines Audio visual materials “as non-book materials like tapes, slides, films which are renewed and recent to rather than read as books.” This definition excludes books and all reading materials.

Dike (1993) defines them as those materials which do not depend solely upon reading to convey meaning. They may present information through the sense of hearing as in audio resources, sight, as in visual resources or through a combination of senses. Dike's definition pinpoints the wide variety as a striking characteristic.

Webster's Encyclopaedia Unabridged Dictionary of the English Language (1994), defines Audio-Visual Aids as “training or educational materials directed

at both the senses of hearing and the sense of sight, films, recordings, photographs, etc. used in classroom instructions, library collections or the likes.” According to Anzaku (2011) “the term audio-visual material is used to refer to those instructional materials that may be used to convey meaning without complete dependence upon verbal symbols or language”.

According to SP Ahluwalia “Audio-visual materials reinforce the spoken and the written words with concrete images and rich perceptual experiences which are basis of learning. Reduce the boredom of teaching in classes.” Experts in the field have also given different definitions of audio-visual aids Edgar Dale (1946) asserted that Audio-visual aids are termed as multisensory devices used to communicate of ideas between persons and groups in different teaching and training situations.

3. FRBR and RDA:

Functional Requirements for Bibliographic Records (FRBR) offers us a fresh perspective on the structure and relationships of bibliographic and authority records of universal entities, and a more precise vocabulary to help future cataloging rule makers and system designers in meeting user needs and demands. It is a conceptual model of the bibliographic universe to describe entities, relationships, and attributes (i.e., metadata) associated with each of the entities and relationships, and it proposes a national level bibliographic record for all of the various types of materials. International Federation of Library Associations and Institutions (IFLA) continues to monitor the application of FRBR and promotes its use and evolution. FRBR is an entity-relationship model framed by IFLA in 1998. The model represents a generalized view of the bibliographic universe. This conceptual model is based on entity analysis technique to isolate key objects that are of interest to users of bibliographic records. The entity relationship structure derived from the analysis of bibliographic entities, attributes and relationships has been used in FRBR as the framework for assessing the relevance of each attribute and relationship to the tasks performed by users of bibliographic data.

Entities-Relationship Model :

In FRBR model, the entities of bibliographic universe have been divided into three groups:

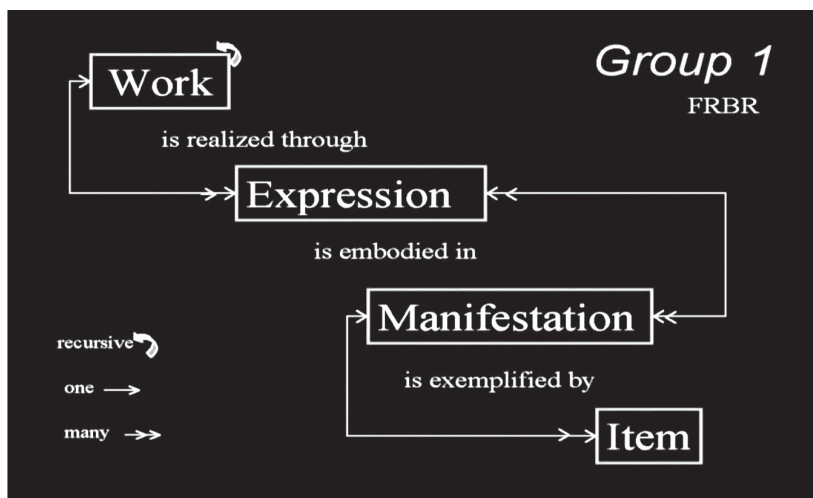
- The first group includes the products of intellectual or artistic endeavour;
- The second group comprises those entities responsible for the intellectual or artistic content; and
- The third group identifies entities that serve as the subjects of intellectual or artistic endeavour.

