



Pratibha Spandan

Editors

Him Chatterjee

Pankaj Gupta

Mritunjay Sharma

Virender Kaushal

Emerging Trends in Art and Literature

Emerging Trends in Art and Literature

2020

ISBN 978-81-945576-0-9 (ebook)

Editors

Him Chatterjee
Mritunjay Sharma
Pankaj Gupta
Virender Kaushal

Price: **FREE**
OPEN ACCESS

Published by

Pratibha Spandan
Long View, Jutogh, Shimla 171008 Himachal Pradesh, India.
email : pspublications2015@gmail.com
website : www.pratibha-spandan.org

© All rights reserved with Pratibha Spandan and authors of particular articles. This book is published open access.

No part of this book may be reproduced or transmitted in any form or by any means electronic or mechanical or other, including photocopy, recording or by any information storage and retrieval system, as long as you give appropriate credit to the original author(s), Editor(s) and the Publisher.

The contributors/authors are responsible for copyright clearance for any part of the contents of their article. The opinion or views expressed in the articles are personal opinions of the contributors/authors and are in no sense official. Neither the Pratibha Spandan nor the Editor(s) are responsible for them. All disputes are subject to the jurisdiction of District courts of Shimla, Himachal Pradesh only.

CONTENTS

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

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

Chapter 25

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

GURSHARAN KAUR

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

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

SGGS Ang 488: Bani Shaykh Farid Ji तेरीपनहखुदाइतूबखसांदगी॥सेखफरीदैखैरदीजैबंदगी॥४॥१॥

Oh Lord, Sustainer and Cherisher, you are infinite, unfathomable and endless. Those who recognize the True Lord- I kiss their feet. || I seek Your protection - You are the Forgiving शपरबदगारअपारअगमबेअंततू॥जिनापछातासचुचुमापैरमूं॥

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

Prominent Sufis saints of this movement were 9,10-

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

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