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KUNTAKA

Kuntaka is known as the originator of the vakrokti school of Sanskrit literary theory. Historically, he occupies a place between Anandavardhana of the ninth century and Abhinavagupta of the later tenth century. These dates indicate that Kuntaka lived at a time when literary criticism in India was acquiring a great sophistication. Among his other able contemporaries were Dhananjaya and Rajasekhara. Considering the presence of these literary geniuses in his generation, the originality of Kuntaka's critical persuasions acquires a special significance. Vakrokti and Alankara are the two schools of Sanskrit criticism which come very close in spirit to the twentieth century Western Formalism and New Criticism. Vakrokti is a theory of poetry which perceives poetry essentially in terms of the language of its expression. It sees the poetic language as language of metaphor and suggestive communication. It is amazing to see how much Kuntaka (and his contemporary critics) knew about the language of poetry, and the sophistication and rigour of logic and argument in his writing. The text reproduced here is from K. Krishnamoorthy's translation of the Vakrokti - Jivita (Karnataka University Press, 1977). Only the main points of Kuntaka's argument - the karikas, have been included, without giving the elaborations of these points - the vrttis. For a commentary on the concept of Vakrokti refer to Krishnamoorthy' s Overview included in the second part of the present volume

Language of Poetry and Metaphor

My salutations to the goddess of speech, the dancer on the stage, of the moonlike face of master poets, and giving a brilliant and beautiful performance with gestures, artful turns of speech. In order to set forth the nature of beauty conducive to extraordinary delight, a fresh study of poetry is offered here, like an added ornament to it. A poetic composition created with an eye to beauty is not only a means for the inculcation of values like righteousness, but also a delight to the hearts of the elite. Participants in the affairs of life can come to appreciate the beauty of life-activity in a new light, viz. an appropriate pattern imposed by the poet, only by means of good poetry. Apart from the enjoyment of the benefits of the four-fold values, there is the immediate sense of delight produced in the reader as a result of his enjoying the nectar of poetry. The 'adornment' and the 'adorned' are distinguished artificially for the purposes of our enquiry, because this would be the only means to attain the ultimate goal. The truth of

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the matter, however, remains that the two together constitute poetry. Poetry is that word and sense together enshrined in a style revealing the artistic creativity of the poet on the one hand and giving delight to the man of taste on the other. That 'meaning' is what is signified, and 'word' is that which signifies, is so well known that it needs no elaboration. Yet, in the province of poetry, their true nature is as follows: That unique expression which alone can fully convey the poet's intended meaning out of a hundred alternatives before him is to be regarded as 'word'. Similarly that alone which possesses such refreshing natural beauty as to draw the appreciation of delighted readers is to be reckoned as 'meaning'. Both these are 'adorned'. Their adornment consists in the poetic process known as 'artistic turn of speech'. For those rhetoricians who hold that 'natural description' is an ornament, what on earth remains for being ornamented? It is impossible to state anything except in terms of its nature. An object without it is tantamount to a nonexistent idea. If the body itself should be reckoned as ornament, what would be the other thing which it can adorn at all? Never does one climb upon one's own shoulder. In the event of nature-description itself being regarded as an ornament, when another ornament is also added, the question arises whether the distinction between the two is manifest or unmanifest. If manifest, there should be only 'separable union of figures', and if unmanifest only 'inseparable union of figures' everywhere. There should be no scope at all for the remaining figures of speech. When it is so obvious that word and meaning are ever experienced jointly, what is the special import of mentioning it (in the definition)? The sahitya or mutual coherence between word and meaning in respect of beauty is nothing but a unique poetic usage, involving neither more nor less than the exact form of word and meaning required to make the whole beautiful. Art in the poetic process is divisible into six categories. Each one of them may have numerous subdivisions, every subdivision striking one by a new shade of beauty. Art in the arrangement of syllables, art in the base form of substantives, and also art in their inflection forms. And art in a whole sentence admits of a thousand varieties. In it is included the whole lot of Figures of speech. The 'beauty of section' and the 'beauty of work' will be treated now under the two heads, 'natural' and 'artificial', both yielding artistic delight. Diction is the name given to the art of sentence-construction which is congenial to heighten inner and outer charm of both 'meaning' and 'word' and which is at the same time a partaker of the poetic process. The quality delighting men of taste is something over and above the three elements so far considered, namely, 'meaning', 'word' and 'artful expression'. It has a unique beauty of unfailing appeal. There are three styles which serve poets as high-roads. They are: (1)

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'the element', (2) 'the brilliant' and (3) 'the mixed'. That charming style where fresh words and meanings both blossom forth by virtue of the poet's undimmed imagination, where ornaments are few and yet lovely as they come in without efforts. Where studious technical skill is superseded by the prominence given to the inner nature of things, where beauty is felt due to sympathy by men of taste who are experts in enjoying sentiments, etc.; where the beauty is such that it eludes the critic's power of analysis, where the wealth of beauty reminds one of the supreme artistic creation of the universe by the Creator himself; wherein every element of beauty is a result of the poet's imagination alone and succeeds in conveying flashes of gentle grace; such is the style called 'the elegant' which master-poets follow like bees roving along the grove of full blown blossoms. The first and the foremost excellence of the 'elegant' style is sweetness. It is vivified by the use of expressions which are lovely inasmuch as they are uncompounded. The excellence called 'perspicuity' is that which brings out the poet's intent without any effort on the reader's part, which conveys the meaning in an instant as it were, and which is concerned with sentiments and artful speech. When even a little beauty in respect of alliterative syllables and in the choice of diction results in the charm of syntax and contributes to the strikingness of style, we have the excellence called 'grace'. That which is smooth on the ear, and capable as it were of intimate embrace by thought and which is a naturally sparkling shade of loveliness, is spoken of as having the excellence called classicality. Wherein artistic beauty appears to be radiating brilliantly from within, in respect of both word and meaning, even at the time of the first manifestation of the creative imagination; wherein poets pile up tropes upon tropes without a sense of satisfaction, like necklaces inlaid with gems; just as the ornaments dazzling with lustrous beams of gems conceal a beloved's body and produce beauty; so also, wherein the 'adorned' is made to acquire brilliance by virtue of the tropes brilliant in themselves and reflecting it through their own excessive beauty; wherein even a trite subject is raised to a unique height of excellence merely by dint of artistic expression; wherein everything is made to acquire altogether new features at his sweet pleasure by a master-poet in his vision by the power of his inventive genius; wherein, further, the intended purport of the whole is communicated by a suggestive use of language which is distinct from the two well-known uses, viz., the communicative use of meanings and the denotative use of words; wherein the real nature of things pregnant with sentiments is augmented with a novel beauty which is unique; that style, whose life-breath is, verily, artistic beauty of expression, is termed the 'brilliant'. An element of imaginative flight or exaggeration will be invariably striking in it. Such is the extremely

impassable way trodden by learned poets. It is just like the path of sword-blades traversed by the cherished desires of brave warriors. In this style a verbal 'sweetness' is maintained which is conducive to artistic brilliance. Relieved of loose texture, it becomes a means of producing compact beauty in diction. The 'perspicuity' contained in this style is nothing but the use of uncompounded expressions which is well known in the tradition of poets, but which mostly assumes a touch, however slight, of 'floridity'. When in a sentence other sentences are made to fuse with a coherence usually possible only in the case of the constituent words, we have another variety of perspicuity'. By words without elision of the final aspirates and in euphonic combination with each other, and by syllables which precede conjuncts, 'grace' is enriched. 'Classicality' in this style is a product of great artistic skill. Neither too tender nor too harsh, it wins the heart all the same. Wherein the two styles, viz., the 'elegant' with its natural beauty and the 'brilliant' with its decorative effect both come to be blended, where the whole host of qualities like 'sweetness' become grounded on the 'middling' mode of style so as to nourish a unique stylistic effect, we get a third style, pleasing all tastes, and containing the best of both the other styles in competition as it were, which may be termed 'middling'. It is this style which fascinates a class of fastidious poets who are fond of mixed variety in their art, like men-about-town, who are fond of fashionable dress