Group I Entities- Primary Relationship

The entities of this group represent the different aspects of user interests in the products of intellectual or artistic endeavour. These are:

- *Work: A distinct intellectual or artistic creation;*
- *Expression: The intellectual or artistic realisation of a work;*
- *Manifestation: The physical embodiment of an expression of a work; and*
- *Item: A single exemplar of a manifestation.*

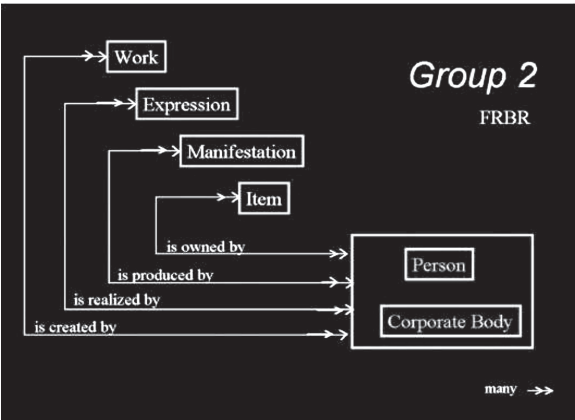
The first two entities reflect intellectual or artistic content and last two entities reflect physical forms. The following diagram represents the relationships among entities of the first group as given in FRBR:



Picture1: Group 1 Entities and Primary Relationships of FRBR
(Source: <https://www.loc.gov/cds/downloads/FRBR.PDF>)

Group II Entities- Responsibility Relationship

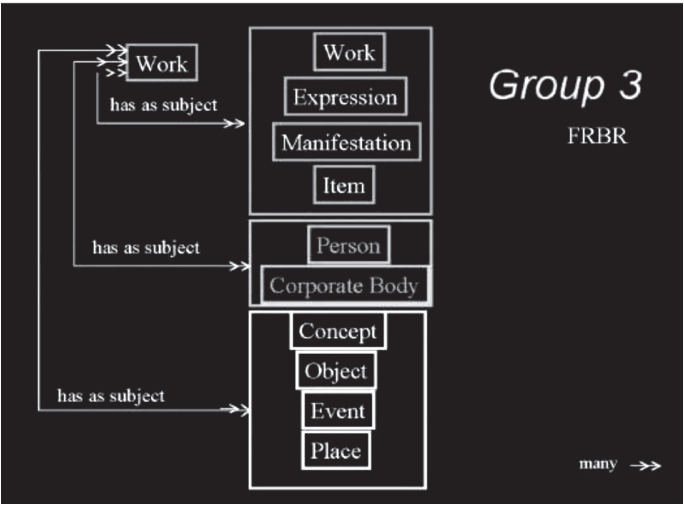
The entities in the second group represent those responsible for the intellectual or artistic content, the physical production and dissemination, or the custodianship of the entities in the first group. The entities in this group include person (an individual) and corporate body (an organisation or group of individuals and /or organisations). The type of ‘responsibility’ relationships that exist between entities in the second group and the entities in the first group may be represented as in Pic 2.



Picture 2: Group 2 Entities and ‘Responsibility’ Relationships
(Source: <https://www.loc.gov/cds/downloads/FRBR.PDF>)

Group III Entities- Subject Relationship

The entities of this group represent an additional set of entities that serve as the subjects of works. It includes concept (an abstract notion or idea), object (a material thing), event (an action or occurrence), and place (a location). Picture 3 shows the ‘subject’ relationships between entities in the third group and the work entity in the first group and also relationships between work and the entities in the first and second groups. The diagram indicates that a work may have as its subject one or more than one work, expression, manifestation, item, person, and/or corporate body.



Picture 3: Group 3 Entities and ‘Subject’ Relationships
(Source: <https://www.loc.gov/cds/downloads/FRBR.PDF>)

FRBR and RDA could be considered hierarchical work-centric models, in that they identify work as the top-most entity applicable to a resource's description. "Resource Description and Access (RDA)¹ is the new standard for descriptive cataloging providing data elements, instructions, and guidelines on recording the contents and formulating bibliographic metadata for description and access to information resources covering all types of content and media held in libraries and related cultural organizations, such as museums and archives. RDA is designed for the digital world."

