

Summary of the UNIVERSITY RESEARCH PROJECT

2024-2025

दत्तकोलाहल-ग्रन्थस्य सविमर्श-सम्पादनम्

(Critical Edition of *Dattkolāhala*)

शोधसारांशप्रस्तुतकर्त्री

शिल्पी-सरकारः

वेदभवनम्

रवीन्द्रभारती-विश्वविद्यालयः

कोलकाता-७०००५०

मन्त्रब्राह्मणात्मकवेदमूलको धर्म इत्येव प्राचीनभारतीयज्ञानपरम्परा। तत्र षड्वेदाङ्गेषु कल्पेष्वेवाधियते धर्मशास्त्रम्। अस्य धर्मशास्त्रस्य सन्ति सूत्रस्मृतिनिबन्धा इति भेदास्त्रयः। स्मृतीनां विरोधावसानार्थं भाष्यटीकानिबन्धादयः प्रयेतिरे इत्यस्मिन्न संशयः। तत्र निबन्धग्रन्तेषु याज्ञवल्क्यीयव्यवहारमयूखस्मृतिचन्द्रिकादत्तकौमुदीदत्तकमीमांसादि ग्रन्थाः कतिपयाः।

दत्तकोलाहलः इति धर्मशास्त्रविषयीभूतस्य दत्तकपुत्रविषयकः कश्चित् अप्रकाशितः निबन्धग्रन्थः। ग्रन्थेऽस्मिन् दत्तकपुत्रस्य विषयः सविस्तरं वर्णितः। विविधस्मृतिषु धर्मशास्त्रेषु च वर्णितेषु व्यवहारः अन्यतमः। धर्मशास्त्रालोचितविषयीभूतस्य व्यवहारस्य अष्टादशसु व्यवहारोपदेशेष्वन्यतमो हि दायभागः। अत्र दायभागवर्णितेषु द्वादसु पुत्रेषु अन्यतमो हि दत्तकपुत्रः। साधारणतया पिण्डोदकादिदानक्रियायै वंशरक्षणाय वा अपुत्रको जनाः स्वपिण्डात् सगोत्रादपराद्वा गोत्राद् यं पुत्रं गृह्णाति स एव पुत्रः दत्तकपुत्रः उच्यते।

उक्तस्य दत्तकोलाहलग्रन्थस्य रचयिता पण्डितः रङ्गनाथ इति। तस्य पितुर्नाम श्रीनिवास इति। दत्तरत्नाकर-दत्तकौमुदी-दत्तकचन्द्रिका-मीताक्षरा-वरदाजीय-इत्यादीनि पुस्तकानि पर्यालोच्य स्वमतानुगुणं रङ्गनाथः एतद्ग्रन्थं लिखितवान्। तेन पुस्तकस्य प्रारम्भे पूर्वपक्षम् उपस्थाप्य उत्तरपक्षे स्वमतं प्रास्तौत्।

अद्यावधि अप्रकाशितत्वाद्ग्रन्थोऽयं शोधकरणाय संगृह्यते। दत्तकीभवनार्थं कृतेभ्यो ग्रन्थान्तरेभ्योऽत्र दत्तकभेदानांस्तथा तेभ्यो रिक्तादीनां समीक्षणादयं दत्तकोलाहलग्रन्थः धर्मशास्त्रेषु गुरुतां याति। किञ्च, दक्षिणभारतस्य मैसूरु इति प्रदेशे रचितत्वात् अस्मिन्ग्रन्थे दत्तकपुत्रस्य ग्रहणविषये तत्रत्यानां सामाजिकानाम् ऐतिहासिकानां च प्रभावः आसीन्न वा इति निरीक्षितुं ग्रन्थोऽयं गवेषणाया विषयत्वेन स्वीकृतम्।

ग्रन्थादस्मात् अष्टादशशतकस्य अन्तिमकालतः उनविंशतिशतकपर्यन्तं तत्कालीनसमाजस्य दत्तकपुत्रविषये धारणाविशेषो जायते। ग्रन्थप्रणेतायं दत्तकपुत्रमवलम्ब्य ग्रन्थत्रयं रचितवान्। यथा- दत्तमहोदधिः, दत्तकोलाहलः, दत्तरत्नापणः च। तदानीन्तनकाले समाजे दत्तकपुत्रग्रहणं सुप्रचलितम् आसीत् इति ज्ञायते। अतः सामाजिक-ऐतिहासिकदृष्ट्या ग्रन्थस्यास्य गुरुत्वम् अनस्वीकार्यम्।

तत्र विधवाविधुरब्रह्मचारिस्त्रीसामान्यैर्दत्तकीकरणे कोलाहलग्रन्थो विशेषतामेति। एतद्विहाय पुत्रग्राहप्रकाराः, दत्तकवयोविशेषः, भ्रातृव्यस्वीकरणम्, कन्यकास्वीकारः, भ्रात्रादिषु धनविभागः इत्यादयोऽत्र प्रामुख्येन पर्यालोचिताः।

ग्रन्थसम्पादने मातृकाद्वयमेव महीशूरस्थ Mysore Oriental Library- इत्यस्मात् संगृहीतम्। एतयोर्विवरणं पूर्णतया प्रदत्तं (३२-३६) संख्यके पृष्ठे। Triennial Catalogue of Manuscripts. Vol-10B इत्यतः ग्रन्थस्यास्य मातृकेतराविषये सम्पादनकर्मन्तिमकाले ज्ञापितत्वादानुपलब्धेश्च तद्विषये सम्पादनविवरणे (उपद्धाते) नास्ति उल्लेखः। भाविकाले एतां संगृह्य पुनः सम्पादनं क्रियतामिति आशंसनमस्ति। सम्पादनकार्ये शोधग्रन्थोपोद्धाते वर्णितनीतिमवलम्ब्य प्राधान्येन अधो वक्ष्यमाणनीतयोऽनुगम्यन्ते।

१. आदौ महीशूरस्थग्रन्थागाराद् मातृके संगृहीते।

२. ततः लिप्यनुसारिणी संक्षिप्तनामनी प्रदत्ते।

३. प्राचीनतमां प्रतिवर्णीकृत्य इतरतः अक्षराणि संतुलितानि पाठसंकलनपत्रेषु।

४. ततः समीक्ष्यन्ते।

५. पाठभेदे निर्दोषपाठग्रहणार्थं पर्यालोच्य ससमीक्षाटीकोऽगृहीतपाठः पादविवृतौ स्थाप्यते।

६. ग्रन्थान्तरेभ्यः संकलितानां कारिकानां शिष्टवचनानां च मूलानि शोधीकरणार्थं गृहीतग्रन्थे पादटीकायांश्चान्तर्भावयन्ति।

७. लिपिकरभ्रमात् दुष्टपाठपरिहारार्थं ग्रन्थान्तरैः शुद्धपाठनिर्धारणे चेष्ट्यते।

८. पुनरावृत्तिस्त्यज्यते।

९. एकस्यामनुपलब्धग्रन्थांशोद्धरणे मातृकान्तरं वीक्ष्य अनुपस्थितं पादटीकायां स्थापितम्।

१०. शब्दानुपलब्धितः छन्दोभङ्गाद्वैयाकरणप्रक्रियामनुसृत्य पदसंयोजनीक्रियते।

११. केनापि अर्थानवबोधे यथादृष्टं पदं स्थाप्यते।

एतद्व्यतीत्य सम्पादनार्थं पाण्डुलिपिविज्ञानमप्यन्वय्यते।

अत्र शोधकर्मोपोद्धाते दत्तकोलाहलग्रन्थमुद्दिश्य ग्रन्थकालस्थानादीनि सविस्तारं पर्यालोचितानि। तुल्यविषयात्मकग्रन्थान्तराणां एका सूची तथा मातृकयोः चित्रप्रतिलिपी आदौ प्रदत्ताः। पुनश्च शोधग्रन्थान्ते श्लोकार्धपारिभाषिकोद्धृतग्रन्थान्तराचार्याणांश्च सन्दर्भग्रन्थस्यापि च सूचयः प्रस्तूयन्ते।

ग्रन्थसम्पादनकाले वक्ष्यमाणकारणद्वयं प्रतिबन्धकतयागतम्।

१. द्वाभ्यां पुस्तिकाभ्यां एकतरायाः संग्रहणे विलम्बनंस्तथा तत्र विनाशीभूतपत्राणि शोधकर्मणि बाधकीभवन्ति।

२. दत्तकोलाहलग्रन्थे उद्धृतेषु ग्रन्थेषु केषांचनानुपलब्धित्वमपि बाधो भवति।

तत्रोनविंशशतकादौ प्रणीतेऽस्मिन्ग्रन्थे रङ्गनाथेन प्राचां मतमुद्धृत्य स्वमतप्रकाशतः दत्तकीकरणार्थमर्वाचीनमतविषये ज्ञातुं शक्यते। दाक्षिणात्ये रचनत्वादस्मात्तद्देशीयरीत्यादिभिरयं ग्रन्थः प्रभावित इति स्पष्टतया लक्ष्यते। भारतीयधर्मपरंपरानुसारतोऽस्मिन् देशकालप्रभावस्तथा तत्काले दत्तकीकरणमपि अनुमातुं संभूयन्ते।

महता प्रयत्नेन शोधीकृतेऽस्मिन् ग्रन्थे प्रकाशिते सति दत्तकविषयं ज्ञात्वा एके लाभान्विता भवेयुरिति आशंसास्ति। विमर्शीकृतान्विहाय कानिचन पुनरवकाशः भविष्यति।

१. अपरा मातृका अलप्यन्त सम्पादने पुनरयतिष्यन्त।

२. ग्रन्थसम्बन्धिषु अप्राप्तग्रन्थान्तरादिषु प्राप्तेषु पूर्णाङ्गसमीक्षा अभविष्यत।

३. ग्रन्थस्य यथार्थकालनिर्णेतुं अधिकयत्नोऽपेक्ष्यते। ग्रन्थकारविषयेऽपि अनुसंधानाय श्रीरङ्गपत्तनादौ क्षेत्रसमीक्षा क्रियेत।

४. ग्रन्थस्य टीकादिसंधानकृते प्रयत्येत।

५. आंलोभाषानुवादकृते मन्येरन्।

उपरि वर्णितान् विषयान् आश्रित्य परवर्तिनि काले सविस्तरं शोधकार्यं कर्तुम् आग्रहः वर्तते। अपि च यदि कोऽपि विषयेऽस्मिन् शोधकार्यं कर्तुम् इच्छति तर्हि कथञ्चन अनुन्मोचितानां तथ्यानाम् उन्मोचनं भवेदिति शम्।

**An Executive Summary of the Final Research Report of the
University Research Project: (From April 2023- March 24)**

TITLE OF THE PROJECT :

**Reconstruction of The Medieval History of Indian
Musicology: Through A Revised Edition of *Samgītapārijāta*.**

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This research aims to highlight several previously unrecognized, yet important, portions of the text *Saṅgītapārijāta*, to reconstruct the entire text, its context, and its influence on the contemporary history of Indian Musicology. This project tries to bring a revised edition of *Saṅgītapārijāta*, (bilingual) by assessing all the available original manuscripts of the text, the earlier editions, and secondary sources and references. Also, the work incorporates the rare findings of the portions of *Tālādhyāya* and *Vādyādyāya* of *Saṅgītapārijāta*, which are available only in a few very old and rare publication volumes of the Southern parts of India. The primary objective of this research was to highlight the incorporation of new findings regarding the treatise *Saṅgītapārijāta* and the change in the cultural history of textual musicology in India. The work also evaluates the musical interpretation available in the text by appreciating it in the light of modern research techniques. Finally, this work also illustrates the major facts of the termination or unavailability of the traditional dance chapters (*Nrityādhyāya*) under the extreme pressure of social taboo against the practice of dance in general mass life, particularly by women.

The tradition of Indian musicology is a journey of musical innovations and the documentation of cultural history through the ages. Indian musicology is a vast and intricate field that delves deep into the rich heritage of music in India, encompassing its history, theory, and cultural significance. From classical ragas to contemporary fusion, Indian music presents a tapestry woven with diverse traditions, each contributing uniquely to the nation's auditory landscape. Indian musicology boasts a profound history that intertwines with the country's cultural fabric, reflecting its evolution from ancient texts to modern interpretations. By exploring this fascinating subject, one can witness how music, as more than just an art form, has played a pivotal role in shaping societal values and traditions. The cultural history of India delves deep into the milestones that mark the history of Indian musicology, tracing its roots and celebrating its vibrant legacy. The long tradition of the textual and intellectual study of Indian music has offered quite a good number of treatises highlighting the origin and development of the performing arts as a significant part of the cultural heritage in India. Indian music, as a glorious part of our cultural heritage, started its journey from time immemorial and created a long history full of incredible

potential. Vedic and post-Vedic literature offer lots of supporting evidence that stands as sincere proof of the importance of music in Indian civilization. Since very early days, scholars and performers have adopted various technical aspects to maintain the exact form of culture, performance, and practices like chanting, singing, dancing, instrument playing, and so on. These textual documentations provide a proper explanation of those technical sides hidden behind the musical performance. Whether it is the scientific theory of sound production or psychological, philosophical, and aesthetic aspects of any stream of Indian performing arts, all have been extensively illustrated and vividly documented in several forms of records, including Textual writings, inscriptions, temple reliefs, and so on. Among them, musical or musicological texts took the most important part in fulfilling the above purpose. The journey of Indian musicology can be traced back to the Vedic period, around 1500 BCE, when music was intricately woven into the spiritual practices of early Indian civilization. The Samaveda, one of the four Vedas, emphasizes the significance of music in ritualistic contexts, demonstrating its early association with spirituality and community cohesion. This ancient text contains melodies meant for chanting, laying the groundwork for both vocal and instrumental traditions in Indian music. The hymns of the Vedas not only reveal the technical aspects of music but also highlight its role in enhancing the religious experience, marking the beginning of a long-standing reverence for music in Indian culture. For instance, the name of Vedic *Puṣpasūtra* might be regarded as the oldest document of musicological literature in Sanskrit. This is because the work is representative of a whole class of technical works on Vedic recitation and provides us with detailed knowledge on meter, phonetics, musical notes, and many such related things. However, this vast technical literature has so far not solved the entire problem of understanding connected with the subject in different ages. Specifically, when the intermingling of cultural materials took place during foreign invasion, heterogeneous streams of typical problems grew in the field of scholarly venture. Due to this reason, gradually the system and style of writing is seen to be changed across all ages. But whatever the technical problems and changed style of writing, sincere scholars made a continuous tradition for bringing out proper explanations through textual documentation through the ages. Bharata, the author of *Nāṭyaśāstra* (1st Century B.C.), Dattila, the author of *Dattilam* (2nd Century A.D.), Matanga, the author of *Bṛhaddeśī* (5th-7th Century A.D.), Someśvara, the author of *Mānasollāsa* (1131 A.D.), Śarangadeva, the author of *Samgītaratnākara* (13th Century A.D.), Parśvadeva, the author of *Samgītasamayāsāra* (13th

Century A.D.), Rānā Kumbha, the author of *Samgītārājā* (1433-1468 .A.D.), Śubhankara, the author of *Samgītadāmodara* (2nd half of 16 C.A.D.) along with many other enlightened scholars have followed this hard way of textual tradition.