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Ananda Coomaraswamy

Ananta Kentiš Muthu Ānanda Kumārasvāmī, 22 August 1877 – 9 September 1947) was a Ceylonese metaphysician, historian and a philosopher of Indian art who was an early interpreter of Indian culture to the West.[1] In particular, he is described as "the groundbreaking theorist who was largely responsible for introducing ancient Indian art to the West".[2]

Life

Ananda Kentish Coomaraswamy was born in Colombo, British Ceylon, now Sri Lanka, to the Ceylon Tamil legislator and philosopher Sir Muthu Coomaraswamy of the Ponnambalam–Coomaraswamy family and his English wife Elizabeth Beeby.[3][4] His father died when Ananda was two years old, and Ananda spent much of his childhood and education abroad.[5]

Coomaraswamy moved to England in 1879 and attended Wycliffe College, a preparatory school in Stroud, Gloucestershire, at the age of twelve. In 1900, he graduated from University College London (UCL), with a degree in geology and botany. On 19 June 1902, Coomaraswamy married Ethel Mary Partridge, an English photographer, who then traveled with him to Ceylon. Their marriage lasted until 1913. Coomaraswamy's field work between 1902 and 1906 earned him a doctor of science for his study of Ceylonese mineralogy, and prompted the formation of the Geological Survey of Ceylon which he initially directed.[6] While in Ceylon, the couple collaborated on *Mediaeval Sinhalese Art*; Coomaraswamy wrote the text and Ethel provided the photographs. His work in Ceylon fueled Coomaraswamy's anti-Westernization sentiments.[7] After their divorce, Partridge returned to England, where she became a famous weaver and later married the writer Philip Mairet.

By 1906, Coomaraswamy had made it his mission to educate the West about Indian art, and was back in London with a large collection of photographs, actively seeking out artists to try to influence. He knew he could not rely on museum curators or other members of the cultural establishment – in 1908 he wrote "The main difficulty so far seems to have been that Indian art has been studied so far only by archaeologists. It is not archaeologists, but artists ... who are the best qualified to judge of the significance of works of art considered as art." By 1909, he was firmly acquainted with Jacob Epstein and Eric Gill, the city's two most important early Modernists, and soon both of them had begun to incorporate Indian aesthetics into their work. The curiously hybrid sculptures that were produced as a result can be seen to form the very roots of what is now considered British Modernism.[1][8]

His second wife: Alice Coomaraswamy (Ratan Devi) with Roshanara

Coomaraswamy then met and married a British woman Alice Ethel Richardson and together they went to India and stayed on a houseboat in Srinagar in Kashmir. Coomaraswamy studied Rajput painting while his wife studied Indian music with Abdul Rahim of Kapurthala. When they returned to England, Alice performed Indian song under the stage name Ratan Devi. Alice was successful and both went to America when Ratan Devi did a concert tour.[9] While they were there, Coomaraswamy was invited to serve as the first Keeper of Indian art in the Boston Museum of Fine Arts in 1917.[10] The couple had two children, a son, Narada, and daughter, Rohini.

ortrait of Ananda Coomaraswamy, published 1907

Coomaraswamy divorced his second wife after they arrived in America.[11] He married the American artist Stella Bloch, 20 years his junior, in November 1922. Through the 1920s, Coomaraswamy and his wife were part of the bohemian art circles in New York City. Coomaraswamy befriended Alfred Stieglitz and the artists who exhibited at Stieglitz's gallery. At the same time, he studied Sanskrit and Pali religious literature as well as Western religious works. He wrote catalogues for the Museum of Fine Arts and published his *History of Indian and Indonesian Art* in 1927.

After the couple divorced in 1930, they remained friends. Shortly thereafter, on 18 November 1930, Coomaraswamy married Argentine Luisa Runstein, 28 years younger, who was working as a society photographer under the professional name Xlata Llamas. They had a son, Coomaraswamy's third child, Rama Ponnambalam (1929-2006), who became a physician and convert at age 22 to the Roman Catholic Church. Following Vatican II, Rama became a critic of the reforms and author of Catholic Traditionalist works.[12] He was also ordained a Traditionalist Roman Catholic priest, despite the fact that he was married and had a living wife.[13] Rama Coomaraswamy studied in England and then in India, learning Hindi and Sanskrit.[14] Became a psychiatrist in the United States, he was an opponent of Pope John Paul II[15] and remain a wider correspondent of mother Teresa of Calcutta, whose first healing attribution was recognized by John Paul II in 2002.[16]

In 1933 Coomaraswamy's title at the Museum of Fine Arts changed from curator to Fellow for Research in Indian, Persian, and Mohammedan Art.[17] He served as curator in the Museum of Fine Arts until his death in Needham, Massachusetts, in 1947. During his long career, he was instrumental in bringing Eastern art to the West. In fact, while at the Museum of Fine Arts, he built the first substantial collection of Indian art in the United States.[18] He also helped with[citation needed] the collections of Persian Art at the Freer Gallery of Art in Washington, D.C., and the Museum of Fine Arts.

After Coomaraswamy's death, his widow, Doña Luisa Runstein, acted as a guide and resource for students of his work.

Contributions

Coomaraswamy made important contributions to the philosophy of art, literature, and religion. In Ceylon, he applied the lessons of William Morris to Ceylonese culture[citation needed] and, with his wife Ethel, produced a groundbreaking study of Ceylonese crafts and culture. While in India, he was part of the literary circle around Rabindranath Tagore, and he contributed to the "Swadeshi" movement, an early

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phase of the struggle for Indian independence. In the 1920s, he made discoveries in the history of Indian art, particularly some distinctions between Rajput and Moghul painting, and published his book *Rajput Painting*. At the same time he amassed an unmatched collection of Rajput and Moghul paintings, which he took with him to the Museum of Fine Arts, Boston, when he joined its curatorial staff in 1917. Through 1932, from his base in Boston, he produced two kinds of publications: brilliant scholarship in his curatorial field but also graceful introductions to Indian and Asian art and culture, typified by *The Dance of Shiva*, a collection of essays that remain in print to this day. Deeply influenced by René Guénon, he became one of the founders of the Traditionalist School. His books and essays on art and culture, symbolism and metaphysics, scripture, folklore and myth, and still other topics, offer a remarkable education to readers who accept the challenges of his resolutely cross-cultural perspective and insistence on tying every point he makes back to sources in multiple traditions. He once remarked, "I actually think in both Eastern and Christian terms—Greek, Latin, Sanskrit, Pali, and to some extent Persian and Chinese." Alongside the deep and not infrequently difficult writings of this period, he also delighted in polemical writings created for a larger audience—essays such as "Why exhibit works of art?" (1943).

In his book *The Information Society: An Introduction* (Sage, 2003, p. 44), Armand Mattelart credits Coomaraswamy for coining the term 'post-industrial' in 1913.

Methodology

Coomaraswamy was a firm believer in the comparative method. The analysis of both texts and symbols across a wide variety of cultures and time periods allowed him to see below the surface of local interpretations and religious exclusivism to locate the bedrock of tradition. By tradition, he meant that which has been handed down from time beyond memory.

The folk has thus preserved, without understanding, the remains of old traditions that go back sometimes to the indeterminably distant past, to which we can only refer as "prehistoric". Had the folk beliefs not indeed been once understood, we could not now speak of them as metaphysically intelligible, or explain the accuracy of their formulations.

His extensive knowledge of ancient languages allowed him access to primary sources and his understanding of metaphysics helped him discern the deeper meanings that other scholars often missed. Given the specialization and compartmentation of knowledge that was part of the Western academic tradition, his efforts were not always appreciated. He expressed some of his feelings in a letter to Graham Carey:

What the secular mind does is to assert that we (symbolists) are reading meaning into things that originally had none: our assertion is that they are reading out the meaning. The proof of our contention lies in the perfection, consistency and universality of the pattern in which these meanings are united.

His criticism of the academic world was centered around a number of related issues. First, the academic method, by itself, was ill-equipped to deal with the way in which ideas where transmitted in non-literate cultures, due to an over-reliance on written documentation. Too much was left out.