'By definition FRBR and RDA envision that expression descriptions would inherit from their associated works, and therefore at the work level provide attributes that would be shared amongst all expressions of the same work. These work level attributes include date, intended audience, history of the work, relationships to the primary creator, subject headings, and relationships to expressions. In RDA, the expression entity does not allow for the inclusion of information such as title or subjects, as these would be described at the work level. The expression entity does provide the opportunity to give details about the particular realization, which for audiovisual materials could include content type, duration, language (which is not permitted at the work level), and whether or not there is sound in the case of motion picture films. Relationships to persons, families or corporate bodies at the expression level are used to describe contributors to the expression beyond the primary creator. It is notable that RDA does consider certain performances as types of expressions, providing a content type vocabulary that includes performed music, sounds, and spoken word. However, this model strictly limits these types to expressions of works. As will be demonstrated, RDA does not provide any recommendation for descriptions of "live" expressions when they are not embodiment of works in the formal sense, but another type of content. The issue of expression of non-work content will be further explored throughout the report.'²

Resource Description and Access (RDA): Resource Description and Access (RDA) is a standard for descriptive cataloging providing instructions and guidelines on formulating bibliographic data. Resource Description & Access (RDA) is a set of cataloging instructions based on FRBR and FRAD, for producing the description and name and title access points representing a resource. RDA offers libraries the potential to change significantly how bibliographic data is created and used. RDA is a standard for resource description and access designed for the digital world.

- RDA is better at catering for digital resources and for resources with multiple characteristics and will provide more guidance on the creation of authority headings.

- RDA has been developed with the end-user in mind.
- RDA provides a consistent, flexible and extensible framework for the description of all types of resources, including digital resources and those with multiple characteristics.
- RDA is compatible with internationally established principles, models, and standards.
- RDA is compatible with a range of encoding schemas, such as MODS, Dublin Core, ONIX and MARC. It will allow library bibliographic records to be integrated with those produced by other metadata communities, and to move into the digital environment beyond library catalogs.
- RDA will enable, with systems support, the grouping together of bibliographic records for different editions, translations or formats of a work, to achieve a more meaningful display of data for users.
- RDA is a Web-based product, which enables catalogers to move between related instructions using hyperlinks and to integrate their own institutional policies.
- RDA is a transitional stepping stone that requires only small changes to catalog records but moves the metadata in catalogs much closer to full utilization of FRBR models.

4. Review of Literature:

A Review of literature is intended to endow the researcher with pertinent information as to formulate a sound research design and make legitimate decision regarding tools for the successful completion of the study. It provides a foundation for conceptual is framework, insights into methods and procedures, suggests operational definitions of major concepts and also throws light on interpretations of findings.

Hillmann and others (2010) says about the Resource Description and Access (RDA) standard, due to be released this coming summer, has included since May 2007 a parallel effort to build Semantic Web enabled vocabularies. This article describes that effort and the decisions made to express the vocabularies for use within the library community and in addition as a bridge to the future of library data outside the current MARC-based systems. The authors also touch on the registration activities that have made the vocabularies usable independently of the RDA textual guidance. Designed for both human and machine users, the registered vocabularies describe the relationships between FRBR, the RDA classes and properties and the extensive value vocabularies developed for use within RDA.

Newcomer and others (2013) says about RDA models of music materials, particularly scores and recordings, pose unique demands that must be

considered for their successful discovery. Some of the discoverability challenges of music materials in public search interfaces can be addressed simply by ensuring that needed bibliographic description fields are appropriately displayed and indexed in discovery interfaces. Other problems are more difficult to solve. This Music Discovery Requirements document explores the issues and gives concrete recommendations for discovery interfaces. Given that most libraries will be dealing with databases containing large bodies of legacy data recorded according to AACR2 and encoded in MARC, particular attention is paid to MARC data and to AACR2; RDA is addressed to the extent possible. The discussions and recommendations will be useful to those creating or guiding the development of discovery interfaces that will facilitate access to music materials. Furthermore, because the document identifies areas where deficient data create particular problems for discovery, those inputting or creating standards for data can use this document to identify areas with particular needs for fuller, more consistent data.