Among the many interesting musical treatises written in Sanskrit, the ‘*Sanḡītapārijāta*’ composed by Pandit Ahorāl has long been a source of curiosity among music lovers. A complete and pure manuscript of the entire book has not been recovered to date. A few common styles of writing the *Sanḡītaśāstra* were prevalent in the medieval period. The style of the Shastra writings was roughly like this: *Mangalācharanam*, which was followed by six chapters. These are *Svarādhyāya*, *Rāgādhyāya*, *Tālādhyāya*, *Gitādhyāya* or *Prabandhādhyāya*, *Vādyādhyāya*, and *Nartanādhyāya*. That is, *Svarādhyāya*. However, some time ago, *Nishanka* Śarangadeva, while writing his *Samgītāratnākara* (1235-40 AD), raised the question in *Saptādhyāyi* by incorporating a chapter called ‘*Prakirnakādhyāya*’ among the seven chapters or *Saptādhyāya*. When he saw that some other things, which should be included in *Sanḡītaśāstra*, had been left out. By combining those scattered things, he composed ‘*Prakirnakādhyāya*’, which was a new innovative style of compilation breaking the old rule or earlier style. Similarly, the innovative ideas of detecting new musical notes, following the practical music of medieval India, in *Svarāprakarana* of *Sanḡītapārijāta* are quite complicated and revolutionary. The entire text is written in the form of a poem or poetry following the traditional style of *śāstras* in ancient and medieval India. This analytical volume of *Sanḡītapārijāta* contains a full and correct text, a true and free translation, and a historical and critical introduction. It is therefore felt as a desideratum to the innovative field of research of Indian musicological texts. It is also a humble contribution to the field of research on Indian musicology or, at least, the first step towards a better edition of *Sanḡītapārijāta*.

The primary objective of this research was to highlight the significance of revisiting the gaps of the cultural history by the reconstruction of the lesser-known part of Indian musicology in the medieval period. The work also focused on bringing up new elements of the history of textual musicology in India. The research highlights the new findings of the history of textual musicology in India through the reconstruction of the missing and incomplete parts (*Vādyādhyāya* and *Tālādhyāya*) of the renowned text *Samgītāpārijāta*. These unnoticed parts of

the text were confined in the form of quotations in many other textual works of Indian music for a long time. These findings became an important part of the reconstruction of cultural history by exhibiting the entire form and functional utility of many different categories of musical instruments and their playing techniques. Among the other findings, the vast number of Marga and Deshi Talas and their application in contemporary music made this present work an interesting one. The other objectives can be listed like this –

1. The appearance of the unnoticed area of this well-known text may also become a landmark in the field of musicological literature in the eastern tradition of India for many reasons. As the text *Samgītapārijāta* is the representative of the earlier history of Indian musicology, there remain possibilities of detecting new dimensions in the field of historical development in the field of culture.
2. The text provides suitable links, which remain missing within India's tradition of textual musicology. On the other hand, proper evaluation of the earlier scholars like Ahōbala was a need of the day to know their contribution as well as their social position.
3. However, the texts constructed from manuscript reading have also opened a broad scope in the field of comparative study among various schools of musicology in contemporary India.
4. It provides a rare opportunity to know the eastern schools of musicological treaties by observing the *Samgītapārijāta* minutely.
5. Ahōbala's *Samgītapārijāta* bridging the gap that existed between *Ragamanjari* (1570 Century A.D.) and *Sangita Damodara* (16th Century A.D.) in eastern India.
6. Not only that, the text exhibits the existence of an overall cultural continuum between the North Indian and the South Indian Music. Contemporary trends of musicological thoughts and culture are partially reflected in this revised edition of the text, which needs more critical analysis. Hence, the critical edition of *Samgītapārijāta* in print with musical annotations will certainly bring a new opening in the distinct sphere of musicology in India. There is every possibility that this complete and revised edition of *Samgītapārijāta* will occupy a high rank among the treaties on music.

The most relevant contribution of the Work:

The major relevance of this historical research is to get a detailed explanation and annotations of the musical interpretations available in an age-old, unnoticed part of the manuscript of the Sanskrit *Samgītaśāstra* named – *Samgītapārijāta*. The major relevance of this study can be arranged in the following manner –

1. Through this work, a missing area of the musical history of the entire eastern India can be revealed and reconstructed properly. The proposed research concerns a rare Sanskrit manuscript that has a special significance in the field of Indian musicology since the 15th century onwards.
2. Another important relevance for conducting this research is - to get an opportunity to answer many questions that have yet to be answered regarding the text and the author in the history of Indian music.
3. Also, this study is a need of the day, particularly to search and identify the relationships between the textual history of Indian musicology before the 15th century and their links with the present.
4. This study will certainly take an important role in understanding the history of the musicological tradition of India from the 15th century onwards.
5. Most significantly, the present-day scholars of musicology and performing arts will get an opportunity to learn from this record.
6. Furthermore, this historical research helps to identify prominent musicologists like Ahōbala (the author of the text *Samgītapārijāta*) in this field and their contributions.
7. In addition, this research will encourage interdisciplinary inquiry and understanding.

A detailed study of the rare manuscripts of *Samgītapārijāta* provides scholars with a better understanding of the development of an age-old tradition of textual musicology and music scholarship in India, as it is still an underrepresented aspect of historical ethnomusicology and archival research.

The Outcome of The Work

Ahōbala, the author of *Samgītapārijāta* was incidentally not a very well-known figure in early or late medieval musicological literature. This may be accounted for by the fact that a very limited number of works on music are attributed to his authorship. The present work *Samgītapārijāta* seems to be his only work on musicology that has been found yet. However, historical records

show that Ahōbala has written several Sanskrit texts on various other subjects. Eminent philosopher Dr. P.V. Kane is successful through some light on the entire works of Ahōbala. Incidentally, these verses are the same as the verses written in the introduction of many of his other works.

This research will also scrutinize the position of the text *Samgītapārijāta* in the age-old tradition of Indian musicology and the music scholarship as reflected in the subjective discourses of the treatise. The question will be addressed in which way changing social values and political situations have encouraged scholars to move from an analytical scrutiny of melodic modes, following the analytical approaches of Indian musicology or *gāndharva vidyā*, to the freer, narrative texts that elucidate melodic structures through short, lyrical descriptions. The *Samgītapārijāta* is an indicator of the transformation and reformation of Indian textual musicology in the middle of the 16th century. Through an examination of the historical context of the treatise, my research also aimed to address the question of whether the traditional, analytical style of Indian textual musicology has retained its importance after the emergence of new approaches in musicological writing, and whether earlier approaches have been affected by declining patronage in the changing political and cultural landscape of modern India. However, the proper reconstruction of *Samgītapārijāta* in the form of a revised edition was needed to fill the gap in the path of textual musicology.

The Author and His Work

This work illustrates the historical importance of the 17th-century Indian musical treatise *Samgītapārijāta* of Ahōbala. The present work also discusses the text's historical position, its different editions, and its relationship to other musical works of the period. *Samgītapārijāta* originally covered all three aspects of classical Indian music - vocal music, instrumental music, and dance - but editions were missing parts on dance. Only a few musical treatises from southern India, like the earliest editions in 1884 and 1897. Later editions included Hindi and other language commentaries. The text is an important source for the musical treatises *Rāgatattvavibōdha* and *Hṛdayprakash*.¹

¹ Published as an article in the Journal *Swarbharati* 2018, Bharatiya Vidya Bhavan, New Delhi, pp.31-48

Ahōbala is the author of *Saṅgītapārijāta*, a work on 'Saṅgīta'. ('Pārijāta' is the name of a celestial flower.) It appears to have been written in the 17th century, and the exact date of its composition and details about the author, except for the name of his father *Kṛṣṇa Paṇḍita*, are not known. Out of the three limbs of 'Saṅgīta', namely, *Gīta*, *Vādyā*, and *Nṛtta*, the available editions of the work contain only sections on *Gīta* (*Rāga-Gīta-kāṇḍa*) and *Vādyā* (*Vādyā-Tāla-kāṇḍa*).

This author has consulted two published editions of *Saṅgītapārijāta*. The first one was published in 1884 in Kolkata, edited by Jībānanda Vidyāsāgara. The second one was brought out in 1897 by Śrīdhara Gōndhalēkara of Pune. While the Kolkata edition contained only the *Rāga-gīta-kāṇḍa* ending with the *Rāga-prakaraṇa*, the Pune edition, includes the remaining part of *Rāga-gīta-kāṇḍa* also and the entire *Vādyā-tāla-kāṇḍa*.

When we survey the manuscript catalogs for details of *Saṅgītapārijāta*, we can locate one in Bikaner which contains a '*Nṛtya-kāṇḍa*' (Premalatha V 2001). Thus, *Saṅgītapārijāta* did indeed expound on all three components of *Saṅgīta*, namely, *gīta*, *vādyā*, and *nṛtta* (*nṛtya*). Recent research by Katherine Schofield on a commentary on this text in Persian also endorses this, since the portions on *nṛtya* also find discussion (personal communication).²

Ahōbala himself is seen to be responsible for the confusion in the extent and scope of the work. The work starts with an introduction in which the author invokes the Gods who delighted themselves in music. He acknowledges his indebtedness to ancient authorities like Mataṅga and *Kaśyapa*. He then lists the topics to be delineated in the work. This pertains only to the first *Kāṇḍa*, namely, the *Rāga-gīta Kāṇḍa*. So, the fault seems to lie in the presentation of the table of contents itself, which limits the list of contents itself to that of the first part '*Rāga-gīta Kāṇḍa*', without giving any clue regarding the presence of two more *kāṇḍa*-s in the work. Or else, from the concluding verse of the portion listing the contents, -

प्रबन्धलक्षणम् चात्र लक्ष्म वाग्गेयकारिणः ।

गायनस्य गुणा दोषा इति काण्डेऽर्थसङ्ग्रहः ॥

we should perhaps take the word '*kāṇḍē*' to suggest that other '*kāṇḍa*/'-s (parts) too existed.

² *Sangitaparijata* (Note by N.Ramanathan), *Sangitaparijata* (Note by N.Ramanathan) | PDF | Classics, pp. 1-2.

The colophon at the end of the first *Kāṇḍa* reads thus –

इति श्रीकृष्णपण्डितसुताहोबलपण्डितविरचिते सङ्गीतपारिजाते रागगीतविचारो नाम काण्डः प्रथमः ।

Again, in the Gōndhalēkara publication of 1897, the second part has this colophon.

इति श्रीकृष्णपण्डितसुताहोबलपण्डितविरचिते सङ्गीतपारिजाते वाद्यतालकाण्डे द्वितीयः समाप्तः ।

समाप्तोऽयम् सङ्गीतपारिजातः ।

The colophon announces the conclusion of the second part of the text. It is unlikely the statement "*samāptō'yam saṅgītapārijātaḥ*" was in the original manuscript since Ahōbala did write a third part and quite likely the statement was supplied by the editor Gōndhalekara, himself.

To draw comparisons, in an earlier text, namely, the *Saṅgītaratnākara* of Śārīgadēva, we observe that the 'List of contents' (*padārthasaṅgraha*) in the introductory section details the contents of the all the seven chapters that comprise the book and that the text does include all the seven is well known.

Again, in the '*Saṅgītasudhā*' of Raghunātha Nāyaka / Gōvinda Dīkṣita, the '*padārthasaṅgraha*' at the beginning lists contents of all its seven chapters although the available manuscripts and the printed edition have only the first four chapters.

So it is strange that Ahōbala should choose to make a mention of only the first part and its contents at the beginning of his work.

Earlier Publications of *Saṅgītapārijāta* and Biographical Details:

E te Nijenhuis (1977:42) gives a comprehensive list of publications of Ahōbala's *Saṅgītapārijāta*

- 1) edited by K. Vēdāntavāgīśa and Ś.P.Ghōṣa, Kalkatta 1879
- 2) edited by J.Vidyāsāgara, Kalkatta 1884 (noted above)
- 3) published in SM [*Saṅgītamīmāṃsak*, Pune] I (1886), no.12
- 4) published in Aruṇōdaya I (1891), no.10

- 5) (complete) edited by R. Ś. Gōndhalēkara, 1897
- 6) with Hindi comm., edited by Kalind, Hathras 1940, 1941, 1971.
- 7) with Hindi comm., edited by S Kōvid, Hathras, 1956
- 8) with Bengali translation and notes by Ś.Mitra, Kalkatta 1959

To this could be added a Tamil translation by Paṇḍita Kṛṣṇamācārya (1951), although there is no information available regarding the extent of the main text that was covered.³

This research also scrutinizes the position of the text *Samgītapārijāta* in the age-old tradition of Indian musicology and the music scholarship as reflected in the subjective discourses of the treatise. The question has been addressed in which way changing social values and political situations have encouraged scholars to move from analytical scrutiny of melodic modes, following the analytical approaches of Indian musicology or gāndharva vidyā, to the freer, narrative texts that elucidate melodic structures through short, lyrical descriptions. The *Samgītapārijāta* is an indicator of the transformation and reformation of Indian textual musicology in the middle of the 17th century. Through an examination of the historical context of the treatise, this research also addresses the question of whether the traditional, analytical style of Indian textual musicology has retained its importance after the emergence of new approaches in musicological writing, and whether earlier approaches have been affected by declining patronage in the changing political and cultural landscape of the following 18th century modern India.

Review the contents of the text as available in the publication-

1. *Rāga-gīta Vicāra Kāṇḍa*

³ *Sangitaparijata* (Note by N.Ramanathan), *Sangitaparijata* (Note by N.Ramanathan) | PDF | Classics, p. 2.

This part of the work starts with the description of the production of *Nāda*, two forms of *Nāda* - *Āhata* and *Anāhata*, the division of *nāda* into *mandra*, *madhya* and *tāra*, *Śruti*, *Śruti-jāti* and goes on to the subject of *Svara* and its *Śuddha* and *Vikṛta* varieties.