By "folklore" we mean the whole and consistent body of culture which has been handed down, not in books but by word of mouth and in practice, from time beyond the reach of historical research, in the form of legends, fairy tales, ballads, games, toys, crafts, medicine, agriculture, and other rites, and forms of social organization, especially those that we call "tribal." This is a cultural complex independent of national and even racial boundaries, and of remarkable similarity throughout the world.

A second point of conflict was the obsessive tendency of Western scholarship to divide cultures, religions, and time periods into discrete categories in order to fit into academic organizational and mental structures.

It is equally surprising that so many scholars, meeting with some universal doctrine in a given context, so often think of it as a local peculiarity.

As a traditionalist, Coomaraswamy emphasized the continuity of culture. He was well aware of historical change but he felt that the connecting elements had been lost by the extreme emphasis placed on change and "progress". Conflict between a new religion and an older one often obscured the commonalities that linked them.

The opposition of religion to folklore is often a kind of rivalry set up as between a new dispensation and an older tradition, the gods of the older cult becoming the evil spirits of the newer.

He pointed out that the Greek word *daimon*, which at root indicates something given, was synonymous with the Christian Holy Spirit, God's gift of life. If Christian propagandists chose to emphasize the demonic at the expense of the daimon it was only to further their own cause. Ideas like this did not go over well with other scholars and his correspondence has its share of angry or condescending responses to his work which he deflected with a combination of erudition, tact, and humor.

A third issue that raised his ire was the racism inherent in the Western world's criticism and misinterpretation of traditional and tribal cultures, attitudes tied closely to literacy and the attendant idea of progress.

It was possible for Aristotle, starting from the premise that a man, being actually

Like Franz Boas and a handful of others, Coomaraswamy waged a constant war against racism with the press and academic world. He was a strong advocate for Indian independence and was pressured to leave England for publicly suggesting that Indians not fight in the First World War.[illegible] Unlike Rene Guenon and others who shared many of his understandings, he was not content to describe traditional ideas from the inside out, in metaphysical terms alone. His commitment to the Western intellectual tradition was deep. He didn't believe that science and metaphysics were in opposition but were two different ways of looking at the world.[illegible] He was trained as a geologist and was well equipped to deal with science as well as metaphysics.

Nor did his work suffer from the oversimplifications and distortions that can afflict comparative studies. He was critical of the writings of Carl Jung and of Theosophy which he believed distorted the meaning of traditional ideas.[illegible] The details he provided in support of his arguments could daunt the ablest scholar; his footnotes sometimes took up more room on a page than the text. The comparative method has achieved a good deal of success in linguistics but its application to culture had rarely gone beyond mere documentation before Ananda Coomaraswamy.

Traditional symbolism

One of Coomaraswamy's most important contributions was his profound understanding of how people communicated in early times and how their ideas were transmitted and preserved in the absence of writing. He felt that traditional symbolism could best be understood by means of images, which preceded writing and which contained ideas that had been handed down from the earliest times and preserved in a vast array of media.

To have lost the art of thinking in images is precisely to have lost the proper linguistic of metaphysics and to have descended to the verbal logic of "philosophy."[illegible]

His study of traditional symbols had taught him that symbols were meant to express ideas and not emotions and that a study of "styles" and "influences" would reveal little of significance.

An adequate knowledge of theology and cosmology is then indispensable to an understanding of the history of art, insofar as the actual shapes and structures of works of art are determined by their real content. Christian art, for example, begins with the representation of deity by abstract symbols, which may be geometrical, vegetable, or theriomorphic, and are devoid of any sentimental appeal whatever. An anthropomorphic symbol follows, but this is still a form and not a figuration; not made as though to function biologically or as if to illustrate a text book of anatomy or dramatic expression. Still later, the form is sentimentalised; the features of the crucified are made to exhibit human suffering, the type is completely humanised, and where we began with the shape of humanity as an analogical representation of the idea of God, we end with the portrait of the artist's mistress posing as the Madonna and a representation of an all-too-human baby; the Christ is no longer a man-God, but the sort of man we can approve of.[illegible]

Dhanañjaya on the ten types of drama

Nāṭaka

According to Dhanañjaya, Nāṭaka is a full-fledged drama, with all types of sentiments and other characteristics, which are not found in other types of dramas except Prakaraṇa. Therefore, he believes that Nāṭaka is the root (prakṛti) of all other forms of dramas (Daśarūpaka.III.1). In the beginning of the Nāṭaka, Sūtradhāra should perform the preliminaries and after the preliminaries, when Sūtradhāra exists; another actor (sthāpaka) enters and introduces the plot, the seed, the opening and one of the characters. Dhanañjaya states that Nāṭaka should have a well-known, self-controlled and exalted hero with attractive qualities, glories, eager for fame. He should possess great energy and should be the protector of the three Vedas, ruler of the world, of renowned ancestry, a royal seer or god. It should be noted here that Dhanañjaya clarifies that if there is something odd in the plot, which is going against the character of the hero or the sentiment, then the same should be omitted from the plot or should be changed (Daśarūpaka.III.24-5).

Dhanañjaya prescribes that the main plot of Nāṭaka should be divided into five parts, which are called Juncturesand again these five parts should be sub-divided, so that the principal plot of Nāṭaka will have sixty-four sub-divisions. Dhanañjaya again states, in addition to Junctures, some internal incidents like Episode (patākā), which comes in between two junctures and runs for long periodand Episodical incident (prakarī), which comes without juncture and runs for short period. Further, Dhanañjaya states that in the beginning of the drama, just after the prologue, if the plot is without sentiment, then one should use interlude scene (Viṣkambhaka). However, if the plot consists of sentiment from the beginning, then one can start the act directly indicating the entry of the actor through the prologue. Again, Dhanañjaya states that one should not make excessive use of the sentiment, which may disturb the main plot, nor should make the total disappearance of the sentiment, by using subdivisions of the plot, figures of the speech or its embellishment, which may disturb the plot.

Prakaraṇa

Dhanañjaya agrees with Bharata who prescribes that Prakaraṇa should have a hero of self-controlled and calm type, such as Brahmin, Merchant or Minister. The plot of Prakaraṇa is the invention of the poet and it should involve the life of common people. The most important aspect, according to Dhanañjaya, in a Prakaraṇa, is that the hero undergoes misfortune and has virtue, pleasureand wealth as his accompaniments. Further, Dhanañjaya repeats Bharata's statement that Prakaraṇa should consist of Junctures, Sentiments, Praveśaka, Viṣkambhaka and other technical aspects as in Nāṭaka. Again, he also agrees with Bharata that Prakaraṇa should have two kinds of heroines, i.e. noble (ābhyantarā) and courtesans (bāhyā). The noble type of heroine is from a good family and stays in-doors, however, courtesan type of heroine stays outside of the home and both heroines should not meet each other. On the basis of the heroines, Dhanañjaya, unlike Bharata, divides Prakaraṇa into three kinds, i.e. pure (śuddha), modified (vikṛta) and mixed (saṃkīrṇa). Dhanañjaya states that pure type of Prakaraṇa consists of noble type of heroine, the modified type of Prakaraṇa consists of courtesan type of heroine; however, the mixed type of Prakaraṇa consists of both noble and courtesan type of heroinesand some other characters like dhūrta, viṭaand śakāra. It can be observed now that Dhanañjaya's rules are clearer and at the same time concise than those of Bharata.