Kalwara, J., Dale, M., & Coleman, M. (2017) says in their paper explores the benefits of establishing item-specific terms for General Material Designations (GMDs) for library consortia implementing Resource Description and Access (RDA). While RDA includes a new approach towards the description and categorization of an item's physical medium through the assignment of content, media, and carrier types (CMCs), thus replacing the GMD, libraries may still benefit from GMD retention in their online catalogs to help support user tasks and help contextualize CMC information. This paper presents the challenges that Mississippi State University Libraries experienced in leading RDA enrichment for the Mississippi Library Partnership (MLP) consortium. Additionally, it discusses parameters for libraries to consider when working with a vendor for RDA enrichment in a consortial environment.

Alemu & Garoufallou (2020) mentioned with the growing diversity of information resources the emphasis on data-centric applications such as big data, metadata, semantics and ontologies has become central. This editorial paper presents a summary of recent developments in metadata, semantics and ontologies - focusing in particular on metadata enriching, linking and interoperability. National libraries and archives are devising new bibliographic models and metadata presentation formats. Bibliographic metadata sets are being made available using these new data formats such as RDF. The new formats are aiming to represent data in granular structures and define unique identification protocols such as URIs. The paper concludes by introducing the five papers included in the special issue. The papers in this special issue present novel approaches to metadata integration, interoperability frameworks,

re-use of metadata ontologies and methods of metadata quality analysis.

Doyle (2015) mentioned in his paper that over the past few years, the cataloguing community has seen radical changes in cataloguing standards, changes which appear to have been largely ignored by legal information professionals. This is a mistake according to Helen Doyle; the new cataloguing model can have enormous implications for the legal community, particularly in the spheres of information and knowledge management, and the profession is missing a huge opportunity by ignoring it. A new cataloguing standard (RDA) has been developed based on an alternative theoretical approach, known as “Functional Requirements for Bibliographic Records” (FRBR). FRBR seeks to change the way we approach the bibliographic universe: from stand-alone, individual repositories of information to networks of linked data built on a structured hierarchy. Commercial law firms are constantly trying to make connections between their traditional resources, online repositories, internal know-how, etc, but struggle to achieve complete synchronicity. FRBR provides a solution to this knowledge management problem: all resources (including people, events and subjects) become searchable, and because everything is linked, users can access information by navigating to it, establishing their own pathway through the data. Moreover, the major legal databases are already utilizing linked data in this way – it is time for law firms to catch up.

Newcomer (2013) mentioned that “Discovery” has become a library buzzword but it refers to a traditional concept: enabling users to find library information and materials. Today, the discovery environment is changing rapidly both within libraries and externally. In the midst of this changing environment, music materials pose unique demands that must be considered for successful discovery. There is exciting potential for new discovery interfaces to ease the difficulties users face when searching for music materials. However, in reality, the specialized discovery needs arising from music materials are often overlooked. Some of the discoverability challenges of music materials in public search interfaces can be addressed simply by ensuring that needed bibliographic description fields are appropriately displayed and indexed in discovery interfaces. Other problems are more difficult to solve. To guide music librarians and others facing these challenges, a group of United States music librarians created the Music Discovery Requirements document (<http://committees.musiclibraryassoc.org/ETSC/MDR>) which explores and outlines these issues, including examination of important FRBR attributes and relationships, examination of other factors in music discovery, and specific recommendations for meeting these challenges. Beginning from the Music Discovery Requirements, this presentation will explore the issues surrounding

music discovery, providing a birds-eye view of some of the most pressing issues and possibilities for solving them. The presentation will be useful to those creating or guiding the development of discovery interfaces that will facilitate access to music materials. Furthermore, because the presentation will identify areas where deficient data creates particular problems for discovery, those inputting or creating standards for data can benefit by identifying areas with particular need for fuller, more consistent data.