ŚUDDHA-VIKṚTA SVARA-S

Śruti No.	Śuddha-svara	Vikṛta-svara (kōmala)	Vikṛta-svara (tīvra)
1			<i>Tīvra-Niṣāda</i>
2			<i>Tīvratarā-Niṣāda</i>
3		<i>Mṛdu-Ṣaḍja</i>	<i>Tīvratama-Niṣāda</i>
4	<i>Ṣaḍja</i>		
5		<i>Pūrva-Rṣabha</i>	
6		<i>Kōmala-Rṣabha</i>	
7	<i>Rṣabha</i>	<i>Pūrva-Gāndhāra</i>	
8		<i>Kōmala-Gāndhāra</i>	<i>Tīvra-Rṣabha</i>
9	<i>Gāndhāra</i>		<i>Tīvratarā-Rṣabha</i>
10			<i>Tīvra-Gāndhāra</i>
11			<i>Tīvratarā-Gāndhāra</i>
12		<i>Mṛdu-Madhyama</i>	<i>Tīvratama-Gāndhāra</i>
13	<i>Madhyama</i>		<i>Atitīvratama-Gāndhāra</i>
14			<i>Tīvra-Madhyama</i>
15			<i>Tīvratarā-Madhyama</i>

16		<i>Mṛdu-Pañcama</i>	<i>Tīvratama-Madhyama</i>
17	<i>Pañcama</i>		
18		<i>Pūrva-Dhaivata</i>	
19		<i>Kōmala-Dhaivata</i>	
20	<i>Dhaivata</i>	<i>Pūrva-Niṣāda</i>	
21		<i>Kōmala-Niṣāda</i>	<i>Tīvra-Dhaivata</i>
22	<i>Niṣāda</i>		<i>Tīvratara-Dhaivata</i>

During the illustrations of *Śuddha-Vikṛta svaras*, the earlier text *Svaramēlakalānidhi* of Rāmāmātya, has used the names like *pañcaśruti-ṛṣabha* and *ṣaṭśruti-ṛṣabha* for the *svaras* with augmentation in intervals. *Rāgamañjarī* of Paṇḍarīka Viṭṭhala uses names like *Ēkagatika-ṛṣabha* and *Dvigatika-ṛṣabha*. *Rāgavibōdha* of Sōmanātha (1945:25:1,32) uses names like *Tīvra-ṛṣabha* and *Tīvratara-ṛṣabha*. The same *svara* names are found in *Saṅgītapārijāta* too.

Grāma and Mūrchanā:

The *Grāma* and its three forms (in seven *svara* organizations) like - *Ṣaḍja*, *Madhyama*, and *Gāndhāra* are described with different intervallic sequences.

The next subject with a detailed illustration is *Mūrchanā*. After listing the traditional Seven *mūrchanā*-s of *Ṣaḍjagrāma*, new varieties are formed by replacing the *śuddhasvara*-s by *vikṛtasvara*-s, one by one. Similarly, in the *Madhyamagrāma* too, many *mūrchanā* varieties are formed. In short, a huge number of *Prastāra*-s of *mūrchanā* are arrived at, and the methods of arriving at the form of a *Prastāra* from its Serial number, known as '*Naṣṭa*', and computing the serial number when the *Prastāra* form is given, which is '*Uddiṣṭa*', are described.

Varṇa and Alaṅkāra:

After explaining the four *Varṇa*-s, *Sthāyi*, *Ārōhī* and *Avarōhī* and *Sañcārī*, denoting the four kinds of movements that melodies broadly take, a detailed description of *Alaṅkāra*-s is presented. Ahōbala's *Alaṅkāra*-s include some new ones too.

Initially, the *Alaṅkāra*-s that have been described traditionally in texts like the *Śaṅgītaratnākara*, classified under the four *Varṇa*-s, *Sthāyī*, *Ārōhī*, *Avarōhī* and *Sañcārī Varṇa*-s are described. Then a set of seven *alaṅkāra*-s intended for songs (*gīta*) which are set to *tāla*-s are described, followed by a set of five *alaṅkāra*-s for *Rāga* enhancement.

Gītōpayōgī-alaṅkāra:

No.	Name	Tāla	Prastāra
1	<i>Indranīla</i>	<i>Dhruva</i>	<i>sa ri ga ma ga ri sa ri ga ri sa ri ga ma</i>
2	<i>Mahāvajra</i>	<i>Maṇṭha</i>	<i>sa ri ga ri sa ri sa ri ga ma</i>
3	<i>Nirdōṣa</i>	<i>Rūpaka</i>	<i>sa ri sa ri ga ma</i>
4	<i>Sira</i>	<i>Jhampa</i>	<i>sa ri sa ri ga sa ri ga ma</i>
5	<i>Kōkila</i>	<i>Tripuṭa</i>	<i>sa ri ga sa ri ga ma</i>
6	<i>Āvarta</i>	<i>Aḍḍa</i>	<i>sa ri ga ri sa ri sa ri sa ri ga ma</i>
7	<i>Sadānanda</i>	<i>Laghu</i>	<i>sa ri ga ma</i>

गीतोपयोगिनः सप्ततालयुक्ताः प्रदर्शिताः । Ahōbala (1897:31:288ab)

Rāga-alaṅkāra:

A detail list *Rāga-alaṅkāras* is given with the names like -1. *Cakrākāra*, 2 *Java*, 3 *Śaṅkha* etc.

Gamaka:

Gamaka seems to have been mentioned earliest in *Bṛhaddēśī* and all the later texts describe the varieties. The set of Fifteen *Gamaka*-s of *Śaṅgītaratnākara* has been commonly accepted and reproduced by later texts.

<i>Tiripa</i>	<i>Sphurita</i>	<i>Kampita</i>	<i>Līna</i>	<i>Āndōlita</i>
<i>Vali</i>	<i>Tribhinna</i>	<i>Kurula</i>	<i>Āhata</i>	<i>Ullāsita</i>
<i>Plāvita</i>	<i>Humphita</i>	<i>Mudrita</i>	<i>Nāmita</i>	<i>Miśrita</i>

The positions of Svāra-s on a Vīṇā:

Ahōbala defined the *svāras* in terms of the speaking length of a plucked string. For instance, when a string sounding *Madhyasthāna-ṣaḍja* is stopped at the midpoint, the emerging sound is *Tārasthāna-Ṣaḍja*. When it is stopped at the mid-point between *Madhyasthāna-ṣaḍja* and *Tārasthāna-ṣaḍja*, the resulting sound is *Madhyasthāna-madhyama*.

स्वरस्य हेतुभूताया वीणायाश्चाक्षुषत्वतः ।

तत्र स्वरविबोधार्थं स्थानलक्षणमुच्यते ॥

ध्वन्यवच्छिन्नवीणायां मध्ये तारकसंस्थितः ।

उभयोः षड्जयोर्मध्ये मध्यमं स्वरमाचरेत् ॥

Mēla:

The subject of *Mēla*-s is taken up next. *Mēla* is defined thus -

मेलः सवरसमूहः स्याद्रागवयञ्जनशक्तिमान् । (1897:36:330ab)

Translation: "*Mēla* is a collection of *svāra*-s having the potential to manifest the *rāga*."

This appears a bit exaggerated since a *mēla* is merely a collection of seven *svārasthāna*-s under which *rāga*-s with *svāra*-s affiliated to those *svārasthāna*-s are classified. It cannot possess any other character of a *rāga*.

Mēlas & Rāgas

1	<i>Śuddha-mēla</i>	<i>Saindhava</i>	<i>Dhanāśrī</i>	<i>Nīlāmbarī</i>	<i>Mālavaśrī</i>
		<i>Māru</i>	<i>Manōhara</i>	<i>Tailaṅga</i>	
2	<i>Gauri</i>	<i>Mallāri</i>	<i>Lalitā</i>	<i>Bahulā</i>	<i>Kaumārī</i>
		<i>Rēvā</i>	<i>Maulā</i>	<i>Mālavagaula</i>	<i>Asāvarī</i>
		<i>Pahādī</i>	<i>Maṅgalakauśaka</i>	<i>Pūrvī</i>	<i>Nādarāmakriyā</i>

	<i>Trivaṇī</i>	<i>Surālaya</i>	<i>Arjuna</i>	<i>Śarvarī</i>
3	<i>Mukhārī</i>	<i>Śivavallabhā</i>		
4	<i>Bhairavi</i>	<i>Simharava</i>		
5	<i>Ābhīrī</i>	<i>Dhakkā</i>	<i>Ābhīrināṭa</i>	
6	<i>Sāraṅga</i>	<i>Sāraṅgagaula</i>		
7	<i>Mālava</i>	<i>Dīpaka</i>	<i>Paṭhamañjarī</i>	<i>Dakṣipā</i>
	<i>Auttaragurjarī</i>			
8	<i>Śaṅkarābharaṇa</i>	<i>Baḍahamsa</i>	<i>Sālaṅkanāṭa</i>	<i>Chāyānāṭa</i>
	<i>Kaṅkaṇa</i>	<i>Śaṅkarānanda</i>		
9	<i>Vēlāvalī</i>	<i>Naṭanārāyaṇa</i>		
10	<i>Nāṭya</i>	<i>Kumuda</i>	<i>Cakradhara</i>	
11	<i>Śrīrāga</i>	<i>Sōraṭhī</i>		
12	<i>Kalyāṇa</i>	<i>Kalyāṇavarāṭī</i>	<i>Kalyāṇanāṭa</i>	<i>Kōkila</i>
	<i>Airāvata</i>	<i>Rājadhānī</i>		

Raga:

In the beginning, Ahoval classifies *rāga*-s according to the time of their performance.

After this classification, the *rāga*-s are taken up individually and their characteristics are described. The characteristics related to the *Aṃśa svara*, *Graha svara*, *Nyāsa svara*, *Varja svara*, passages of *svara*-s exemplifying the melodic movement, and the time of the day appropriate for the raga.

Prabandha:

Description of the *Prabandha*-s follows the delineation of *rāgas*. First, an account of the *Dhātu*-s and the *Aṅga*-s and classification of *Prabandha*-s is given. The *Prabandha*-s are then

individually described. After the *prabandha*-s of *Sūḍa*, *Āli*, and *Viprakīrṇa* variety, some extra forms are taken up.

These are: *Cindu*, *Daru*, *Aṣṭapadī*, and *Dhruvapadam*.

Finally, in the *Rāga-gīta-vicāra-kāṇḍa*, the characteristics of a *Vāggēyakāra* and the *Guṇa-Dōṣa* of a singer are delineated.

2. *Vādyā-tāla Kāṇḍa*

There are two parts in this chapter, the first one dealing with *Vādyā* and the second with *Tāla*.

A) *Vādyā*:

First, the *vādyā*-s are classified under the usual four groups.

Tata, *Ānaddha* (*Avanaddha*), *Suṣira* and *Ghana*.

(i) The *Tata vādyā*:

- | | | | |
|----------------------|-----------------------|---------------------|----------------------|
| a. <i>Rudra Vīṇā</i> | b. <i>Brahma Vīṇā</i> | c. <i>Taumburam</i> | d. |
| <i>Svaramaṇḍalam</i> | | | |
| e. <i>Pinākī</i> | f. <i>Kinnarī</i> | g. <i>Daṇḍī</i> | h. <i>Rāvaṇakara</i> |
| <i>(Rāvaṇahasta)</i> | | | |

Among the instruments described, *Taumburam* is of interest to us. There are two types –

Nibaddha-Taumburam and *Anibaddha-Taumburam*.

Although the name '*Taumburam*' resembles the name of the well-known instrument '*Tambūrā*' ('*Tānpurā*' in Hindustani music), it is not certain if the two *Taumburam*-s have anything in common with the latter. In the *Sanḡītapārijāta* (1897:80-84) the description of the *Taumburam* follows that of the *Rudra-vīṇā* and the *Brahma-vīṇā*.

ii. *Ānadda vādyā*:

The instruments mentioned in this class are - *Mṛdaṅga*, *duṇḍubhi*, *Bhērī*, *Ḍamarū*, *Paṭaha*, *Cakravādyam*, *Huḍukkā* and so on. The author has also discussed about the instruments which possess characteristics of both *Ānaddha* and *Tata*, e.g., *Ḍhakka* and *Ravāva*.

iii. *Suṣiravādyas*:

The *Suṣiravādyas* described are: *Sunādi*, *Muralī*, *Pāvā*, *Śṛṅga*, *Nāgasara*, *Kāhalī*, *Mukhavīṇā*, *Vakrī*, *Tuṇḍakini*, *Caṅgu*, *Śaṅkha*, *Patrikā*.

Caṅgu mentioned here is same as the *Mōrsiṅga* (*Mōrcaṅga* in Rajasthan) of today and has the first textual mention in this work. This has a counterpart in the West known as the Jew's Harp. Although a metallic instrument with a vibrating metal reed, it has been classified as *Suṣira vādyas*, probably because of using the mouth as a resonator.

iv. *Ghanavādyas*:

The *Ghanavādyas* described are: *Tāla*, *Jhallarī*, *Ghaṇṭā*, *Jayaghaṇṭā*, *Ghaṭa*, *Jalayantram*, *Kṣudraghaṇṭā*, *Kalpataru*, *Kāṣṭatāla*

Jalayantram seems to be the same as the *Jalatarāṅgam* of today and this would be the earliest reference to this instrument. Although a melodic instrument, perhaps because of the dense nature of the vibrating vessel, it seems to have been classified as a *Ghana-vādyas*.

B) *Tāla*:

In this *Adhyaya* the author describes the ten vital aspects of *Tāla* collectively called the *Tāla-daśa-prāṇa*. These are: *Kāla*, *Mārga*, *Kriyā*, *Aṅga*, *Graha*, *Jāti*, *Kalā*, *Laya*, *Yati*, *Prastāra*

While most of the *Prāṇa*-s conform to the standard definitions seen in other texts, *Jāti* is slightly different. Ahōbala speaks of eight varieties of *Jāti*, instead of the usual five and the eight are -

Ēkākī, *Pakṣiṇī*, *Tryaśra*, *Catasra*, *Khaṇḍa*, *Vṛttu [Ṛtu]*, *Miśra*, *Sanākīrṇa*, and they denote respectively, the time of values, one to eight varṇa-s, starting with one.

The verses from *Saṅgītapārijāta* describing the eight *jāti*-s, appearing in an early 18th century text *Gītacandrōdaya* of Narahari Cakaravarti (1982:112). In this work, the *jāti* with 6 *varṇa*-s is 'rtu', which numerically is the appropriate name. While describing the *Tāla*-s, first those of the *Mārga* class are taken up. These are :

(i) *Caccatpuṭa* (ii) *Cācapuṭa* (iii) *Saṭpitāputraka* (iv) *Sampakvēṣṭāka* (v) *Udghaṭṭa*

One unusual feature is the prescription of '*pātākṣara*' or drumming syllables for these *tāla*-s. The tradition of furnishing *pātākṣara* for *tāla* can be met with in texts like *Saṅgītōpaniṣatsārōddhāra* of *Sudhākalaśa* (1961:23-53:2,39-98), dated 1350 CE., but in that work these are mentioned only for *Dēśītāla*-s. In *Saṅgītapārijāta* we have the *pātākṣara* for even *mārga tāla*-s like *Caccatpuṭa*, *Cācapuṭa* and others, illustrated in *Ēkakala*, *Dvikala*, *Catuṣkala* and *Aṣṭakala* forms. A sample is presented below.