Bhāṇa

Dhanañjaya states that Bhāṇa is conducted by a single character, i.e. Viṭa, who is cleaver and shrewd. He narrates that the plot of Bhāṇa should have an imaginary story. Dhanañjaya does not agree with Bharata that one can use either parasite (viṭa) or rogue (dhūrta) as the hero of Bhāṇa. The conversation runs with an imaginary person through the question and answer and address. Again, Viṭa indicates the heroic and erotic sentiments by means of descriptions of prowess and of beauty. Further, Dhanañjaya states that Bhāṇa is a one-act drama, with opening and concluding junctures. It resorts to verbal style as the main style and also uses ten types of gentle dance. It seems that Dhanañjaya is more authentic than

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Bharata with respect to the description of Bhāṇa. Bharata does not mention as to what sentiment Bhāṇa should consist of; however, Dhanañjaya clearly states that Bhāṇa should have heroic and erotic as sentiments. Prahasana – Dhanañjaya begins his description of Prahasana by saying that Prahasana is of three kinds, i.e. pure, modified and mixedand he does not agree with Bharata who states that Prahasana is of two types, i.e. pure and mixed. The pure type of Prahasana consists of the characters like Bauddha and Jain mendicants, parasites, male and female servantsand Brahmins. It should be noted here that Bharata includes the characters like ascetics in the pure type of Prahasana. Dhanañjaya, like Bharata, clarifies that the pure type of Prahasana should use appropriate language and costume and also should be full of humour. Again, the modified type of Prahasana consists of the characters like eunuchs, chamberlains and ascetics. However, Dhanañjaya rules that the characters of the modified type of Prahasana should imitate the language and costume of lovers. Further, Dhanañjaya states that the mixed type of Prahasana is the admixture of the ancillaries of vīthī and there should be the characters like rogue (dhūrta). However, it should be noted that all types of Prahasana should abundantly apply six kinds of laughter, such as smita, hasita, vihasita, upahasita, apahasita and atihasita, as the same laughter constitutes the very nature of Prahasana.

Ḍima

Now as regards Ḍima, Bharata states that it consists of some exalted type of heroes; however, Dhanañjaya states that it should have some vehement type of heroes such as god, demons, Gandharvas, Yakṣas, Bhūta, Preta, Piśāca etc. Thus, Dhanañjaya differs from Bharata. However, Dhanañjaya agrees with Bharata that the plot of Ḍima should be well-known. Again, it should avoid the sentiments like erotic and laughter. Ḍima is full of incidents like magic, illusion, war, anger; that is why it is based on six types of excited sentiments. The furious sentiment is used as the main sentiment in Ḍima, because it contains some vehement type of heroes. Dhanañjaya also stipulates that there should be the scenes of lunar and solar eclipse. However, Dhanañjaya agrees with Bharata that Ḍima should have four acts, but without pause juncture.

Further, Dhanañjaya is very clear when defining the styles. He states that Ḍima consists of three styles, except the gay style. That is to say that Ḍima consists of the grand style, the verbal style and the violent style. However, it should be noted that according to Bharata, there is no gay style in Ḍima and it (Ḍima) should contain only two styles, i.e. the grand and violent styles. He has not mentioned the name of the verbal style.

Vyāyoga –

According to Dhanañjaya, Vyāyoga has a well-known plot and a wellknown and vehement type of hero. Again, he states that it is without the development and pause junctures. Dhanañjaya also states that Vyāyoga contains the six types of sentiments and the incidents like war, wrestling, altercation etc. Dhanañjaya agrees with Bharata that Vyāyoga contains more male characters, but he does not state that there should be less female characters. Again, Dhanañjaya states that the fighting, which happens in Vyāyoga, is not because of women. He gives the victory of Paraśurāma (Jāmadagnya) as the example. Dhanañjaya has also mentioned that Vyāyoga consists of one act and the incidents of a single day.

Samavakāra –

Dhanañjaya differs from Bharata and states that Samavakāra begins with a prologue (āmukha) like Nāṭaka and Prakaraṇa. However, he agrees with Bharata and states that Samavakāra should have a well-known plot and twelve exalted heroes such as gods and demons; though these need not strive and attain separate objectives or results. He also states that Samavakāra contains four junctures, such as the opening, the progression, the development and the conclusion, but without the pause juncture. It should be noted that Bharata gives liberty to the poets to use the styles, but at the beginning, he prohibits gay style in Samavakāra. However, Dhanañjaya states that a poet can use all styles, but gay style should be used less. Again, Dhanañjaya differs from Bharata in the case of sentiments. Bharata states that Samavakāra should use different types of sentiments as it needs; whereas Dhanañjaya states

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that Samavakāra should use heroic sentiment as the main sentiment and all the other sentiments only as the subordinates. Here Dhanañjaya has given "Samudramanthana" as an example of Samavakāra type of drama. Like Bharata, Dhanañjaya too prescribes the use of three types of love (śṛṅgāra), three types of deception (kapata) and three types of excitement (vidrava), in every act. It should be noted that the first act should contain twelve stalks (nādikas)and two junctures and other two acts, that is second and third acts should contain four and two stalks respectively.

Further, Dhanañjaya has not given details about the nature of the deceptions (*kapaṭa*), excitements (*vidrava*)and loves (*śṛṅgāra*). He has just said that *kapaṭa* is of three types, which is caused by the nature of the subject, supernatural action and enemiesand *vidrava* is of three types which is caused by war, besieging the cityand violent windsand fires and *śṛṅgāra* is of three types which is caused by virtue, love of gain and passion. Again, he differs from Bharata, by stating that Samavakāra does not contain drop (*bindu*), the element of the plot and interlude scene (*praveśaka*). However, Dhanañjaya agrees with Bharata in the sense that he allows the use of ancillaries of *vīthī*, according to the necessity; though in Samavakāra, one should use the metres such as Usnik and Gāyatrī.

Vīthī –

Bharata, at the beginning of the chapter (Nāṭyaśāstra.XX) states that Vīthī is without gay style. However, Dhanañjaya states that Vīthī should be composed with the gay style (*kaiśikīvṛtti*). Again, Dhanañjaya does not agree with Bharata that the characters of Vīthī should be noble, middle or low type. However, he agrees with Bharata that Vīthī is like Bhāṇa and contains two junctures, i.e. opening and conclusion and one act. Bharata states that Vīthī should have all the sentiments and and thirteen types of ancillaries of *vīthī*. Dhanañjaya agrees that it should have all the thirteen types of ancillaries of *vīthī* and all the sentiments, but he does not agree that there should be thirty-six types of definitions of drama. Again, Dhanañjaya states that Vīthī should primarily have the erotic sentiment and other sentiments should be used as the subordinate sentiments. Unlike Dhanañjaya, Bharata has not stated that the prologue of Vīthī should contain abrupt dialogue (*udghātyaka*) etc. all thirteen types of ancillaries of *vīthī*. However, Dhanañjaya agrees that in Vīthī, one can use one or two characters. *Utsṛṣṭikāṅka* – Dhanañjaya agrees with Bharata that the plot of Utsṛṣṭikāṅka should be well known. However, it can be conceived by means of the imagination. Unlike Bharata, he avoids discussion on the use of divine characters in Utsṛṣṭikāṅka. He just states that the heroes should be ordinary men. Like Bhāṇa, it is a single act dramaand has two junctures, i.e. opening and conclusion; it also makes use of the verbal style and its subdivisions like preface, propitiation, farce and ancillaries of *vīthī*. Dhanañjaya agrees with Bharata that Utsṛṣṭikāṅka contains oral fighting and accordingly there will be loss and victory due to speech. It also contains lamentation of women.

Īhāmṛga –

Bharata states that the plot of an Īhāmṛga should be well-knit. However, Dhanañjaya states that the plot of Īhāmṛga should be of mixed type (partly well known and partly imaginary). It has four acts and three junctures, i.e. opening, progression and conclusion. Bharata does not state that the heroes and the opponents could be either human or divine. Bharata only states that there should be some haughty characters. However, Dhanañjaya insists that heroes and opponents should be well known, selfcontrolled and vehement and the opponents should commit improper acts by mistake. Dhanañjaya does not agree with Bharata that in Īhāmṛga should have a plot of love, because, it needs abundant of erotic sentiment. Thus, he states that Īhāmṛga should consist of the reflection of the erotic sentiment (*śṛṅgārābhāsa*), in the case of the opponent, because he tries to obtain the divine woman against her will by kidnapping. The war between the hero and the opponent should be avoided by an artificeand the possible killing of the hero should be prevented. Dhanañjaya unlike Bharata, has not stated what sentimentand what characterand what style should Īhāmṛga consist of.