Newcomer and Others (2013) mentioned that music materials, particularly scores and recordings, pose unique demands that must be considered for their successful discovery. Some of the discoverability challenges of music materials in public search interfaces can be addressed simply by ensuring that needed bibliographic description fields are appropriately displayed and indexed in discovery interfaces. Other problems are more difficult to solve. This Music Discovery Requirements document explores the issues and gives concrete recommendations for discovery interfaces. Given that most libraries will be dealing with databases containing large bodies of legacy data recorded according to AACR2 and encoded in MARC, particular attention is paid to MARC data and to AACR2; RDA is addressed to the extent possible. The discussions and recommendations will be useful to those creating or guiding the development of discovery interfaces that will facilitate access to music materials.

5. Sustainability of AV Materials for Access: Libraries have been around for centuries, and so has their model for loaning and sharing access to resources. This approach is arguably one of the earliest recorded means for reducing and reusing materials. Instead of having multiple people buy individual copies of a documents, libraries offer a sustainable alternative where communities can share access to the same resources. In addition, a communal appreciation and respect for libraries ensures that patrons take good care of the resource they do borrow, extending the lifetime of a given resource./ So, if we tagging the AV materials as more as it possible, then it must be sustainable for future. RDA provides instructions on the construction of authorized and variant access points representing works, expressions, persons, families, and corporate bodies.

RDA also provides instructions on the use of authorized access points to records the following types of relationships:

- Primary relationship between a manifestation and a work or expression embodies in the manifestation.
- Relationship between a resource and persons, families, and corporate bodies associated with that resource.
- Relationships between a work and its subject.

- Relationships between works, expressions, manifestations, and items.
- Relationships between persons, families, and corporate bodies

In addition, RDA provides guidance on the use of titles (title proper, parallel title, variant title, etc.) as access points. RDA does not provide guidance on the use of other data elements as access points. Agencies using RDA data may determine which additional elements are to be indexed based on the needs of their users and the capabilities of their data management systems.

6. RDA representation for Musical Works:

Musical Works

A. Introduction: Clear identification and display of information regarding the musical work is important to users. The following section addresses attributes of musical works which are important to users, as well as the “created by” relationships which link persons and corporate bodies (most often persons) to works and the “has as subject” relationship linking various entities to works (under the heading “topical subjects”).

B. Titles: Users’ discovery and identification of musical works frequently draws on title, often in conjunction with creator. Particular musical works are often referred to by many different titles in various languages, for example: Symphony no. 5, Fifth Symphony, Sinfonie C-Dur, Symphonie op. 67, etc. This reality spurred librarians’ extensive development and application of standardized titles (AACR2’s “uniform titles”) for music materials. To facilitate identification of musical works, it is crucial to display the entire standardized title, including additions to distinguish similar works and to identify particular parts/sections of the work, as well as expression-related additions. Musical works are nearly always associated with specific creators. For works with known composers, the composer’s name is often essential to identify the work and distinguish it from works with the same or similar titles.

C. Identifying Numbers: Opus, thematic index, and serial numbers are frequently used in Western art music to identify musical works. Ideally, systems will exploit authority record data to easily lead users between different systems of numbering for composers (e.g. Vivaldi, Domenico Scarlatti) where multiple work-number systems exist. In many cases musical works lack a distinctive title and are titled only with a type of musical composition, such as “symphony.” These works are often identified by the sequential number of works of that type by a given composer. These serial numbers depend on the association of the type with the number for meaning, and must display and function together.

D. Medium of Performance: Medium of performance is an attribute uniquely important to music. It is an identifying element for known musical works, and users also regularly seek works and expressions for a particular medium of performance, without a particular work/expression in mind at the beginning of their search. However, historically, data recording and encoding standards and practices have not made medium of performance cleanly and consistently separable from other attributes.

E. Musical Key/Range: Original key can be useful for identifying tonal works of Western art music, particularly when the work has a generic title and the identifying number (such as an opus, work, or thematic catalog number) is unknown, absent from the cataloging data, or wholly non-existent. Edition statements may contain information on the original key or range. The manifestation may not identify whether such statements refer to the original key/range or a transposition, so best practice is to simply include edition statements in indexing and display.