ध्रुवादिभिः क्रियाभिश्च ताला एते युताः ।

तत्तन्मार्गानुसारेण कलायुक्ता भवन्ति हि ॥

समवर्णोद्भवा जातिर्मार्गतालेषु संमता ।

अथ पाटाश्च कथ्यन्ते मार्गतालानुसारिणः ॥

उक्तवर्णक्रमेणैव नृत्यगीतानुसारिणः । अथ उदाहरणम् –

तक किणाक् कुजग भुङ्ग णाङ् झें, सरिकु ॥ टकु किडि किडि । ढिं ढिं ॥ तथदिदिनन थां ॥

इति ध्रुवमार्गे चंचत्पुटः ॥ Ahōbala (1897:109)

The Forgotten *Nrityadhyaya* of *Samgita Parijata*

According to scholars, there was a particular chapter dedicated to dance (*Nrityadhyaya*) in the *Sangeet Parijat*. This matter is also mentioned in some musical texts of South India. But incidentally, since the Middle Ages, the participation of women in dance has been highly condemned. Especially, professions like prostitution were associated with the body posture of dance. Therefore, the discussion of dance also gradually disappeared from the scriptures. This is why we do not see any dance lessons like the ancient *Sangita Shastras* in the music texts of the Middle Ages.

Throughout the entire research, a detailed study of the manuscripts and earlier editions of *Samgītapārijāta* has provided me with a better understanding of the development of an age-old tradition of textual musicology and music scholarship in India, as it is still an underrepresented aspect of historical ethnomusicology and archival research.

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Summary of University Research Project (2024-2025)

কবিতাপাক্ষিক পত্রিকা ও বাংলা পোস্টমডার্ন কবিতা

Kabitapakshik Patrika and Bengali Postmodern Kabita

(সংক্ষিপ্তসার)

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নিবেদন

বাংলা কবিতা পত্রিকার প্রতি ভালোবাসা থেকেই বিষয়টি নিয়ে গবেষণা করার কথা মাথায় আসে। রবীন্দ্রভারতী বিশ্ববিদ্যালয়ের অর্থানুকূল্যে ‘University Research Project’-এ ২০২৪-২০২৫ শিক্ষাবর্ষে ‘কবিতাপাক্ষিক পত্রিকা ও বাংলা পোস্টমডার্ন কবিতা’ নামাঙ্কিত গবেষণা প্রকল্পে নির্বাচিত হই। এইজন্য আন্তরিক ধন্যবাদ জানাই রবীন্দ্রভারতী বিশ্ববিদ্যালয়ের বর্তমান উপাচার্য অবসরপ্রাপ্ত বিচারপতি শ্রী শুভ্রকমল মুখোপাধ্যায় মহাশয়কে। ধন্যবাদ জানাই বিশ্ববিদ্যালয়ের কর্মসচিব ড. আশিস কুমার সামন্ত মহাশয়কে। ধন্যবাদ জানাই বিশ্ববিদ্যালয়ের কলা অনুষদের প্রাক্তন অধ্যক্ষ স্বাতি ঘোষ মহাশয়কে ও বর্তমান কলা অনুষদ অধ্যক্ষ অধ্যাপক সুস্মাত দাস মহাশয়কে। কৃতজ্ঞতা জানাই বিশ্ববিদ্যালয়ের উন্নয়ন আধিকারিক শ্রী উজ্জ্বলকুমার বসুমাতা মহাশয়কে। তিনি নিরন্তর উৎসাহ জুগিয়েছেন গবেষণার কাজকে সঠিকভাবে চালিয়ে নিয়ে যেতে। কৃতজ্ঞতা জানাই বিত্ত আধিকারিক ড. প্রদীপ্ত কুণ্ডু মহাশয়কে।

রবীন্দ্রভারতী বিশ্ববিদ্যালয়ের আর্থিক অনুদানে (দুই লক্ষ টাকা মাত্র) “কবিতাপাক্ষিক পত্রিকা ও বাংলা পোস্টমডার্ন কবিতা” শীর্ষক গবেষণা প্রকল্পটি সুষ্ঠুভাবে সম্পন্ন করা সম্ভব হয়েছে। এই গবেষণা প্রকল্পের সময়সীমা ছিল ০১.০৪.২০২৪ থেকে ৩১.০৩.২০২৫।

গবেষণা প্রকল্পের প্রতিটি পর্যায়কে যাঁরা পরামর্শ দিয়ে গবেষণার অভিমুখকে এগিয়ে নিয়ে যেতে সাহায্য করেছেন তাঁরা হলেন—প্রাক্তন অধ্যাপক শম্পা চৌধুরী (যাদবপুর বিশ্ববিদ্যালয়), অধ্যাপক সুচরিতা বন্দ্যোপাধ্যায় (কলকাতা বিশ্ববিদ্যালয়), রবীন্দ্রভারতী বিশ্ববিদ্যালয়ের বাংলা বিভাগের অধ্যাপকমণ্ডলী, বিদ্যাসাগর অধ্যাপক হিমবন্ত বন্দ্যোপাধ্যায়, প্রাক্তন অধ্যাপক চিদানন্দ ভট্টাচার্য (রবীন্দ্রভারতী বিশ্ববিদ্যালয়) প্রমুখ। প্রত্যেককে আমার আন্তরিক কৃতজ্ঞতা জানাই। ধন্যবাদ জানাই রবীন্দ্রভারতী বিশ্ববিদ্যালয়ের গ্রন্থাগার আধিকারিক শ্রী অভিজিত কুমার মহাশয়কে।

গবেষণা প্রকল্পে প্রকল্প সহায়ক ড. সুমন সাহা ছাড়াও যাঁরা আমাকে এই প্রকল্পের কাজে সহায়তা করেছেন সুনন্দা ব্যানার্জী, মাধবী বিশ্বাস, উৎপলকুমার মণ্ডল, যুথিকা চৌধুরী, রাজা চৌধুরী, মুরারি সিংহ, শুভাশিস গঙ্গোপাধ্যায়, যশোধরা রায়চৌধুরী এদের প্রত্যেকের কাছে আমি কৃতজ্ঞ।

গবেষণা প্রকল্পের শিরোনাম:

কবিতাপাক্ষিক পত্রিকা ও বাংলা পোস্টমডার্ন কবিতা

Kabitapakshik Patrika and Bengali Postmodern Kabita

ভূমিকা:

দ্রুত বদলে যাওয়া সমাজে সাংস্কৃতিক নানা পরিবর্তনের কালেও কিছু কবিতা বিষয়ক পত্রিকা যারা বাংলা ভাষা ও সাহিত্যের চর্চা করে চলেছেন তাঁদের সেই প্রচেষ্টাকে কৃতজ্ঞতা জানাই। “কবিতাপাক্ষিক পত্রিকা ও বাংলা পোস্টমডার্ন কবিতা” শীর্ষক প্রকল্পে বাংলা কবিতার পরিসরকে তুলে ধরার চেষ্টা করা হয়েছে। নয়ের দশকে কবিতার পরিবর্তন সূচিত হয়েছিল বিভিন্ন পত্র-পত্রিকার মাধ্যমে। সেইসব পত্র-পত্রিকার মধ্যে উল্লেখযোগ্য ছিল ‘কবিতাপাক্ষিক’ পত্রিকা। সম্পাদক প্রভাত চৌধুরী মহাশয়ের ঐকান্তিক চেষ্টায় কীভাবে একটি পত্রিকা প্রতিষ্ঠান হয়েছিল এবং জেলার প্রত্যন্ত অঞ্চল থেকে কবিদের কলকাতায় প্রতিষ্ঠিত করার কাজে এই পত্রিকা কাজ করেছিল তা তুলে ধরার চেষ্টা করা হয়েছে। পোস্টমডার্ন বাংলা কবিতা প্রচার ও প্রসারের সদা সচেষ্ট ছিল এই পত্রিকা।

‘কবিতাপাক্ষিক’ কবিতাচর্চার নিজবাসভূমি রূপে নিজেকে প্রতিষ্ঠিত করে কবিতার প্রতিষ্ঠান, কবিদের প্রতিষ্ঠান হয়ে উঠেছিল কীভাবে তার অন্বেষণ করা হয়েছে এই গবেষণা প্রকল্পে। অনেকের মতে ‘কবিতাপাক্ষিক’ প্রতিষ্ঠানের বিরোধিতা করে এসেছে। প্রভাত চৌধুরী বলতেন—“আমরা প্রতিষ্ঠান বিরোধী নই, আমরা নিজেদের একটা প্রতিষ্ঠান রূপে দেখি এবং দেখতে চাই।” ‘কবিতাপাক্ষিক’-এর ২৫ বছর পূর্তি উৎসব সংখ্যায় প্রভাত চৌধুরী বলেন—

‘এই প্রজন্মের ৯০ জন কবি উঠে এসেছে বা আসবে কবিতাপাক্ষিক থেকে এই দাবি আমরা করছি। বুদ্ধদেব বসু সন্ধান দিয়েছিলেন বাংলা ভাষার আপাতত শেষ মহান কবি জীবনানন্দর। আজ থেকে ৫০ বছর পর প্রমাণিত হবে কবিতাপাক্ষিক-ও সন্ধান দিয়েছিল আর এক বা একাধিক মহান কবির।’

কবিতাকে ও কবিতার পত্রিকাকে কফি হাউস বা নন্দন চত্বরে আবদ্ধ না রেখে ভারতবর্ষের বিভিন্ন প্রান্তে ছড়িয়ে দেবার কথা ভেবেছিলেন প্রভাত চৌধুরী। দশ বছরের ঘটনাপঞ্জি দেখলে দেখা যাবে কলকাতার বাইরে কবিতাকে জেলার প্রত্যন্ত অঞ্চলে পৌঁছে দেবার কাজ করেছিল ‘কবিতাপাক্ষিক’। দশ বছর ধরে এই পত্রিকা প্রকাশের পরে সম্পাদকের মনে হয়েছিল—

‘কবিতাপাক্ষিক প্রকাশের পর একটি বাণিজ্যিক সাহিত্য পত্রিকায় তরুণতম কবিদের কবিতা প্রকাশ সহজতর হয়েছে।’

কারণ হিসাবে তিনি মনে করেছিলেন ১৯৯৩ সালের পর ‘কবিতাপাক্ষিক’ নামক প্রতিষ্ঠানের নীচে বিভিন্ন প্রান্তের কবিরা যেভাবে সমবেত হচ্ছিল তাতে প্রতিষ্ঠানের গুরুত্ব কিছুটা হলেও কমে যাচ্ছিল। যে কারণে একজন কবির স্থানে ছয়জন কবির কবিতা প্রকাশ পেতে লাগল, এতে বাংলা কবিতার লাভ হল। বাণিজ্যিক কবিতা পত্রিকাগুলিতে প্রতিষ্ঠিত কবিদের কবিতা প্রকাশিত হত। কিন্তু ‘কবিতাপাক্ষিক’ পত্রিকায় সমগ্র পশ্চিমবঙ্গের নতুন প্রজন্মের কবিদের কবিতা প্রকাশিত হত। ‘কবিতাপাক্ষিক’ পত্রিকা বাংলা কবিতাকে পালটে দেবার ক্ষমতা দেখাতে পেরেছিল। নিয়মিত প্রকাশিত পত্রিকার তালিকা করা হলে সবার আগে ‘কবিতাপাক্ষিক’-এর নাম করতে হবে। বর্ণময় দশকের কবি প্রভাত চৌধুরী প্রতি পক্ষে নিয়মিতভাবে ‘কবিতাপাক্ষিক’ প্রকাশ করতে সক্ষম হয়েছিলেন। তাঁর মতে—

‘মানুষ যতদিন পর্যন্ত স্বপ্ন দেখবে ততদিন কবিতাও থাকবে।’

কবিতাকে এগিয়ে নিয়ে যাওয়ার কাজে এই পত্রিকা কাজ করে চলেছে। ‘কবিতাপাক্ষিক’-এর ২৫ বছর পূর্তি উপলক্ষে এক অনুষ্ঠানে প্রভাত চৌধুরী বলেন—

‘কবিতাপাক্ষিক থেকে যাঁদের আত্মপ্রকাশ, তাদের মধ্যে থেকে মাত্র তিনজন যদি সময়কে অতিক্রম করে টিকে থাকতে পারেন—তাহলেই আমাদের সামগ্রিক পরিশ্রম সার্থক।’

বাংলা কবিতার জন্য তাঁর এই মনোভাব থেকে আমরা বুঝে নিতে পারি ‘কবিতাপাক্ষিক’ পত্রিকার উদ্দেশ্য। তিনি যে সংকল্প মাথায় নিয়ে পত্রিকা প্রকাশের কথা ভেবেছিলেন তা আজকের প্রতিষ্ঠিত অনেক কবির কথাতে স্পষ্ট। নয়ের দশকের প্রতিষ্ঠিত কবি যারা কবিতা লিখতে এসেছিলেন তাঁদের অনেকেরই প্রথম কবিতা এই ‘কবিতাপাক্ষিক’ পত্রিকায় প্রকাশিত হয়েছিল। বিংশ শতাব্দীর শেষ দশকে কবিতা নানা বিবর্তনের মধ্যে দিয়ে নতুন রূপে প্রতিষ্ঠা লাভের চেষ্টা করছিল। সেই পরিবর্তনে ‘কবিতাপাক্ষিক’-এর ভূমিকা কতখানি ছিল, তা দেখানোর চেষ্টা করা হয়েছে প্রকল্পটিতে।

গবেষণা প্রকল্পের উদ্দেশ্য ও সম্ভাবনা:

‘কবিতাপাক্ষিক’ পত্রিকা নয়ের দশকের একটি জনপ্রিয় কবিতা পত্রিকা। এই পত্রিকাটিতে মূলত নবীন কবিদের কবিতা প্রকাশিত হতো। নয়ের দশকের কবিতার পরিবর্তনগুলি এইসব তরুণতম কবিদের কবিতায় দেখা গেল। কবিতাকে কলকাতার গণ্ডি ছাড়িয়ে জেলায় জেলায় কীভাবে ছড়িয়ে দিতে সক্ষম হয়েছিল একটি পত্রিকা তা দেখার আগ্রহ থেকেই এই প্রকল্প। আধুনিক কবিতার নতুন রূপদানে এই পত্রিকার অবদান অস্বীকার করা যাবে না। বাংলায় পোস্টমডার্ন চিন্তা-চেতনা বিস্তারে এই পত্রিকার গুরুত্বপূর্ণ ভূমিকা রয়েছে। কবিতা ও কবিতা বিষয়ক নতুন নতুন ভাবনার জন্ম হয়েছিল এই পত্রিকাকে কেন্দ্র করে। কবিতার প্রতি ভালোবাসা ও নিরলস পরিশ্রমের মাধ্যমে একটি ছোট পত্রিকা বটবৃক্ষে পরিণত হয়েছিল।