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Rabindranath Tagore 7 May 1861[2] – 8 August 1941[3]) was an Indian poet, writer, playwright, composer, philosopher, social reformer and painter.[4][5][6] He reshaped Bengali literature and music as well as Indian art with Contextual Modernism in the late 19th and early 20th centuries. Author of the "profoundly sensitive, fresh and beautiful" poetry of *Gitanjali*,[7] he became in 1913 the first non-European and the first lyricist to win the Nobel Prize in Literature.[8] Tagore's poetic songs were viewed as spiritual and mercurial; where his elegant prose and magical poetry were widely popular in the Indian subcontinent.[9] He was a fellow of the Royal Asiatic Society. Referred to as "the Bard of Bengal",[10][11][12] Tagore was known by sobriquets: **Gurudeb**, **Kobiguru**, and **Biswokobi**.[a]

A Bengali Brahmin from Calcutta with ancestral gentry roots in Burdwan district[12] and Jessore, Tagore wrote poetry as an eight-year-old.[13] At the age of sixteen, he released his first substantial poems under the pseudonym *Bhānusiṃha* ("Sun Lion"), which were seized upon by literary authorities as long-lost classics.[14] By 1877 he graduated to his first short stories and dramas, published under his real name. As a humanist, universalist, internationalist, and ardent critic of nationalism,[15] he denounced the British Raj and advocated independence from Britain. As an exponent of the Bengal Renaissance, he advanced a vast canon that comprised paintings, sketches and doodles, hundreds of texts, and some two thousand songs; his legacy also endures in his founding of Visva-Bharati University.[16][17]

Family history

Early life: 1861–1878

The youngest of 13 surviving children, Tagore (nicknamed "Rabi") was born on 7 May 1861 in the Jorasanko mansion in Calcutta,[28] the son of Debendranath Tagore (1817–1905) and Sarada Devi (1830–1875).[a]

Tagore and his wife Mrinalini Devi, 1883

Tagore was raised mostly by servants; his mother had died in his early childhood and his father travelled widely.[29] The Tagore family was at the forefront of the Bengal renaissance. They hosted the publication of literary magazines; theatre and recitals of Bengali and Western classical music featured there regularly. Tagore's father invited several professional Dhrupad musicians to stay in the house and teach Indian classical music to the children.[30] Tagore's oldest brother Dwijendranath was a philosopher and poet. Another brother, Satyendranath, was the first Indian appointed to the elite and formerly all-European Indian Civil Service. Yet another brother, Jyotirindranath, was a musician, composer, and playwright.[31] His sister Swarnakumari became a novelist.[32] Jyotirindranath's wife Kadambari Devi, slightly older than Tagore, was a dear friend and powerful influence. Her abrupt suicide in 1884, soon after he married, left him profoundly distraught for years.[33]

Tagore largely avoided classroom schooling and preferred to roam the manor or nearby Bolpur and Panihati, which the family visited.[34][35] His brother Hemendranath tutored and physically conditioned him—by having him swim the Ganges or trek through hills, by gymnastics, and by practising judo and wrestling. He learned drawing, anatomy, geography and history, literature, mathematics, Sanskrit, and English—his least favourite subject.[36] Tagore loathed formal education—his scholarly travails at the local Presidency College spanned a single day. Years later he held that proper teaching does not explain things; proper teaching stokes curiosity.[37]

Shelaidaha: 1878–1901

Because Debendranath wanted his son to become a barrister, Tagore enrolled at a public school in Brighton, East Sussex, England in 1878.[22] He stayed for several months at a house that the Tagore family owned near Brighton and Hove, in Medina Villas; in 1877 his nephew and niece—Suren and Indira Devi, the children of Tagore's brother Satyendranath—were sent together with their mother, Tagore's sister-in-law, to live with him.[45] He briefly read law at University College London, but again left, opting instead for independent study of Shakespeare's plays *Coriolanus*, and *Antony and Cleopatra and the Religio Medici* of *Thomas Browne*. Lively English, Irish, and Scottish folk tunes impressed Tagore, whose own tradition of Nidhubabu-authored *kirtans* and *tappas* and Brahmo hymnody was subdued.[22][47] In 1880 he returned to Bengal degree-less, resolving to reconcile European novelty with Brahmo traditions, taking the best from each.[48] After returning to Bengal, Tagore regularly published poems, stories, and novels. These had a profound impact within Bengal itself but received little national attention.[49] In 1883 he married 10-year-old[50] Mrinalini Devi, born Bhabatarini, 1873–1902 (this was a common practice at the time). They had five children, two of whom died in childhood.[51]

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Santiniketan: 1901–1932

In 1901 Tagore moved to Santiniketan to found an ashram with a marble-floored prayer hall—*The Mandir*—an experimental school, groves of trees, gardens, a library.[56] There his wife and two of his children died. His father died in 1905. He received monthly payments as part of his inheritance and income from the Maharaja of Tripura, sales of his family's jewellery, his seaside bungalow in Puri, and a derisory 2,000 rupees in book royalties.[57] He gained Bengali and foreign readers alike; he published *Naivedya* (1901) and *Kheya* (1906) and translated poems into free verse.

In 1912, Tagore translated his 1910 work *Gitanjali* into English. While on a trip to London, he shared these poems with admirers including William Butler Yeats and Ezra Pound. London's India Society published the work in a limited edition, and the American magazine *Poetry* published a selection from *Gitanjali*.[58] In November 1913, Tagore learned he had won that year's Nobel Prize in Literature: the Swedish Academy appreciated the idealistic—and for Westerners—accessible nature of a small body of his translated material focused on the 1912 *Gitanjali: Song Offerings*.[59] He was awarded a knighthood by King George V in the 1915 Birthday Honours, but Tagore renounced it after the 1919 Jallianwala Bagh massacre.[60] Renouncing the knighthood, Tagore wrote in a letter addressed to Lord Chelmsford, the then British Viceroy of India, "The disproportionate severity of the punishments inflicted upon the unfortunate people and the methods of carrying them out, we are convinced, are without parallel in the history of civilised governments...The time has come when badges of honour make our shame glaring in their incongruous context of humiliation, and I for my part wish to stand, shorn of all special distinctions, by the side of my country men

Twilight years: 1932–1941

Dutta and Robinson describe this phase of Tagore's life as being one of a "peripatetic litterateur". It affirmed his opinion that human divisions were shallow. During a May 1932 visit to a Bedouin encampment in the Iraqi desert, the tribal chief told him that "Our Prophet has said that a true Muslim is he by whose words and deeds not the least of his brother-men may ever come to any harm ..." Tagore confided in his diary: "I was startled into recognizing in his words the voice of essential humanity."[69] To the end Tagore scrutinized orthodoxy—and in 1934, he struck. That year, an earthquake hit Bihar and killed thousands. Gandhi hailed it as seismic *karma*, as divine retribution avenging the oppression of Dalits. Tagore rebuked him for his seemingly ignominious implications.[70] He mourned the perennial poverty of Calcutta and the socioeconomic decline of Bengal and detailed this newly plebeian aesthetics in an unrhymed hundred-line poem whose technique of searing double-vision foreshadowed Satyajit Ray's film *Apur Sansar*.[71][72] Fifteen new volumes appeared, among them prose-poem works *Punashcha* (1932), *Shes Saptak* (1935), and *Patraput* (1936). Experimentation continued in his prose-songs and dance-dramas— *Chitra* (1914), *Shyama* (1939), and *Chandalika* (1938)— and in his novels— *Dui Bon* (1933), *Malancha* (1934), and *Char Adhyay* (1934).[73]

Travels

Between 1878 and 1932, Tagore set foot in more than thirty countries on five continents.[82] In 1912, he took a sheaf of his translated works to England, where they gained attention from missionary and Gandhi protégé Charles F. Andrews, Irish poet William Butler Yeats, Ezra Pound, Robert Bridges, Ernest Rhys, Thomas Sturge Moore, and others.[83] Yeats wrote the preface to the English translation of *Gitanjali*; Andrews joined Tagore at Santiniketan. In November 1912 Tagore began touring the United States[84] and the United Kingdom, staying in Butterton, Staffordshire with Andrews's clergymen friends.[85] From May 1916 until April 1917, he lectured in Japan[86] and the United States.[87] He denounced nationalism.[88] His essay "Nationalism in India" was scorned and praised; it was admired by Romain Rolland and other pacifists.[89]