F. Dates: Creation date is an important, though neglected, access point for musical works. Users may seek works composed in a particular date range, which might be a specific individual year or decade, or a more broad era of music history (such as “baroque era” or “medieval era,” often indicative of style). Users may also use creation date to identify the work they are seeking, particularly to distinguish it from other works with similar titles and other attributes.

G. Persons and Corporate Bodies: The “created by” relationship is very important for users to find, identify, and select musical works by a particular composer. Usually, the composer is a single person; more rarely, corporate bodies can serve as creators. It is important to index and display all personal and corporate names, both transcribed forms and standardized vocabulary. Once a user has identified a work created by a particular composer, the interface should link to more materials related to that person. When the data utilize standardized vocabulary, the system should fully exploit the existing standardized vocabulary. For example, clicking on a link within a record for a work composed by John Adams the composer (Adams, John, 1947-) should locate only materials related to this person, not items related to either president or to other persons named John Adams.

H. Topical Subjects: True topical headings for music materials are confined to describing what music is about, but many musical works are not objectively about anything. Therefore, true topical headings are both less important and less common for music materials than for books. In FRBR terminology, true topical headings express a “has as subject” relationship. Subjects of musical works may include associated concepts, names of persons or bodies, and

geographic areas (i.e. music about a geographic area, as distinguished from music emanating from a geographic area).

I. Genre/Form: Users regularly seek works and expressions with particular forms, genres, types, styles, etc. Up until now, these headings, which describe what musical works *are*, have been incorporated into the Library of Congress' cataloging manuals for topical subjects, and coded the same as topical subjects, using MARC 650 (bibliographic) and 150 (authority).

J. Geographic Area: Geographic area of musical works (the geographic area from which they emanate, as distinguished from geographic areas they are about) is a problematic and under-coded attribute. Geographic area is particularly important for music other than Western art music, and these musics have historically received the most geographic access, primarily through assignment of Library of Congress Subject Headings.¹⁴ However, these subject headings are problematic for facets and limits because they combine information on geographic locale and ethnic/national group, and often make use of subdivisions to create meaning. For example, the heading "Folk music -- Germany" is applied to folk music of Germans in Germany, of other national groups in Germany, and of Germans in other locales.

Expressions and Manifestations

A. Introduction: Musical works frequently exist in many expressions and manifestations, and users seek particular versions of works at the expression and manifestation levels. Users also seek versions with attributes which do not neatly align with FRBR expression or manifestation levels. For example: any vocal score, any arrangement for string quartet, any CD, or any recorded performance by soprano and piano.

B. Format: Content and Carriers: Music as a discipline depends on the use of information in different formats, including scores, sound recordings, videos, and texts. In FRBR terminology, content type (score, audio, video) is usually an expression-level attribute, while carrier type is a manifestation-level attribute. These content types, particularly recordings, exist in many different carriers, including compact disc, LP, audiocassette, videocassette, videodisc, mp3, and other formats. Users need to be able to find, identify, and select the form of information they need. They need facets and limits that enable selection of content types, such as sound recording or video recording, as well as selection of a specific carrier, such as audiocassette, compact disc, LP, streaming sound, DVD, etc.

C. Identifying Numbers: Opus, thematic index, and serial numbers are frequently used in Western art music to identify musical works. Ideally,

systems will exploit authority record data to easily lead users between different systems of numbering for composers (e.g. Vivaldi, Domenico Scarlatti) where multiple work-number systems exist. Whereas the ISBN and ISSN serve as uniform standard numbers for books and serials, music materials have a wide variety of numbers associated with expressions and especially with manifestations. These numbers include ISMN, ISBN, ISRC, UPC, EAN, sound and video recording issue numbers, matrix numbers, and plate and publisher numbers. Discovery systems should index and display all these associated numbers.