পোস্টমডার্ন চিন্তা-চেতনা বিস্তারে ও বাংলা কবিতার বিস্তারে ‘কবিতাপাক্ষিক’ পত্রিকার ভূমিকা কতখানি ছিল তার অন্বেষণের উদ্দেশ্যে বিষয়টিকে পাঁচটি অধ্যায়ে বিভক্ত করা হয়েছে।

প্রথম অধ্যায়—বাংলা কবিতাপত্রিকা ও ‘কবিতাপাক্ষিক’ পত্রিকার ইতিহাস

দ্বিতীয় অধ্যায়—কবিতা সংবাদ, এইপক্ষের কবি ও ভাবনা, কাব্য আলোচনা, চিত্রভাস্কর্য সমাচার (১৯৯৩-২০০২)

তৃতীয় অধ্যায়—পোস্টমডার্ন চেতনা বিকাশে কবিতাপাক্ষিক প্রকাশনী

চতুর্থ অধ্যায়— ‘কবিতাপাক্ষিক’ ও কয়েকজন বিশিষ্ট পোস্টমডার্ন কবি

পঞ্চম অধ্যায়—বিংশ শতাব্দীর শেষ দশকে বাংলা কবিতা নির্মাণে ‘কবিতাপাক্ষিক’ পত্রিকার ভূমিকা

প্রথম অধ্যায়ের শিরোনাম – ‘বাংলা কবিতাপত্রিকা ও ‘কবিতাপাক্ষিক’ পত্রিকার ইতিহাস’ বিষয়ে লিখতে গিয়ে ‘কবিতাপাক্ষিক’ পত্রিকার আগে প্রকাশিত বাংলা কবিতার পত্রিকা বিষয়ে আলোচনা করা হয়েছে। বুদ্ধদেব বসু সম্পাদিত ‘কবিতা’ পত্রিকা থেকে শুরু করে ‘নিরুক্ত’, ‘একক’, ‘শতভিষা’, ‘কৃত্তিবাস’, ‘কবিপত্র’, ‘দৈনিক কবিতা’, ‘কবিতা সাপ্তাহিক’, ‘কৌরব’, ‘বাণ্মিকী’, ‘সাম্প্রতিক’, ‘জেব্রা’, ‘জিরাফ’, ‘ক্ষুধার্ত’, ‘প্রতিদ্বন্দ্বী’ পত্রিকাগুলির আলোচনা করা হয়েছে। বাংলা কবিতার বিস্তারে কবিতা পত্রিকাগুলির উদ্দেশ্য কী ছিল তা যেমন দেখানো হয়েছে, পাশাপাশি কবিতাপত্রিকা রূপে ‘কবিতাপাক্ষিক’ এইসব পত্রিকাগুলি থেকে কোথায় আলাদা তা দেখানোর চেষ্টা হয়েছে প্রথম অধ্যায়ে।

দ্বিতীয় অধ্যায়ের শিরোনাম—‘কবিতা সংবাদ, এইপক্ষের কবি ও ভাবনা, কাব্য আলোচনা, চিত্রভাস্কর্য সমাচার (১৯৯৩-২০০২)’। এই অধ্যায়ে আলোচিত হয়েছে ‘কবিতাপাক্ষিক’ পত্রিকার সূচিপত্রের বিষয় নিয়ে। নতুন নতুন ভাবনা নিয়ে ‘কবিতাপাক্ষিক’ পত্রিকা প্রতি পক্ষে হাজির হত পাঠকের দরবারে। ‘কবিতা সংবাদ’-এ প্রকাশিত হত নতুন নতুন কবিদের কাব্যগ্রন্থ, কবিতার আলোচনা সভা, বিভিন্ন সাংস্কৃতিক সংবাদ প্রকাশিত হত। একটি পত্রিকা পাঠ করলে পাঠক শুধু কবিতা নয়, শিল্পকলা, ভাস্কর্য সংবাদ, কাব্য আলোচনাসহ একাধিক বিষয় জানতে পারত। সমকালের যে কোনো কবিতা পত্রিকা এই প্রচেষ্টা করেনি। নিয়মিত সময়কালে কোনোরকম বিরতি ছাড়াই একটি কবিতা পত্রিকা কত অভিনব হতে পারে তার দৃষ্টান্ত এই অধ্যায়ে তুলে ধরার চেষ্টা করা হয়েছে।

তৃতীয় অধ্যায়ের শিরোনাম—‘পোস্টমডার্ন চেতনা বিকাশে কবিতাপাক্ষিক প্রকাশনী’। এই অধ্যায়ে পোস্টমডার্ন চিন্তা-চেতনা বিকাশে বাংলা প্রকাশিত গ্রন্থের কী ভূমিকা ছিল তা দেখানোর চেষ্টা হয়েছে। ‘কবিতাপাক্ষিক’ পত্রিকা শুধু কবিতার পত্রিকা নয়, কবিতাপাক্ষিক প্রকাশনীও ছিল। নিজেদের প্রকাশনী থেকে কবিতা সংক্রান্ত গ্রন্থ প্রকাশ করা ছাড়াও বাংলা পোস্টমডার্ন কবিতা বিষয়ক একাধিক গ্রন্থ প্রকাশিত হয়েছিল, যে গ্রন্থগুলি আমাদের বাংলা ভাষায় পোস্টমডার্ন চর্চাকে অনেকখানি সাহায্য করেছিল। এই অধ্যায়ে কবিতাপাক্ষিক প্রকাশনী থেকে প্রকাশিত গ্রন্থতালিকাসহ পোস্টমডার্ন চেতনা বিকাশে এই প্রকাশনীর গুরুত্ব প্রকাশ করা হয়েছে।

চতুর্থ অধ্যায়ের শিরোনাম—‘কবিতাপাক্ষিক’ ও কয়েকজন বিশিষ্ট পোস্টমডার্ন কবি’। এই অধ্যায়ে ‘কবিতাপাক্ষিক’ পত্রিকার সঙ্গে ঘনিষ্ঠভাবে যুক্ত এমন কয়েকজন বিশিষ্ট পোস্টমডার্ন কবি, যেমন কবি গৌরাঙ্গ মিত্র (১৯৫৯-২০২০), কবি প্রভাত চৌধুরী (১৯৪৪-২০২২), কবি নাসের হোসেন (১৯৫৮-২০২০), কবি মলয় রায়চৌধুরী (১৯৩৯-২০২৩) ও কবি সমীর রায়চৌধুরী (১৯৩৩-২০১৬) এঁদের কবিতায় পোস্টমডার্ন ভাবনা ও বাংলা কবিতার পালাবদলের দিকটিকে তুলে ধরা হয়েছে।

পঞ্চম অধ্যায়ের শিরোনাম—‘বিংশ শতাব্দীর শেষ দশকে বাংলা কবিতা নির্মাণে ‘কবিতাপাক্ষিক’ পত্রিকার ভূমিকা’। এই অধ্যায়ে নয়ের দশকের নবীন প্রজন্মের অনেক কবি যাঁরা ‘কবিতাপাক্ষিক’-কে কেন্দ্র করেই কবিতাচর্চা শুরু করেছিলেন, তাঁরা নিজেরা কবি হিসেবে প্রতিষ্ঠা পেয়েছেন তা নয়, ‘কবিতাপাক্ষিক’ পত্রিকাকেও প্রতিষ্ঠা দিয়েছিলেন। শহরকেন্দ্রিক কবিতাকে গ্রামের অভিমুখে নিয়ে গেল ‘কবিতাপাক্ষিক’ পত্রিকা। এই পত্রিকায় প্রকাশিত অমিতাভ মৈত্র, জহর সেন মজুমদার, প্রভাত চৌধুরী, অলোক বিশ্বাস, ধীমান চক্রবর্তী, নাসের হোসেন, গৌরাঙ্গ মিত্র, রজতেন্দ্র মুখোপাধ্যায়, যশোধরা রায়চৌধুরী, সোনালি বেগম, নীলিমা সাহা, ইন্দ্রানী দত্ত পান্না, শর্মী পাণ্ডে ছাড়াও অসংখ্য কবির কবিতা

আধুনিক বাংলা কবিতা থেকে আলাদা হয়ে উঠেছিল। বিষয়বস্তু, গঠনশৈলী, বিচিত্র ভাবনা কবিতায় ফুটে উঠল। ‘কবিতাপাক্ষিক’ পত্রিকা বাংলা কবিতাকে ‘Update’ করার কথা বলেছিল। সেই ‘Update’ কবিতা তুলে ধরা হয়েছে।

গবেষণা প্রকল্পের সামগ্রিক মূল্যায়ণ

- ❖ ‘কবিতাপাক্ষিক’ পত্রিকা পাক্ষিকরূপে নিয়মিত প্রকাশ হওয়া একমাত্র কবিতাপত্রিকার নাম। নয়ের দশকে কবিতার বাঁকবদলে এই পত্রিকার গুরুত্বপূর্ণ ভূমিকা ছিল। জেলার প্রত্যন্ত অঞ্চলে কবিতাপাঠের আসর, কবি সম্মেলন, কবিতা বিষয়ক আলোচনা, কবিতার ওয়ার্কশপ করে থাকে এই পত্রিকা। কবিতা ও কবিতা বিষয়ক নতুন নতুন ভাবনার জন্ম হয়েছিল এই পত্রিকাকে কেন্দ্র করে।
- ❖ ‘কবিতাপাক্ষিক’ পত্রিকায় একাধিক নতুন বিভাগ চালু করেছিল। সমকালের কোন কবিতা পত্রিকায় যা দেখা যায়নি। এই পত্রিকার পূর্বে প্রকাশিত পত্রিকার নানা বিষয়ে ‘কবিতাপাক্ষিক’ পত্রিকার ‘প্রসঙ্গ’ কথা বিভাগে প্রকাশিত হত। এই ‘প্রসঙ্গ’ কথা থেকে আমরা পূর্বের কবিতা পত্রিকা ও ‘কবিতাপাক্ষিক’ পরবর্তী পত্রিকাগুলির একটি তুলনামূলক আলোচনা করে নিতে পারি। এই বিভাগ চালু করে ‘কবিতাপাক্ষিক’ চেয়েছিল কবিতার পত্রিকার ইতিহাস থেকে যাক। বিভিন্ন পত্র-পত্রিকার সম্পাদকের কলমে ‘প্রসঙ্গ’ কথা ছাপানোর উদ্যোগ অভিনব।
- ❖ ‘কবিতাপাক্ষিক’ পত্রিকা প্রকাশের সাথে সাথে দীর্ঘসময় ধরে প্রকাশনীর কাজও করে চলেছে। নয়ের দশকে বাংলা কবিতা ও পোস্টমডার্ন চেতনা বিকাশে কবিতাপাক্ষিক প্রকাশনী সচল থেকেছে। পোস্টমডার্ন ভাবনা নিয়ে সমালোচকগণের মধ্যে নানা বিরোধ দেখা দিয়েছিল। বাংলা সাহিত্যে পোস্টমডার্ন ভাবনাসংক্রান্ত বিভিন্ন গ্রন্থ প্রকাশ করে নিজেদের অবস্থানকে স্পষ্ট করেছিল। সমীর রায়চৌধুরী, মলয় রায়চৌধুরী, রুদ্র কিংশুক, প্রভাত চৌধুরী, মুরারি সিংহ, নাসের হোসেন, প্রবাল দাশগুপ্ত, অমিতাভ গুপ্ত প্রমুখ ব্যক্তিবর্গ তাঁদের অভিমত ব্যক্ত করেছিলেন। কবিতাপাক্ষিক প্রকাশনী থেকে ‘পোস্টমডার্ন বাংলা কবিতা’ ২০০২ সালে প্রকাশিত হয়। এই

গ্রন্থটি বাংলা ভাষায় প্রথম পোস্টমডার্ন কবিতা সংকলন গ্রন্থ। এর আগে ‘Postmodern Bangla Poetry’ ইংরেজি অনুবাদে সমীর রায়চৌধুরীর সম্পাদনায় প্রকাশিত হয়। ‘কবিতাপাক্ষিক’ পত্রিকা প্রকাশের পর কবিতায় সার্বিক যে পরিবর্তন দেখা গিয়েছিল, সেই পরিবর্তনকে এই পত্রিকা প্রকাশনী তুলে ধরার কাজ করে চলেছে।

❖ ‘কবিতাপাক্ষিক’ পত্রিকায় অধিকাংশ তরুণ এবং তরুণতম কবিদের কবিতা প্রকাশিত হতো। এই কবিদের অধিকাংশই কলকাতার বাইরে বিভিন্ন জেলা থেকে উঠে এসেছিলেন। দুর্গাপুর, আসানসোল, রূপনারায়ণপুর শিল্পাঞ্চল থেকে যে কবিরা এসেছিলেন তাঁরা হলেন—রজতশুভ্র গুপ্ত, নিমাই বন্দ্যোপাধ্যায়, রথীন বন্দ্যোপাধ্যায়, পিনাকীরঞ্জন সামন্ত, ব্রজকুমার সরকার, প্রদীপ চক্রবর্তী, অনিকেত পাত্র, অমিত নাথ, তরুণ বন্দ্যোপাধ্যায়, প্রদীপ বিশ্বাস, সুবীর ঘোষ, মুর্শিদাবাদের কবি সুশীল ভৌমিক, নারায়ণ ঘোষ, নিখিলকুমার সরকার, নীলিমা সাহা, নুরুল আমিন বিশ্বাস, অমিতাভ মৈত্র, সন্দীপ বিশ্বাস, বাঁকুড়া থেকে রাজকল্যাণ চেল, গুরুদাস বন্দ্যোপাধ্যায়, সুব্রত চেল, সৌমেন চট্টোপাধ্যায়, অংশুমান কর। দশঘরা থেকে ‘কবিতাপাক্ষিক’-এ লিখেছেন গদাধর দাস, আফজল আলি জুলফিকার, এ খলিফা সেখ আজহার। বহরমপুর থেকে কবি নাসের হোসেন, উত্তর ২৪ পরগণা বারাসাত থেকে আবীর সিংহ, রানাঘাট নদীয়ার কবি চন্দন মুখোপাধ্যায়। এই দীর্ঘ তালিকা থেকে বোঝা যায় ‘কবিতাপাক্ষিক’ পত্রিকা কীভাবে কবিতাকে জেলার প্রত্যন্ত অঞ্চলে ছড়িয়ে দিয়েছিল।

পরিশিষ্ট:

গবেষণা প্রকল্পটির শেষে ‘কবিতাপাক্ষিক’ পত্রিকার বর্তমান সম্পাদক যুথিকা চৌধুরী মহাশয়ার সাক্ষাৎকার নেওয়া হয়েছে। দীর্ঘ ৩১ বছর ধরে প্রকাশিত হওয়া পত্রিকার সঙ্গে যুক্ত আছেন এমন কয়েকজন কবি, যেমন শুভাশিস গঙ্গোপাধ্যায়, শান্তনু বন্দ্যোপাধ্যায়, মুরারি সিংহ মহাশয়ের সাক্ষাৎকারের লিখিত রূপ পরিশিষ্টে দেওয়া হয়েছে।

UNIVERSITY RESEARCH PROJECT 2024-2025

EXECUTIVE SUMMARY OF THE REPORT ON DIGITALISATION OF NON-TEXT BOOK PUBLICATION INDUSTRY: SOME EVIDENCES FROM A BOOK MARKET IN KOLKATA

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Introduction

Digitilisation in various economic spheres has been quite common in recent years. Along with many other sectors, digitalisation has brought about significant changes in the publication industry at various levels. Production of books in electronic formats, e.g. e-books, audiobooks etc. is known as digitisation. The digitisation of books is commonly understood as digitalisation. However, digitalisation is a much broader term. In fact, digitalisation has many dimensions and in the publication industry it is occurring at different stages, e.g. production, promotion and sales, which are worth looking at. This study makes an attempt to find out the impacts of digitalisation of the publication industry in Kolkata.