Shortly after returning home the 63-year-old Tagore accepted an invitation from the Peruvian government. He travelled to Mexico. Each government pledged US$100,000 to his school to commemorate the visits.[90] A week after his 6 November 1924 arrival in Buenos Aires,[91] an ill Tagore shifted to the Villa Miralrío at the behest of Victoria Ocampo. He left for home in January 1925. In May 1926 Tagore reached Naples; the next day he met Mussolini in Rome.[92] Their warm rapport ended when Tagore pronounced upon *Il Duce*'s fascist finesse.[93] He had earlier enthused: "[w]ithout any doubt he is a great personality. There is such a massive vigor in that head that it reminds one of Michael Angelo's chisel." A "fire-bath" of fascism was to have educed "the immortal soul of Italy ... clothed in quenchless light".[94]

On 1 November 1926 Tagore arrived at Hungary and spent some time on the shore of Lake Balaton in the city of Balatonfüred, recovering from heart problems at a sanitarium. He planted a tree, and a bust statue was placed there in 1956 (a gift from the Indian government, the work of Rasithan Kashar, replaced by a newly gifted statue in 2005) and the lakeside promenade still bears his name since 1957.[95]

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Works

Known mostly for his poetry, Tagore wrote novels, essays, short stories, travelogues, dramas, and thousands of songs. Of Tagore's prose, his short stories are perhaps most highly regarded; he is indeed credited with originating the Bengali-language version of the genre. His works are frequently noted for their rhythmic, optimistic, and lyrical nature. Such stories mostly borrow from the lives of common people. Tagore's non-fiction grappled with history, linguistics, and spirituality. He wrote autobiographies. His travelogues, essays, and lectures were compiled into several volumes, including *Europe Jatrir Patro* (*Letters from Europe*) and *Manusher Dhormo* (*The Religion of Man*). His brief chat with Einstein, "Note on the Nature of Reality", is included as an appendix to the latter. On the occasion of Tagore's 150th birthday, an anthology (titled *Kalanukromik Rabindra Rachanabali*) of the total body of his works is currently being published in Bengali in chronological order. This includes all versions of each work and fills about eighty volumes.[105] In 2011, Harvard University Press collaborated with Visva-Bharati University to publish *The Essential Tagore*, the largest anthology of Tagore's works available in English; it was edited by Fakrul Alam and Radha Chakravarthy and marks the 150th anniversary of Tagore's birth.[106]

Drama

Tagore's experiences with drama began when he was sixteen, with his brother Jyotirindranath. He wrote his first original dramatic piece when he was twenty — *Valmiki Pratibha* which was shown at the Tagore's mansion. Tagore stated that his works sought to articulate "the play of feeling and not of action". In 1890 he wrote *Visarjan* (an adaptation of his novella *Rajarshi*), which has been regarded as his finest drama. In the original Bengali language, such works included intricate subplots and extended monologues. Later, Tagore's dramas used more philosophical and allegorical themes. The play *Dak Ghar* (*The Post Office*, 1912), describes the child Amal defying his stuffy and puerile confines by ultimately "fall[ing] asleep", hinting his physical death. A story with borderless appeal—gleaning rave reviews in Europe—*Dak Ghar* dealt with death as, in Tagore's words, "spiritual freedom" from "the world of hoarded wealth and certified creeds".[107][108] Another is Tagore's *Chandalika* (*Untouchable Girl*), which was modelled on an ancient Buddhist legend describing how Ananda, the Gautama Buddha's disciple, asks a tribal girl for water.[109] In *Raktakarabi* ("Red" or "Blood Oleanders") is an allegorical struggle against a kleptocrat king who rules over the residents of Yaksha puri.

Novels

Tagore wrote eight novels and four novellas, among them *Chaturanga*, *Shesher Kobita*, *Char Odhay*, and *Noukadubi*. *Ghare Baire* (*The Home and the World*)—through the lens of the idealistic *zamindar* protagonist Nikhil—excoriates rising Indian nationalism, terrorism, and religious zeal in the *Swadeshi movement*; a frank expression of Tagore's conflicted sentiments, it emerged from a 1914 bout of depression. The novel ends in Hindu-Muslim violence and Nikhil's—*likely* mortal—wounding.[115]

Gora raises controversial questions regarding the Indian identity. As with *Ghare Baire*, matters of self-identity (*jāti*), personal freedom, and religion are developed in the context of a family story and love triangle.[116] In it an Irish boy orphaned in the Sepoy Mutiny is raised by Hindus as the titular *gora*—"whitey". Ignorant of his foreign origins, he chastises Hindu religious backsliders out of love for the indigenous Indians and solidarity with them against his hegemon-compatriots. He falls for a Brahmo girl, compelling his worried foster father to reveal his lost past and cease his nativist zeal. As a "true dialectic" advancing "arguments for and against strict traditionalism", it tackles the colonial conundrum by "portray[ing] the value of all positions within a particular frame [...] not only syncretism, not only liberal orthodoxy, but the extremist reactionary traditionalism he defends by an appeal to what humans share." Among these Tagore highlights "identity [...] conceived of as *dharma*.

Poetry

Internationally, *Gitanjali* (Bengali: গীতাঞ্জলি) is Tagore's best-known collection of poetry, for which he was awarded the Nobel Prize in Literature in 1913. Tagore was the first non-European to receive a Nobel Prize in Literature and second non-European to receive a Nobel Prize after Theodore Roosevelt.[119]

Besides *Gitanjali*, other notable works include *Manasi*, *Sonar Tori* ("Golden Boat"), *Balaka* ("Wild Geese" — the title being a metaphor for migrating souls)[120]

Tagore's poetic style, which proceeds from a lineage established by 15th- and 16th-century Vaishnava poets, ranges from classical formalism to the comic, visionary, and ecstatic. He was influenced by the atavistic mysticism of Vyasa and other *rishi*-authors of the Upanishads, the Bhakti-Sufi mystic Kabir, and Ramprasad Sen.[121] Tagore's most innovative and mature poetry embodies his exposure to Bengali

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rural folk music, which included mystic Baul ballads such as those of the bard Lalon.[123][124] These, rediscovered and re-popularized by Tagore, resemble 19th-century Kartābhajā hymns that emphasize inward divinity and rebellion against bourgeois *bhadralok* religious and social orthodoxy.[124][125] During his Shelaidaha years, his poems took on a lyrical voice of the *moner manush*, the Bāuls' "man within the heart" and Tagore's "life force of his deep recesses", or meditating upon the *jeevan devata*—the demiurge or the "living God within".[22] This figure connected with divinity through appeal to nature and the emotional interplay of human drama. Such tools saw use in his Bhānusiṃha poems chronicling the Radha-Krishna romance, which were repeatedly revised over the course of seventy years.

Art works

At sixty, Tagore took up drawing and painting; successful exhibitions of his many works—which made a debut appearance in Paris upon encouragement by artists he met in the south of France[133]—were held throughout Europe. He was likely red, green color blind, resulting in works that exhibited strange color schemes and off-beat aesthetics. Tagore was influenced by numerous styles, including scrimshaw by the Malanggan people of northern New Ireland, Papua New Guinea, Haida carvings from the Pacific Northwest region of North America, and woodcuts by the German Max Pechstein.[134] His artist's eye for handwriting was revealed in the simple artistic and rhythmic leitmotifs embellishing the scribbles, cross-outs, and word layouts of his manuscripts. Some of Tagore's lyrics corresponded in a synesthetic sense with particular paintings.

World Literature

"Aside from being a beautiful thing in itself, knowledge generates many different types of rewards, from productive use of inventions to the creation of new bonds among people who interact with each other." Amartya Sen, Infosys Address, January 2020, Bangalore, India.