D. Musical Presentation: Users need to distinguish between various formats of notated music, such as full score, parts, vocal score, etc. This attribute does not apply to recorded performances of music. Commonly used cataloging standards and metadata formats and the legacy data encoded via these standards and formats do not provide a clear and concise way to support searching and limiting/faceting by musical presentation.

E. Edition: Users seek specific “editions” of notated music, meaning usually a search for a specific editor, publisher, or type of edition (critical edition, facsimile edition, Urtext edition, etc.), not (as is common with books), a search for a numbered edition statement (“2nd edition”) or merely the most recent publication. Users may also scrutinize the editor, publisher, and other edition information to select a particular expression/manifestation even if they do not begin their search with a particular edition in mind.

F. Language: Three factors contribute to a heightened need to find, identify, and select music materials based on language attributes: the variety of languages used in the study and performance of music, the fact that a single manifestation often incorporates many languages, and the challenges of purely instrumental music.

First, while general users frequently focus on one or perhaps a handful of languages (i.e. languages they read/speak), seekers of musical works regularly desire a variety of languages.

Second, individual music materials regularly incorporate a number of languages in various distinct capacities, including program notes, critical commentaries, libretti, dubbing and subtitles.

Finally, purely instrumental music has no language information associated with the work’s primary content, yet manifestations feature an array of languages in the secondary content, making indexing and display of language problematic for instrumental music. It is unclear what users think of when considering the “language” of instrumental music.

G. Medium of Performance: Users may seek expressions of works with a particular medium of performance other than the original medium, i.e.

arrangements. Users may also seek music for a particular medium of performance regardless of whether it is the original medium.

H. Musical Key/Range: Musical key and range (complete span of pitches used in the piece of music) are particularly important for vocal music, where works frequently exist in a variety of keys and ranges, but instrumental music can also exist in expressions distinguished by the key or range.

I. Dates: Like musical works, musical expressions and manifestations have many associated dates. Discovery interfaces commonly allow searching, limiting, and faceting by date, most frequently exploiting publication date, which is regularly recorded in bibliographic data in an easily machine-actionable form.

- Creation date is associated with musical works.
- Performance date is an important expression-level attribute for recorded music. Users may seek particular performances, or they may use performance date to select an expression that meets their needs.
- Publication date is primarily important as an access point for manifestations of notated music. For notated music, creation date for the expression will often have to be approximated by the date of publication of the first manifestation of that expression.
- Expression date is occasionally included in standardized titles. In addition, past practice was to add the manifestation date routinely to standardized titles, and this use may still be present in some legacy data.

J. Persons and Corporate Bodies: In addition to the composer and librettists/lyricists, who are related to musical works, many additional persons and corporate bodies contribute to music materials and hold responsibility at the expression and manifestation levels, especially the expression level. These related persons and corporate bodies include: editor, arranger, performer (both individuals and groups), producer, and director. These persons and corporate bodies are important access points for music users for finding, identifying, and selecting their desired entity. Therefore, it is important to index and display all personal and corporate names, both transcribed forms and controlled vocabulary.

K. Geographic Area: While potentially useful, geographic area is arguably a less important attribute for expressions and manifestations than it is for musical works. For recordings, geographic area of the expression is often included in a note; however, this is a free-text field not designed for machine manipulation. This note (which may contain other information about the

recording, particularly the date) should be indexed in general keyword indexes and displayed.

Other Aspects of Music Discovery

A. Introduction: Several issues related to music discovery do not focus on particular attributes or relationships.

B. Authority Records: For music materials, authority records are essential to back end functions like cataloging. In addition, they are also extremely important for public interfaces in that they provide valuable cross-references and other information to users. Creators—whether composers, lyricists, librettists, or even corporate bodies—are important access points for music. So too are associated contributors such as performers, arrangers, and editors. Because a single creator or contributor might be known by more than one name, a method should be provided to lead users from alternate names to the forms they seek.