Before going into the details of digitalisation of publication industry, let us quickly look at a few issues related to digitisation of books, which is just one part of digitalisation. The digitisation of books is a debated issue due to environmental concerns. Though apparently electronic versions of books save paper and thus reduces deforestation, the energy consumption associated with the electronic gadgets for using digitalised copies of books acts in the opposite direction, along with generating toxic wastes. However, there are clear incentives for using electronic books both on the demand as well as supply sides. Digitised books are very easy to carry, a small gadget like a smartphone or tablet personal computer can accommodate a substantially large number of electronic books. In today's world where many jobs require continuous travelling and with the limited housing spaces in cities, these digitised books have become very convenient and thus a very welcome option for readers. Moreover, the electronic books have very little or almost no reproduction costs and they are very easy to store. Through the electronic reproduction, many rare books have been recovered and saved from getting lost permanently.

The publication industry is a growing industry in Kolkata which opens up a route through which intellectual capital can be transformed into tangible profit. There is a good demand for Bengali books, one indicator of which is the number of footfalls in International Kolkata Book Fair (IKBF). In 2022, during the 45th International Kolkata Book Fair, the daily footfall on average was observed to be 80000 to 85000.¹ It must be noted that 2022 Kolkata International Book Fair took place at the time when the world was coming out of the Covid-19 pandemic phase, though complete normalcy was yet to be back. Even during that phase, the footfall at

¹ <https://timesofindia.indiatimes.com/city/kolkata/daily-avg-book-fair-footfall-at-85k-higher-than-2020s/articleshow/90022834.cms>

the book fair have been remarkable. In fact, the footfall increased substantially in the following Kolkata International Book Fair. A report, published in the Hindustan Times, on the 46th International Kolkata Book Fair in 2023 suggests that, “Asia’s largest book fair, with over 900 stalls and 20 participating countries, drew 26 lakh visitors and sold books worth more than ₹25 crore.”² This reflects, how the number of visitors to Kolkata International Book Fair just shot up within a year. According to a report published in the Times of India about the 48th International Kolkata Book Fair (IKBF) on February 9, 2025, “The IKBF, which has been a 12-day affair this year compared to the 14-day run it had in 2024, had recorded a footfall of 27 lakh. In 2024, in 14 days, it had also recorded 27 lakh footfall. The book sales were a record high. People bought books worth Rs 25 crore in the past 12 days, significantly higher than the Rs 23 crore worth of book sales in 2024.”³ These figures are clearly indicative of the growth of the market for books in Kolkata and also West Bengal, since the International Kolkata Book Fair is an event that draws visitors from different parts of Bengal - places adjacent to Kolkata for sure, even from quite faraway places.

The Bengali book industry has grown quite substantially over the past 10 years as reflected in the number of publishing houses that have emerged during this period. This industry has a lot of potential for employment generation. In fact, digitalisation at various levels has played a significant role in the growth of this industry. Due to limited time, in this project only the supply side has been looked at. So far, no work has been done in this direction, and therefore no literature is available on this topic, and thus this study is one of its first kind.

² Mitra (2023), <https://www.hindustantimes.com/books/report-international-kolkata-book-fair-2023-101677137854148.html>

³ <https://timesofindia.indiatimes.com/city/kolkata/boimela-ends-with-record-book-sales-at-25cr-footfall-at-27-lakh/articleshow/118094312.cms>

Digitalisation of Publication at Various Stages

Let us now try to see how digitalisation has taken place at the stages of production, promotion and sales. First, let us look at the production stage. There are several steps involved in non-digital mode of publication as illustrated in the flow chart in figure 1 below:

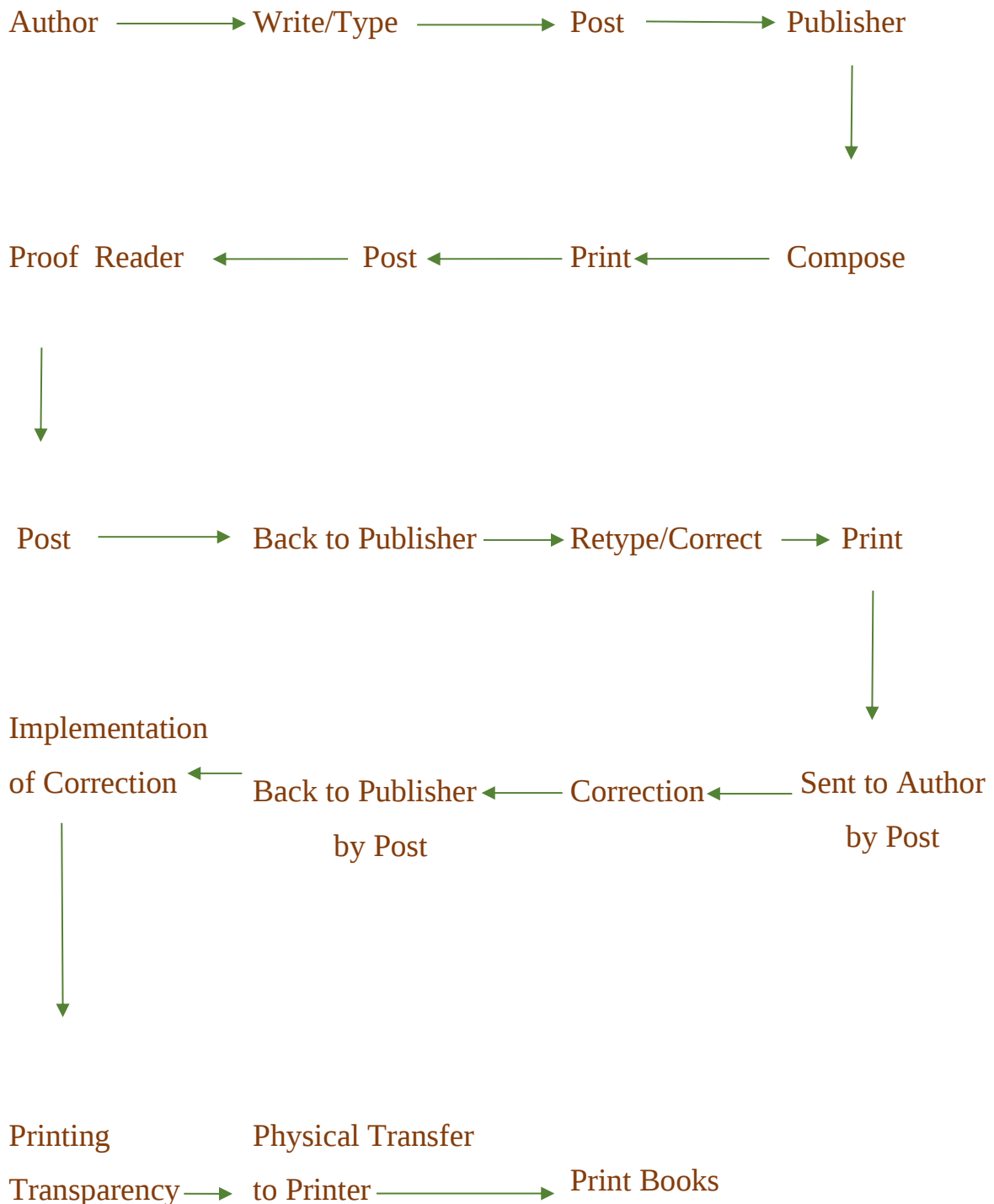


Figure 1: Steps in Non-Digital Publication (Production Stage)

As opposed to this the digital publication involves a substantially smaller number of steps as can be made out from the flow chart in the following Figure 2:

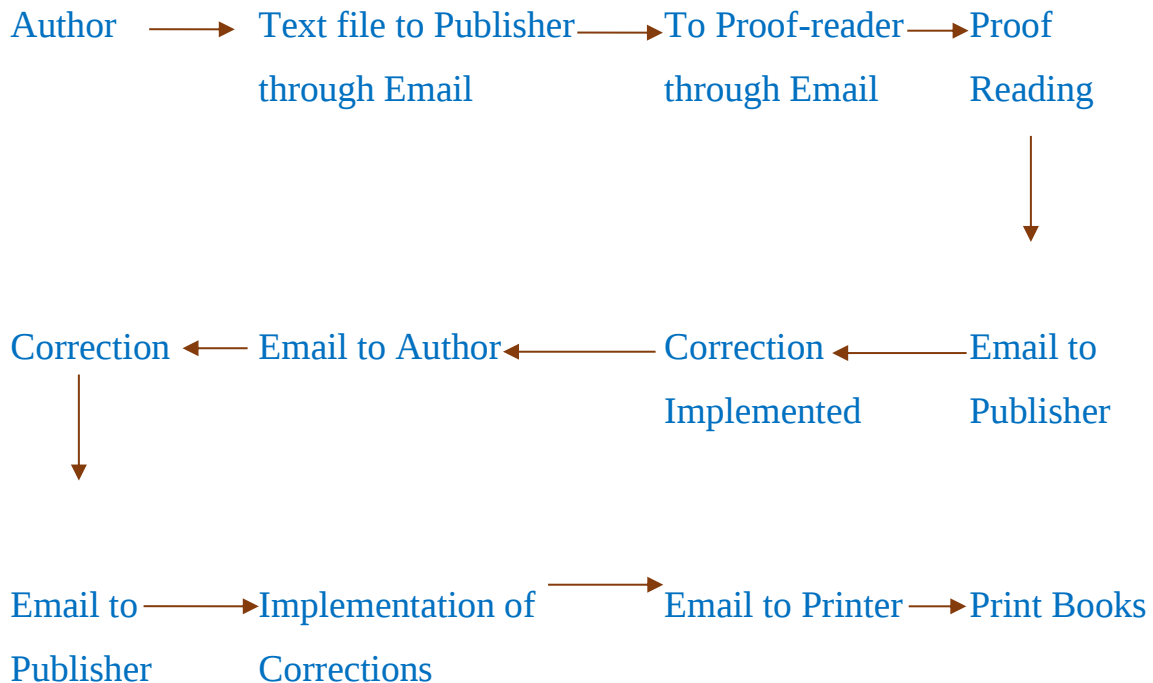


Figure 2: Steps in Digital Publication (Production Stage)

As suggested by the figures 1 and 2 above, digital publication will definitely involve less time in the production process. It also involves less cost in terms of the fact that at many steps the documents are sent in digital formats thus saving a lot of paper and also saving the postal expenses as most of the document sharing is taking place through email. Moreover, the interim processes required involvement of a larger number of workers for non-digital printing, which also resulted in higher cost in the form of payment to these workers. This number gets substantially reduced under digital printing, which also results in cost saving for the publishers. These create incentives for publishers to adopt digitalised production process.

At the stage of promotion the digital medium has been playing a very decisive role. Various publishers are creating their own pages in platforms like Facebook, Instagram or creating WhatsApp groups and Youtube channels. Through these platforms, the publishing houses are better able to reach out to the readers and also these platforms are providing a space for interaction between not only readers and publishers, but also readers and authors. The enhanced scope for being informed about books is also having a favourable impact on demand for books.

Many publishing houses have launched their own website which is giving them better opportunity to display their works the way they want them to be. Through maintaining own websites the sale of books has also been more facilitated.

In the stage of sale, the most important aspect of digitalisation has been in terms of the modes of payments. Accepting payments through debit and credit cards, net banking, UPI and payment gateways have made transactions much smoother and thus sale of books much easier. Sale of books through own websites and other web platforms also has enhanced the volume of overall transactions in books.

Change in the Printing Technology Leading to Digitalisation of Publication Industry

There has been a substantial shift in the printing technology over the past decade with the introduction of the High Resolution Digital Laser Printer Machine, popularly known as the Print on Demand or PoD machine. The name PoD is purely due to its functionality – this machine can print any number of copies as per demand without the requirement for any minimum scale i.e. minimum number of copies. This PoD technology has substantially replaced the offset printing method, which was the major mode of printing in Kolkata till 2013-14. The printing process using the PoD machine has brought about a significant transformation in the nature of the industry at various levels. The impact of this technological shift on the publication industry in Kolkata is manifold⁴.

The offset printing process was largely in use in Kolkata during the 1990s. This started replacing the letterpress by the late 1980s itself. With the increase in computer usage in typing and drawing, by 1995 the process of direct preparation of plates from computer became quite convenient which led to large scale use of offset printing method in preference over letterpress. Till the middle of the decade following 2010, offset printing remained the major printing method in the publication industry in Kolkata. The use of High Resolution Digital Laser Printer Machine, popularly known as the Print on Demand or PoD machine as mentioned earlier started in Kolkata since 2014-15. Initially a company named S.P. Communications was the sole user of this technology. Subsequently other printing companies also started adopting this technology, Sarat Impressions Private Limited being one of them⁵. Sarat Impressions Private

⁴ The information provided in this section is based on the interview with Mr. Debasish Auddy, founder and owner of Ficus, a private printing house.

⁵ Debasish Auddy was one of the partners in this printing business.

Limited started using PoD machines commercially since 2016-17. To understand how the introduction of the PoD machines had a sustained impact on the publication industry, a brief discussion is required for understanding the features of the offset printing and PoD technologies.