1. Rabindranath Tagore's landmark 1907 essay "विश्व साहित्य" ("*Vishva Sahitya*" in Roman script and "World Literature" in English) has not fared well in the US-dominated world of contemporary anglograph literary studies. In his anthology *World Literature in Theory* (2014), which includes Swapan Chakravorty's 2001 translation of the essay (for a more recent alternative see here), David Damrosch describes it as a "path-breaking" statement that "speaks of the universal values that world literature can embody" (6). In a similar but more critical vein, Pheng Cheah cites it in the epilogue to *What is a World?* (2016), setting it up, like Damrosch, alongside Goethe's 1827 pronouncements on *Weltliteratur*, as a parallel non-Euro-American formulation of what he calls "the older vision of world literature as the expression of universal humanity

2. 1.1 There is much in Chakravorty's 2001 translation that makes such claims understandable, not least his version of Tagore's concluding sentence: "It is time we pledged that our goal is to view universal humanity in universal literature by freeing ourselves from rustic uncatholicity; that we shall recognise a totality in each particular author's work, and that in this totality we shall perceive the interrelations among all human efforts at expression" (Tagore *Selected Writings* 150). Yet to take this as a straightforward articulation of Tagore's *concept* of world literature not only ignores the promise and perils of translation:

3. The first concerns his idea of literature. "We do not properly understand literature (साहित्य /*sahitya*)," Tagore notes at one pivotal point in his discussion, "if we reduce it to place-time-pot (देश-काल-पात्र/*desh-kāl-pātra*)" – *pātra* could also be "vessel" or "individual/person", and so single author (Tagore *Rabindra Rachanabali* 771). Chakravorty gives the whole sentence as "literature is not viewed in its true light if we see it confined to a particular space and time," making it plausible to see the compound *desh-kāl-pātra* as something like "context" in English (147–8). Yet why limit translation to a search for linguistic correspondences or even rough equivalents – or, conversely, to an affirmation or acceptance of the untranslatable? Is it not sometimes more productive, linguistically, intellectually and culturally,

4. As it happens, the creative potential of such movements was central to Tagore's own understanding of translation. Indeed, by marking the particular, Bangla-inflected character of his thinking, the foreignizing neologism "place-time-pot" highlights an important feature of his interlingual practice as a writer, while also reflecting the intercultural ideals he championed as an educationalist. For Tagore, literary creativity is above all an act of resistance directed against all

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forms of containment and reification, including the conceptual kinds many varieties of literary criticism and academic scholarship favour either actively or by default. So if literature cannot be reduced to "place-time-pot" – say, the historicist's curatorial object – neither can it be seen merely as a "constructed artefact" – say, the formalist's well-wrought urn – because it constitutes "a world" (*ekti jagat*), the creative potential of which is, says Tagore, "like the material world," always "ongoing" and "incomplete" (772).

5. The second key element of his thinking concerns his idea of the world. Here the difficulties have less to do with translation as such than with the many unattributed allusions to the Bangla literary traditions that permeate the essay. When it comes to his understanding of the world, the principal figure is the medieval *bhakti* poet Chandidas and the main point of reference is the song Jeanne Openshaw translates as follows:

6. Tagore echoes the second two lines when explaining the "connection" (Chakravorty has "bond") ananda creates: "It is when we know the other as our self and our self as other," or, as Chakravorty has it, "it is nothing but knowing others as our own, and our selves as others" (*Rabindra Rachanabali* 763; *Selected Writings* 139). Again,

7. Political and economic domination over others drive both these forms of connectedness. Whereas, when it comes to the ties created in a spirit of ananda, the self and the other are both undone in a process of reciprocal transformation that involves simultaneously reaching out and embracing the foreign, on the one hand, and turning inward, discovering the foreign within, on the other. Later in the essay, Tagore echoes Chandidas's first two lines: "the heart is constantly at pains to find the world in our self and our self in the world," which Chakravorty renders as "the heart's longing to make the world its own and itself the world's" (*Rabindra Rachanabali* 767; *Selected Writings* 144). Crucially, for Tagore, "the world" in this context is neither a geographical space nor a determinate set of universal values:

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G.N. Devy

Tribal Verse

INTRODUCTION

The roots of India's literary traditions can be traced to the rich oral literatures of the tribes/adivasis. Usually in the form of songs or chanting, these verses are expressions of the close contact between the world of nature and the world of tribal existence. They have been orally transmitted from generation to generation and have survived for several ages. However, a large number of these are already lost due to the very fact of their orality. The forces of urbanisation, print culture and commerce have resulted in not just the marginalisation of these communities but also of their languages and literary cultures. Though some attempts have been made for the collection and conservation of tribal languages and their literatures, without more concerted efforts at an accelerated pace, we are in danger of losing an invaluable part of our history and rich literary heritage. This section is a small attempt to familiarise students with some aspects of the enormous wealth of oral tribal literature. It begins with an extract from an essay by G.N. Devy in which he discusses the need to create a space for the study of tribal literature within the framework of canonized written texts. What he argues for is the need for a new method to identify and read literature in which orality is not dismissed as casual utterances in different dialects. This is followed by two songs—one sung on the occasion of childbirth by the Munda tribals and the other on the occasion of death by the Kondh tribals. The third verse is a chanting in the ritualistic religious language of the Adi tribe, not the same as their language of conversation. Even though this is merely a small representation of a treasure of tribal/adivasi songs, it indicates the immense diversity that exists amongst tribal groups. Inevitably influenced by their very specific historical, cultural and geographical locations, tribal societies continue to retain and reproduce their distinctive traditions which usually find expression through their different languages. However, it is equally true that though possessing their very specific languages, most tribal societies such as Munda, Kondh, Adi and Bondo are bilingual. Moreover, while tribal groups like the Santhal become important subjects in dominant literary streams such as Bangla literature, there is a fairly well developed Santhali literature too. Besides this, tribes like Santhal and Munda have also played a prominent role in the sociopolitical movements of their regions. [Birsa Munda (1874–1901) spent his whole life fighting against colonialism and the exploitation of labourers]. The Santhals have emerged as a prominent group at the regional and state levels through their participation in the Jharkhand Movement.

The three selected songs give us a small glimpse into the rich repository of folk songs that is an expression of the tribal vision of life. Their close connection with nature is evident from their belief in the interdependence between human beings and nature. Nature for them is living and responsive to human existence and human actions, demanding respect essential for any kind of coexistence. The songs exist originally in the native languages of the tribals and are sung or chanted. The effort to bring them to students in English naturally involves some loss of the original flavour and spirit but that is a problem of all translation and constant attempts need to be made to minimise this loss. But for some conscious effort being made to first preserve these songs, these pieces of literature would have been

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lost to us completely. However limitedly, it is only through translation that we are able to even access these works.

INTRODUCTION' TO PAINTED WORDS

Most tribal communities in India are culturally similar to tribal communities elsewhere in the world. They live in groups that are cohesive and organically unified. They show very little interest in accumulating wealth or in using labour as a device to gather interest and capital. They accept a world-view in which nature, human beings and God are intimately linked and they believe in the human ability to spell and interpret truth. They live more by intution than reason, they consider the space around them more sacred than secular, and their sense of time is personal rather than objective. The world of the tribal imagination, therefore, is radically different from that of modern Indian society.