C. Compilations: Multiple expressions are frequently issued together in a single manifestation, sometimes called an aggregate. This is particularly common for recordings, which often contain expressions of more than one musical work, each of which might be by a different composer, for a different medium, of a different genre, performed by different performers, or based on different works. It also occurs with notated music, e.g. song anthologies or collections of all or some works by a single composer. Under most past and current descriptive and encoding standards, the relationships in multi-expression manifestations (a) between works; and (b) between works/expressions and their performers, medium of performance, or format of notated music are often recorded in notes designed for human interpretation but are not linked together in a manner friendly to machine processing.

D. Searching: Alphabetical and Keyword: Historically, alphabetically filed “browse” listings have been indispensable in library information retrieval, beginning with the card catalog, and continuing in “traditional” OPACs. OPACs introduced the additional functionality of keyword searching. “Next-generation” catalogs added faceted browsing, but many simultaneously ceased to provide alphabetical browse searching.

Author, title, and subject, are, alone, insufficient access points for music. This deficiency led to extensive development of uniform titles (especially generic uniform titles) and subject headings (which in reality reflected true “aboutness” only occasionally) to provide access to music materials based on attributes beyond author, title, and subject.

E. Enhancements: Third-Party Content: The ability to incorporate third-party content is an important enhancement to discovery systems. Existing

data from vendors, publishers, and other content providers can be leveraged to increase the information available in and through a discovery system.

Content from outside a bibliographic database can be either linked or incorporated. Links to external content have been included in traditional MARC bibliographic records for some time: URLs pointing to digitized versions of tangible resources, movie reviews, tables of contents, program notes, or finding aids. Incorporated content may come from any number of sources and can include cover art, reviews, summaries, previews of initial/selected pages, or other content.

F. Music-Specific View: Music materials possess many attributes that are unique or uniquely important. In addition, while in the bibliographic universe as a whole, the norm is for each work to be realized by only one expression realized by one manifestation, for musical works, multiple expressions and manifestations are the norm. Because of these factors, it is worth considering whether a discovery tool should have a music-specific view that highlights these particular attributes and relationships, employing facets, limits, and displays that aid in the finding, identification, and selection of music materials.

7. Conclusions: “Discovery” has become a library buzzword but it refers to a traditional concept: enabling users to find information and materials. Discovery was first facilitated by print indexes and card catalogs, then later by online library catalogs and search engines. Today, the discovery environment is changing rapidly both within libraries and externally. Within the library realm, FRBR, RDA, discovery tools, and faceted browsing are key factors related to these changes in the way our users navigate searches and encounter library data. The newest discovery interfaces aim to remove barriers between different types of data and incorporate aspects of nonlibrary online searching environments familiar to users. When discovery interfaces work well, everyone benefits: the library’s collections are more fully exposed, and the user does not have to adhere to nor struggle with the shortcomings of complicated search vocabularies and strategies. Discovery is optimized.

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Dr. Sukanta Kr. Patra is a Librarian of *Vidyasagar College for Women*, Kolkata. He received his MBA in Human Resource Management from Pondicherry University in 2019. PhD in Library and Information Science in 2018 from Rabindra Bharati University, MPhil from University of Kalyani, MLIS from IGNOU, BLIS from Rabindra Bharati University, BSc from University of Calcutta. He also received various award and grant like Gold Medal for first class first in BLIS, Tinkari Dutta Smarak Padak for Best article in Granthagar 1421 BS by Bengal Library Association. CSIR Travel grant for presenting a paper at ETD2017, Washington, DC, NDLTD Travel Scholarship 2018 for presenting a paper at ETD2018 Taiwan, ICSSR Travel Grant for presenting a paper at ETD 2019 Porto, Portugal and ETD 2022 Novi Sad, Serbia. Dr. Patra served to Jadavpur University as Assistant Librarian II from 2010 to 2020. He also acts as Guest Faculty of the Department of Library and Information science, Rabindra Bharati University, Kolkata. Beside international level, he also present and share his thought at various national institutions, such as DRTC, ISI Bangalore, Benaras Hindu University, IIT Delhi, IIT Kharagpur, etc. Dr. Patra published more than twenty articles with ISSN and peer reviewed journal. He is a life member of Indian Library Association.

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