Offset printing required at least 400 to 500 copies of the same book to be printed in order to make it economically viable. This has some implications:

- First, only publishing houses with a large capital base could afford to print books in such large numbers of copies per book.
- Second, quite often the number of copies of a book could not be immediately sold due to inadequate demand to match the huge numbers. This involved a storage cost for the books, at the same time resulting in depreciation in the physical quality of the book.
- The more delayed was the sale of any edition or batch of a book, the more it lost financial value due to inflation over the years.
- For these reasons, many books were not published after their first editions or batch of print and many went out of print despite their demands in the market.

The advent of the PoD format and the associated technology, rendered the requirement of printing a large number of copies of the same book redundant. There were no threshold values any more, printing even a single copy became feasible. This had a drastic impact on the publication business because of the following reasons:

- There was no more any requirement of a big capital base for running a publication business. Thus, many small publication houses with small capital holding started emerging.
- The variation in the contents of books increased substantially as various types of contents could be easily published in lesser number of copies.
- The increased variation in types of book contents enhanced the reading interests of readers and also started attracting fresh readers thus boosting the demand for Bengali books which in turn had an indirect effect on the expansion of the Bengali book publication industry altogether.

The number of small publishing houses in the Bengali non-text book publication industry has substantially increased since the initiation of the large-scale commercial use of the PoD technology.

The PoD technology has some more advantages:

- The printing machine requires much less space compared to offset printing setup.
- Though per unit cost of production is higher for PoD as compared to offset printing, almost 300 copies for PoD will have a break-even point with offset printing. Mostly the small publishing houses are printing not more than 100 copies of any book for any print-run, so PoD is acting as a preferred choice for these publishing houses.
- Another advantage is that printing on both sides of a paper simultaneously is a very simple mechanized process in case of PoD, which cannot be so easily done for offset printing.
- In PoD, due to better resolution, the quality of print is much better, more visibly for picture printing.
- For PoD the minimum requirement of labour decreases to almost half or one-third of that for offset printing method, which helps publishers in saving labour cost.
- The price of books printed using PoD technology is much more flexible to be adjusted with the changes in the market situations as at a single print run a small number of copies are printed and the prices can be changed easily in the next batch of print run if need be.

However, there are certain limitations of PoD printing machines:

- In PoD the colour options are either black or 4-colours, so any single colour print other than black also has to be performed in the 4-colour machine, which makes the printing of any other mono-colour very expensive as compared to offset.
- Slightly larger sized prints like 25 inches × 30 inches can be printed using normal offset printing method, but for PoD this size has to be reduced to almost $\frac{1}{4}$ th proportion of it in the normal case.

However, despite these drawbacks the PoD has been very popular and useful and its advent has brought about drastic transformation in the structure of the Bengali publication industry. During the era of offset printing, the Bengali non-text book publication was conducted by a few big publication houses which had a large capital base. Since the large scale commercial use of PoD technology started, the Bengali non-text book industry has become polarised, on one end there are the large corporate publication houses and on the other there are a large number of small publication houses.

Though apparently the PoD technology has been labour displacing, as the requirement of labour has reduced at the printing stage, the sharp increase in the number of publication houses

has created scope for labour absorption, though the type of labour demand has changed. There is now more requirement for illustrators, layout designers etc. which requires different types of skills and proficiency in computer handling. Thus it cannot be said that the PoD technology is reducing overall labour demand, how the demand for labour is changing and how the labour market is responding to this change is an open question which requires in depth research which is not within the scope of this study.

Objective of the Study

This study makes an attempt to assess the extent of digitalisation at the various levels of production, promotion and sales and figure out from there how productivity is getting affected by the extent of digitalisation at the different stages, trying to identify which factors are contributing the most in the growth of productivity.

Methodology

To conduct the study, primary data has been collected through interviews with various publishing houses. The following elaborate the detailed steps that have been adopted:

Data Collection Procedure:

No secondary data is available so far on the extent of digitalisation in the Bengali non-text book industry in Kolkata and therefore the study has involved primary data only.

Collection of Primary Data:

Primary data has been collected after framing a well-designed questionnaire and interviews have been conducted on the basis of this for the target sampling group, consisting of the various Bengali publication houses in Kolkata.

Formulation of Interview Schedule:

A well-structured questionnaire was formulated with specific and relevant questions regarding the various aspects of digitalisation at the stages of production, promotion and sales.

Sampling Procedure:

A purposive sampling on the publishers of vernacular non-text books in Kolkata was originally intended for the purpose of collection of the required data. Accordingly, some publishing houses were approached also. However, in course of conducting the interview in the College Street Area, many small publication houses were discovered who agreed to provide responses

to the questionnaire that had been used for the interview. Thus, the sampling has effectively become Simple Random Sampling Without Replacement (SRSWOR).

Conducting interviews:

Interviews have been conducted for individual publication houses in Kolkata on the basis of the questionnaire designed for this purpose. Some publication houses have provided interviews in personal meetings, some kept the questionnaires and returned them, and some provided interviews over phone. Responses have been received from a total of 34 publication houses.

Conclusion

The Bengali publication industry has undergone a structural change over the last decade. The transformation has been largely aided by the introduction of the high-resolution digital laser printer machine, popularly known as the Print on Demand or PoD machine, as printing any number of copies of any book is economically viable with this machine, which does not have any minimum scale requirement like the previously prevailing offset printing technology. This has led to the emergence of many small publication houses, which do not have very huge capital and very often uses own or family labour in the printing business, or outsources various steps of production, does not require to have any office space or even own shop outlets. Thus, the Bengali publication industry which was earlier dominated by a few large publication houses, is now characterised by a few large houses at one end and a large number of small publication houses on the other. The variation in the contents of books have also increased with this PoD facility as using the same amount of money, more varied books, each in smaller numbers can be published by the small publication houses, which is likely to broaden the reader base.

From the responses collected it has been observed that all the publication houses are using hybrid mode of production, i.e. a combination of computerised process and manual involvement. Proof reading still remains completely manual. From the findings, it is clearly seen that all the publication houses are using computerised production process to various extents. Use of social media is also quite prevalent among all of them. However, a major determinant for the benefit of digitalisation is sale through one's own website. Despite the fact that many houses are adopting computerised publication methods at the production stage, using social media substantially and accepting digital payments through various channels, they are not able to reap the benefits of digitalisation fully. For more computerised production process, the observation may be justified in terms of the fact that, using more capital-intensive

techniques are inflicting larger costs on the publication houses, which are inadequately compensated for due to absence of web-sale through own website.

This issue of why owning a website and using it for web-sale becomes decisive, can be intuitively understood by looking at how having own websites can contribute in various ways. First, since book business mostly do not have the institutional support to afford costly aggressive marketing strategies including push messages, sponsored advertisements in print and electronic media, except may be for a few corporate publishing houses, the market expansion is based primarily on readers' search and query through internet. In Google search, the first link that shows up is that of the own website of a publication house. In fact, among the first few links the number of websites (others where there are registered pages) always exceed the number of social media page link. Second, the control over own website is much higher, as the way the publication house wants to display its books is fully under its own control, while in any other website this display becomes a random process. Third, the prebooking facility before the launch of any new title can be viably executed only through own website, for any other website this proves to be too costly. Finally, the outreach to readers can be deeper and customisable with own website at much lower costs than through any other website. All these combined, make the use of own website more effective for reaping the full benefits of digitalisation. Thus having own website is a crucially determining factor and this finding can be better substantiated with a larger sample size.

How the digitalisation of Bengali non-text book publication industry is likely to have an impact on the labour intensity in the industry cannot be readily inferred. Apparently, with the advent of PoD technology, there is definite labour displacement. Moreover, despite the fact that small, capital-intensive publication houses have emerged in larger numbers, the increase in the number of units have also increased employability. Thus, the impact of digitalisation of publication industry on labour requires a deeper investigation.

Finally, the demand side of the market consisting of the readers, have not been looked at here due to limited time for the completion of the project. How digitalisation of publication industry is affecting the readers and how and whether readers' preferences are affecting the process of digitalisation of the Bengali non-text book industry is also an interesting research area that can be explored further.

Declarations:

- 1. Funding:** A grant from Rabindra Bharati University has been received to carry out this piece of research.
- 2. Conflicts of Interest:** The data for this study were collected from various Bengali non-text book publication houses through interviews either by visiting the publication houses personally or over phone. Whatever information the respondents willingly disclosed have been incorporated in the study with proper consent from them and absolute values (like value of total sales, value of sales from different sources etc.) have been asked for as those were not necessary for the current study. Therefore, there are no conflicts of interest.
- 3. Availability of data and material:** The data used in this study were collected through primary survey conducted by the principal investigator personally through interviews. The survey database may be available on relevant request to the principal investigator.

Executive Summary:

**DISTRICT-WISE MAKE-UP ARTISTS OF
WEST BENGAL: AN ASSESSMENT STUDY**
(পশ্চিমবঙ্গের জেলা-ভিত্তিক রূপসজ্জা-শিল্পী: একটি মূল্যায়ন)

Subhashis Halder

Department of Drama

*(This is an **executive summary of the report** on the research work titled District-Wise Make-Up Artists of West Bengal: An Assessment Study, done under the one year University Research Project (URP)-2024-2025 of Rabindra Bharati University for which rupees two lakhs was provided to the principal investigator.)*

Make-up is a natural human instinct. This instinct has manifested in humans since the beginning of human history. Along with the drive for meeting the basic needs of life, like food, self-defense and shelter, people also have an inherent thirst for beauty. Make-up is a reflection of that.

To understand the origin of makeup, we must travel back in time about 6,000 years. We get our first glimpse of cosmetics in ancient Egypt, where makeup served as a marker of wealth believed to appeal to the gods. The elaborate eyeliner characteristic of Egyptian art appeared on men and women as early as 4000 BCE. Kohl, rouge, white powder and malachite eye shadow were all in popular use.

In 1920s, highly visible cosmetics, such as red lipstick and dark eyeliner, reentered the mainstream, at least in the Anglo-American world; *Max Factor* created the first make-up line and coined the word, calling this new range '*Society Make-up*'.

According to the 8th century CE version of *Bharata Nāṭyaśāstra*, there are four kinds of *abhinaya*: **Āṅgika**, **Vāchika**, **Āhārya**, **Sāttvika**. *Āhārya abhinaya* is broadly associated with **make-up** (*aṅgaracanā*) which means painting the body and face, and putting on beard and moustaches.

Make-up has always played an important role in theatrical and other traditional or folk performances. This art is a matter of special kind of practice and skill, and many people choose it as their livelihood.

In the 23 districts of West Bengal, more than one thousand five hundred (1500) *theatre groups* (excluding local Jatra and folk theatre groups) are present. Thus it was assumed that a good number of professional or amateur *make-up artists* are involved in this field. But no significant data about them (*make-up artists of different districts*) had been available in a structured format.

Here we have taken up the untouched task of collecting proper data about different level of make-up artists in different districts of West Bengal. This assessment study was undertaken to highlight the district-wise prevailing situation of the make-up artists, and does not attempt at any value judgment, nor at any identification or explanation of causative factors, and makes no recommendations for action. It is focused on an objective description of the existing situation. The study deals with prevalent conditions, opinions, knowledge, practices etc., through the means of observation, questionnaire and case study. The first hand data has been collected in the form of structured or non-structured interviews of the relevant individuals. *We have attempted to assess the following:*

- The prevailing *socio-economic conditions* of the make-up artists.
- The source of obtaining skill and knowledge.
- The style of work.
- Acquaintance with other arts and crafts, such as painting, sculpture, handicrafts etc.
- The local influences to develop their own artistic achievements.
- The make-up materials and their application methods.
- The differences in the respective make-up methods adopted for theatre, folk drama and Jatra.

One of the main areas of interest of this research is the lesser known make-up artists who were or are associated with traditional folk drama and Jatra. Therefore, primary work involves those districts with so-called modern theatre practice and also the traditions of folk theatre and Jatra.

The exclusive field study reveals the following:

In order to attempt research on an ancient art like make-up and the artists involved in it in the modern era, we have to include the 'folk culture' of West Bengal. It is observed that in modern times, the specialization of make-up design in theater has come about mainly through scientific discoveries and various changes or transitions in the socio-economic system. Such *specialized make-up artists* are not found in the districts far from the capital city of West Bengal. In Jatra, other folk dramas or folk dances, and even in modern theater, the actors and actresses generally do their own make-up.

The use of colour in makeup is essential. Therefore, we focused on this topic. When there was no commercial import of artificial makeup materials or colours from urban centers, it could be assumed that various colours were made from herbal and locally available pigment ingredients. This is supported by the interviews of artists with regards to their past experiences. It is interesting to note that all the ingredients mentioned in the ancient '*Bharat Natyashastra*' have been used in make-up even in the recent past.

They have used non-chemical colours from locally available plants, flowers, tree sap, soil, stones, fatty substances, grains, etc. for their make-up needs in the past. In the present, we have noticed that the chemical colours used in modern theater are being used in a limited, simpler manner or with less variety of materials in rural Bengal. In modern times, the materials mainly used are oil-based foundation, white, yellow, and brown tube colours, face powder, and lipstick. *Alta* is also a widely used material. Liner colour is noticeably less used. Liner colour or pencil, which is used in theatre to create

character make-up, highlight eyes, show age, draw wrinkles, and to create shadows on the face, is not very common in the rural entertainment medium. The reason for this is that rural performances used to be performed in daylight or non-electrical light, where the main goal was to attract the audience's attention with heavy make-up and magnificent costumes to convey the glory of the mythological/historical characters. The use of *brush* is observed mainly for the purpose of decorating the foreheads of gods and goddesses and other mythological characters with 'tilak' and other such decoration. Here, the influence of the art of '*alpana*' can be seen. Applying *avro* (mica) powder on the face to make the characters' look attractive and majestic can be considered an essential part of rural entertainment make-up. Powder-colour is mixed with water and taken as a *gola* colour in the palms of both hands and applied to the face like oil. This is called '*gola mara*'. Other parts of the body are also painted. After that, powder is applied to make it permanent. When modern *prosthetic* make-up materials/equipments were not available in the market, make-up artists would make their own using whatever was available at hand.

Observing the special qualities of the make-up artists studied, it can be assumed as a tested truth that one cannot become an ideal make-up artist without having high intelligence, keen powers of observation, presence of mind, aesthetic judgment, patience, power of innovation, etc.

There are hardly any professional make-up artists for theatre in the districts far from the capital Kolkata. Therefore, in most cases, good productions have to look towards Kolkata. As a result, various cultural, economic, and geographical as well as other influences of Kolkata are being observed in multiple samples and the data collected in the field survey, which reduces the possibility of diversity, contrast or variation within the many districts.