Once a society accepts a secular mode of creativity within which the creator replaces God, imaginative transactions assume a self-conscious form. The tribal imagination, on the other hand, is still, to a large extent, Once a society accepts a secular mode of creativity within which the creator replaces God, imaginative transactions assume a self-conscious form. The tribal imagination, on the other hand, is still, to a large extent, Over the centuries, an amazingly sharp memory has helped tribals classify material and natural objects into a highly complex system of knowledge. The importance of memory in tribal systems of knowledge has not yet been sufficiently recognised but the aesthetic proportions of the houses that tribals build, the objects they make and the rituals they perform fascinate the curious onlooker. It can be hard to understand how, without any institutional training or Rationalised 2023-24 Tribal Verse 165 tutoring, tribals are able to dance, sing, craft, build and speak so well ... A vast number of Indian languages have yet remained only spoken, with the result that literary compositions in these languages are not considered 'literature'. They are a feast for the folklorist, anthropologist and linguist but, to a literary critic, they generally mean nothing. Similarly, several nomadic Indian communities are broken up and spread over long distances but survive as communities because they are bound by their oral epics. The wealth and variety of these works is so enormous that one discovers their neglect with a sense of pure shame. Some of the songs and stories I heard from itinerant street singers in my childhood are no longer available anywhere. For some years now I have been collecting songs and stories that circulate in India's tribal languages, and I am continually overwhelmed by their number and their profound influence on the tribal communities. The result is that I, for one, can no longer think of literature as something written. Of course I do not dispute the claim of written compositions and texts to the status of literature; but surely it is time we realise that unless we modify the established notion of literature as something written, we will silently witness the decline of various Indian oral traditions. That literature is a lot more than writing is a reminder necessary for our times. One of the main characteristics of tribal arts is their distinct manner of constructing space and imagery, which might be described as 'hallucinatory'. In both oral and visual forms of representation, tribal artists seem to interpret verbal or pictorial space as demarcated by an extremely flexible 'frame'. The boundaries between art and non-art become almost invisible. A tribal epic can begin its narration from a trivial everyday event; tribal paintings merge with living space as if the two were one and the same. And within the narrative itself, or within the painted imagery, there is no deliberate attempt to follow a sequence. The episodes retold

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and the images created take on the apparently chaotic shapes of dreams. In a tribal Ramayan, an episode from the Mahabharat makes a sudden and Rationalised 2023-24 166 Woven Words surprising appearance; tribal paintings contain a curious mixture of traditional and modern imagery. In a way, the syntax of language and the grammar of painting are the same, as if literature were painted words and painting were a song of images.

Yet it is not safe to assume that the tribal arts do not employ any ordering principles. On the contrary, the ordering principles are very strict. The most important among these is convention. Though the casual spectator may not notice, every tribal performance and creation has, at its back, another such performance or creation belonging to a previous occasion. The creativity of the tribal artist lies in adhering to the past while, at the same time, slightly subverting it. The subversions are more playful than ironic. Indeed, playfulness is the soul of tribal arts. Though oral and pictorial tribal art creations are intimately related to rituals—the sacred can never be left out—the tribal arts rarely assume a serious or pretentious tone. The artist rarely plays the role of the Creator. Listening to tribal epics can be great fun as even the heroes are not spared the occasional shock of the artist's humour. One reason for this unique mixture of the sacred and the ordinary may be that tribal works of art are not created specifically for sale. Artists do expect a certain amount of patronage from the community, like artists in any other context; but, since those performing rituals are very often artists themselves, there is no element of competition in the patron-artist relationship. The tribal arts are, therefore, relaxed, never tense... One question invariably asked about the tribal arts is whether they are static—frozen in tradition— or dynamic. A general misconception is that the orally transmitted arts are entirely tradition-bound, with little scope for individual experimentation beyond the small freedom to distort the previously created text. This misconception arises from the habit of seeing art only with reference to the text but the tribal arts involve not just text but performance and audience reception. Experimentation in the tribal arts can be understood only when they are approached as performing arts.

Non-tribals usually fail to notice that all of India's tribal communities are basically bilingual. All bilingual Rationalised 2023-24 Tribal Verse 167 communities have an innate capacity to assimilate outside influences and, in this case, a highly evolved mechanism for responding to the non-tribal world. The tribal oral stories and songs employ bilingualism in such a complex manner that a linguist who is not alert to this complexity is in danger of dismissing the tribal languages altogether as dialects of India's major tongues... The language into which the works have been translated, English, carries massive colonial baggage. When the works of contemporary Indian writers—who inherit a multilingual tradition several thousand years old—were classified as 'new literature', Western academics had no idea how comical this classification looked to the literary community in India. Hence it is neccessary to assert that the literature of the adivasis is not a new 'movement' or a fresh 'trend' in the field of literature; most people have simply been unaware of its existence and that is not the fault of the tribals themselves. What might be new is the present attempt to see imaginative expression in tribal language not as 'folklore' but as literature and to hear tribal speech not as a dialect but as a language. This attitude may be somewhat unconventional but only until we recall that scripts themselves are relatively new, and that the printing of literary text goes no further back than a few centuries—in comparison with creative experiments with the human ability to produce speech in such a way that it transcends time. In fact,

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every written piece of literature contains substantial layers of orality. This is particularly true for poetry and drama but, even in prose fiction, the elements of orality need to be significant if the work is to be effective.

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Sitakant Mahapatra

Sitakant Mahapatra (born 17 September 1937) is an Indian poet and literary critic in Odia as well as English. He served in the Indian Administrative Service (IAS) from 1961 until he retired in 1995, and has held ex officio posts such as the Chairman of National Book Trust, New Delhi since then. He has published over 15 poetry collection, 5 essay collections, a travelogue, over 30 contemplative works, apart from numerous translations. His poetry collection has been published in several Indian languages. His notable works are, Sabdar Akash (1971) (The Sky of Words], Samudra (1977) and Anek Sharat (1981).
He was awarded the 1974 Sahitya Akademi Award in Odia for his poetry collection, Sabdara Akasha (The Sky of Words). He was awarded the Jnanpith Award in 1993 "for outstanding contribution to Indian literature" and in its citation the Bharatiya Jnanpith noted, "Deeply steeped in western literature his pen has the rare rapturous fragrance of native soil"; he was also awarded the Padma Bhushan in 2002 and Padma Vibhushan in 2011[8] for literature apart from winning the Soviet Land Nehru Award, Kabeer Samman and several other prestigious awards.

Early life and education

Born in 1937 in village Mahanga, situated on the banks of Chitrotpala, a tributary of the great Mahanadi, Sitakant Mahapatra grew up reciting a chapter of Odia version of Bhagwad Gita in a traditional household. After his schooling from Korua government high school, he chose to join Ravenshaw College, Cuttack (then affiliated with Utkal University), where he did his B.A. in History Honours in 1957. He went on to complete a master's degree in Political Science from Allahabad University in 1959. During that time, he was the editor of the university journal. It was here that he started writing both in English and Odia, though later he decided to write poetry solely in his native language. His scholastic works, however, are in English.

Career

He took to teaching for two years at Post-Graduate Department of Utkal University, before taking the Indian Administrative Services (IAS) examination.
He joined the IAS in 1961 as the first Odia to stand first in India in the UPSC examination, and went on to hold several key posts, including Home Secretary, Government of Orissa, Secretary, Ministry of Culture, Government of India, and President, UNESCO's World Decade for Cultural Development (1994–1996). He has held many other ex

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officio positions including those of Senior Fellow of Harvard University; Honorary Fellow of International Academy of Poets, Cambridge University, and Chairman of the National Book Trust, New Delhi. He was also the first ever Banking Ombudsman for Odisha. He is the recipient of many awards including the Orissa Sahitya Academy Award, 1971 and 1984; Sahitya Akademi Award, 1974; Sarala Award, 1985; culminating in India's highest literary honour the Jnanpith Award in 1993.

His first collection of poetry in Odia, Dipti O Dyuti was published in 1963, his second anthology, Ashtapadi came out in 1967, and won him the Odisha Sahitya Academy award, while his third and most celebrated anthology, Sara Akash (1971), got him the Sahitya Akademi Award, given by Sahitya Akademi, India's National Academy of Letters. Since then he has published over 350 poems in Odia and about 30 publications in English on literary criticism and culture. He spent two years studying tribal's of Eastern India on a Homi Bhabha Fellowship (1975–1977). He has also two books on social anthropology published by the Oxford University Press, these books deal with the ambivalent relationship between the old ritual based society and state-sponsored development, and explores the reason behind developmental programs failing in tribal areas despite state efforts. Close ties with the tribals, and his fluency with the Santal tribal culture and the Santali language has led to the publication of nine anthologies of oral poetry of the tribals, which he not only collected, but also translated.

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