Over the past two to three decades, many professional costume and make-up supply businesses have closed down due to the continuous decline of amateur theatre and travelling theatre in rural areas. As a result, the profession of make-up artists associated with those establishments/shops has changed long ago. Many make-up professionals have passed away, and old age has affected the memories of most of the living artists. As a result, reliable and accurate information is scarce in both cases. Most of the theatre groups do not have their own make-up artists. The few groups that do have them are mainly educated through the practical process of self-effort. As a result, there is a huge shortage of basic professional make-up education.

Due to the very low number of make-up workshops compared to other areas of theater, and the tendency of the producers or directors themselves to give relatively little importance to make-up, along with their unclear understanding of it, there is a huge gap in the teaching and learning process of make-up. As a result, when a make-up artist or director is asked about an aesthetic and intellectual explanation of their *make-up application*, the response is inadequate.

However, the scenario is not entirely disappointing. There are currently at least ten students who have completed their postgraduate and PhD degrees from the drama department of our university, who are working as professional make-up artists after receiving proper training and knowledge in this field.

We hope this study will lead to an exciting possibility towards data preservation of the art of make-up and its artists. We believe that this study will primarily increase the interest of future students and researchers in this field and serve as an opportunity and inspiration for acquiring more detailed knowledge.



RABINDRA BHARATI UNIVERSITY

UNIVERSITY RESEARCH PROJECT

**An Executive Summary of the Final Research Report of the University
Research Project: (From April 2023- March 24)**

**विश्वविद्यालय शोध परियोजना की अंतिम शोध रिपोर्ट का कार्य-निष्पादन सारांश
(अप्रैल 2024 से मार्च 2025 तक)**

Title of the Project:

मशीनी अनुवाद : विविध परिप्रेक्ष्य (हिंदी-अंग्रेजी भाषा के विशेष संदर्भ में)

**(Mashini Anuwad : Vividh Pariprekshya (Hindi-Angreji Bhahsa Ke
Vishesh Sandarbh Mein))**

2025

Submitted By / प्रस्तुतकर्ता

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प्रमुख अन्वेषक

**प्रतीक सिंह
सहायक प्राध्यापक
हिंदी विभाग
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कोलकाता – 700050**

मशीनी अनुवाद : विविध परिप्रेक्ष्य (हिंदी-अंग्रेजी भाषा के विशेष सन्दर्भ में)

प्रस्तावना (Introduction):

भाषा, ज्ञान और संस्कृति के आदान-प्रदान में अनुवाद की भूमिका अत्यंत महत्वपूर्ण रही है। यह मात्र भाषायी रूपांतरण नहीं, अपितु विभिन्न सामाजिक, सांस्कृतिक और ऐतिहासिक संदर्भों के मध्य सेतु का कार्य करता है। प्रौद्योगिकी के आगमन के साथ अनुवाद की प्रक्रिया में मशीन अनुवाद (मशीनी अनुवाद) एक नवीन अध्याय के रूप में जुड़ा, जिसमें कृत्रिम बुद्धिमत्ता (AI), डीप लर्निंग (Deep Learning) और प्राकृतिक भाषा प्रसंस्करण (NLP) जैसी तकनीकों के सहारे अनुवाद को स्वचालित बनाया गया।

प्रस्तुत शोधकार्य 'मशीनी अनुवाद : विविध परिप्रेक्ष्य (हिंदी-अंग्रेजी भाषा के विशेष सन्दर्भ में)' हिंदी-अंग्रेजी मशीनी अनुवाद के विविध पक्षों का विश्लेषण करता है—इसकी उत्पत्ति, प्रासंगिकता, चुनौतियाँ, तकनीकी दृष्टि तथा सांस्कृतिक संदर्भ में इसकी उपयोगिता एवं सीमाओं पर प्रकाश डालता है।

शोध के उद्देश्य (Research Objectives):

इस शोध का प्रमुख उद्देश्य अनुवाद और मशीनी अनुवाद की अवधारणात्मक तथा व्यावहारिक रूपरेखा को स्पष्ट करना है, ताकि अनुवाद की परंपरागत प्रक्रिया और तकनीकी नवाचार के मध्य एक गहन समझ विकसित की जा सके। इसके अंतर्गत मशीनी अनुवाद प्रणालियों के ऐतिहासिक क्रम और तकनीकी विकास की समीक्षा की गई है, जिससे यह ज्ञात हो सके कि वर्तमान स्थिति तक यह तकनीक किस प्रकार विकसित हुई है।

भारत जैसे बहुभाषी देश में हिंदी-अंग्रेजी मशीनी अनुवाद की सामाजिक और भाषिक उपयोगिता का विश्लेषण भी इस शोध का एक महत्वपूर्ण उद्देश्य है। यह अध्ययन इस बात को समझने का प्रयास करता है कि किस प्रकार यह तकनीक शिक्षा, प्रशासन, और डिजिटल मीडिया जैसे क्षेत्रों में संप्रेषण का सशक्त माध्यम बनती जा रही है। साथ ही, मशीनी अनुवाद की सीमाएँ—जैसे कि व्याकरणिक असंगतियाँ, सांस्कृतिक भावों की अनदेखी, और तकनीकी जटिलताएँ—इनकी पहचान और विश्लेषण भी शोध का लक्ष्य है, ताकि इसके सीमित पक्षों को उजागर किया जा सके।

अंततः, कृत्रिम बुद्धिमत्ता (AI) और न्यूरल नेटवर्क जैसे आधुनिक तकनीकी तत्वों के माध्यम से मशीनी अनुवाद के भविष्य की संभावनाओं का मूल्यांकन इस शोध का अंतिम उद्देश्य है, जो भाषाई तकनीकों के क्षेत्र में नवाचार को दिशा देने में सहायक हो सकता है।

शोध के प्रश्न (Research Questions):

इस शोध का केंद्रबिंदु यह समझना रहा कि मशीनी अनुवाद की प्रक्रिया पारंपरिक मानवीय अनुवाद से किस प्रकार भिन्न है, और क्या यह हिंदी तथा अंग्रेज़ी जैसी संरचनात्मक रूप से भिन्न भाषाओं के मध्य सटीक संप्रेषण स्थापित कर सकती है। शोध में यह जानने का प्रयास किया गया कि क्या वर्तमान मशीनी अनुवाद प्रणालियाँ केवल भाषायी रूपांतरण करती हैं या वे भाव, संदर्भ, और सांस्कृतिक अर्थवत्ता को भी आत्मसात कर पाने में सक्षम हैं। साथ ही, यह भी विश्लेषण किया गया कि व्याकरणिक असमानताएँ, शब्दावली संबंधी जटिलताएँ, तथा डेटा की सीमाएँ मशीनी अनुवाद को व्यावहारिक रूप से किस हद तक प्रभावित करती हैं, और कृत्रिम बुद्धिमत्ता जैसे तकनीकी नवाचार इसमें किस सीमा तक समाधान प्रदान कर सकते हैं।

अनुसंधान पद्धति (Research Methodology):

शोध पद्धति गुणात्मक, विश्लेषणात्मक तथा तुलनात्मक दृष्टिकोण पर आधारित है। इसमें पुस्तकों, शोध आलेखों, अनुवाद साधनों एवं हिंदी-अंग्रेज़ी अनुवाद के व्यावहारिक उदाहरणों से प्राप्त सामग्री का विवेचन किया गया है। शोध सर्वेक्षण पद्धति और विषयगत विश्लेषण से मशीनी अनुवाद के प्रभाव का मूल्यांकन किया गया है। साथ ही साक्षात्कार पद्धति का भी व्यवहार किया गया है।

अध्यायानुसार सारांश (Chapter-wise Summary):

अध्याय 1: अनुवाद की अवधारणा और मशीनी अनुवाद

यह अध्याय अनुवाद शब्द की व्युत्पत्ति एवं पारंपरिक परिभाषाओं के साथ-साथ भारतीय ज्ञान परंपरा में इसकी भूमिका को स्पष्ट करता है। गुरुकुल पद्धति में “अनुवचन” की परंपरा से लेकर आधुनिक युग के तकनीकी अनुवाद तक इसकी यात्रा को व्याख्यायित किया गया है।

भारतीय विचारकों (जैसे भोलानाथ तिवारी) और पश्चिमी विद्वानों (जैसे युजीन नाइडा, न्यूमार्क, कैटफ़र्ड) की अवधारणाओं को संकलित करते हुए अनुवाद के विविध प्रकारों को शैक्षणिक, तकनीकी, साहित्यिक तथा सांस्कृतिक श्रेणियों में विभाजित किया गया है। अंततः यह अध्याय मशीनी अनुवाद की अवधारणा को पारंपरिक मानवीय अनुवाद से अलग करते हुए इसकी संरचना, कार्यविधि तथा सामर्थ्य पर चर्चा करता है।

अध्याय 2: मशीनी अनुवाद का ऐतिहासिक एवं वैज्ञानिक संदर्भ:

इस अध्याय में मशीनी अनुवाद की ऐतिहासिक पृष्ठभूमि का विश्लेषण किया गया है—1954 के जॉर्जटाउन-IBM प्रयोग से लेकर SYSTRAN प्रणाली, 1966 की ALPAC रिपोर्ट, सांख्यिकीय अनुवाद मॉडल और नवीनतम न्यूरल मशीनी अनुवाद (NMT) प्रणालियों तक की यात्रा को रेखांकित किया गया है। कंप्यूटर विज्ञान, कृत्रिम बुद्धिमत्ता और भाषा संसाधन तकनीक के विकास के साथ अनुवाद की गुणवत्ता और गति में हुए परिवर्तन तथा

इन तकनीकों की भाषायी, सांस्कृतिक और भावनात्मक संदर्भ को समझने की क्षमता का विश्लेषण इस अध्याय का मुख्य केंद्र है।

अध्याय 3: हिंदी-अंग्रेजी भाषा के मशीनी अनुवाद की प्रासंगिकता:

भारत जैसे बहुभाषी देश में हिंदी-अंग्रेजी मशीनी अनुवाद की बढ़ती हुई आवश्यकता को केंद्र में रखते हुए यह अध्याय शिक्षा, प्रशासन, डिजिटल मीडिया और व्यवसाय के क्षेत्र में इसकी उपयुक्तता को रेखांकित करता है। वर्तमान में प्रयुक्त Google Translate, Microsoft Translator जैसे टूल्स की सीमाओं और सटीकता की तुलना व्यावहारिक उदाहरणों के आधार पर की गई है। इसके साथ ही हिंदी और अंग्रेजी की संरचनात्मक भिन्नताओं का विश्लेषण करते हुए यह बताया गया है कि इन भिन्नताओं के कारण मशीनी अनुवाद की सफलता और असफलता कहाँ तक जाती है।

4. मशीनी अनुवाद की सीमाएँ एवं चुनौतियाँ:

मशीनी अनुवाद ने अनुवाद के क्षेत्र में तकनीकी क्रांति अवश्य लाई है, परंतु इसकी सीमाएँ आज भी स्पष्ट रूप से अनुभव की जा सकती हैं। इस अध्याय में मशीनी अनुवाद की प्रमुख सीमाओं, जटिलताओं और भाषिक-सांस्कृतिक चुनौतियों का विश्लेषण किया गया है।

- **संदर्भ एवं भाव की पकड़ में कमी:** मशीनें भाषा के गहरे संदर्भों, व्यंजना, सांकेतिक अर्थों, और सांस्कृतिक प्रतीकों को समझने में प्रायः असमर्थ होती हैं। उदाहरणस्वरूप, “दिल टूट गया” जैसे भावनात्मक वाक्यांश का शाब्दिक अनुवाद अर्थ का अनर्थ कर सकता है।
- **व्याकरणिक असंगति:** हिंदी और अंग्रेजी की व्याकरणिक संरचनाएं एक-दूसरे से बहुत भिन्न हैं—विशेषतः लिंग, वचन, क्रिया रूप और वाक्य रचना के स्तर पर। मशीनी अनुवाद इन संरचनात्मक भिन्नताओं को हमेशा सही प्रकार से नहीं संभाल पाता।
- **तकनीकी शब्दावली की त्रुटियाँ:** वैज्ञानिक, प्रशासनिक और विधिक भाषा में प्रयुक्त विशिष्ट शब्दों का अनुवाद यांत्रिक प्रणाली से अक्सर असंदर्भित हो जाता है, जिससे आशय का विचलन हो सकता है।
- **डेटा एवं प्रशिक्षण की सीमाएँ:** मशीन अनुवाद की गुणवत्ता उस पर प्रशिक्षित डाटा की मात्रा और गुणवत्ता पर निर्भर करती है। हिंदी जैसे समृद्ध भाषा में विविधताएँ इतनी हैं कि एक समान मॉडल सभी संदर्भों में समान रूप से सफल नहीं हो सकता।
- **सांस्कृतिक विविधता की अनदेखी:** हिंदी में प्रयुक्त मुहावरे, लोकोक्तियाँ और सांस्कृतिक संकेतक अंग्रेजी में सरलता से स्थानांतरित नहीं किए जा सकते। मशीनी अनुवाद इन सूक्ष्मताओं को पकड़ने में असफल रहता है।

- **डेटा सुरक्षा एवं गोपनीयता:** अनुवाद किए जा रहे दस्तावेजों की गोपनीयता की सुरक्षा मशीन आधारित प्लेटफार्मों पर एक प्रमुख चुनौती है, विशेषकर सरकारी और संवेदनशील दस्तावेजों के संदर्भ में।

यह अध्याय यह भी स्थापित करता है कि मशीनी अनुवाद अभी भी मानव अनुवादकों की संवेदनशीलता, सृजनात्मकता और विवेकशीलता के निकट नहीं पहुंच सका है। यह एक सहायक उपकरण के रूप में उपयोगी अवश्य है, परंतु पूर्ण विकल्प नहीं।

5. उपसंहार:

यह शोध कार्य यह निष्कर्ष प्रस्तुत करता है कि मशीनी अनुवाद की प्रक्रिया केवल तकनीकी नहीं है, यह भाषाई, सांस्कृतिक, सामाजिक और मानविकी संदर्भों से भी जुड़ी हुई है। अनुवाद का कार्य केवल शब्दों का स्थानांतरण नहीं, बल्कि अर्थों का, भावनाओं का, और संदर्भों का स्थानांतरण है। मशीनी अनुवाद की सफलता का निर्धारण मात्र शब्दों के मिलान से नहीं, बल्कि संदर्भ और उद्देश्य की पूर्ति से होता है। वर्तमान में, हिंदी-अंग्रेजी भाषा के सन्दर्भ में मशीनी अनुवाद उपयोगी तो है, किंतु परिपूर्ण नहीं। इसके क्षेत्र में अभी भी अनुसंधान, तकनीकी उन्नयन और भाषिक डाटा के समृद्धीकरण की आवश्यकता है।

शोध की प्रासंगिकता (Significance of the Research):

यह शोध भारत में भाषाई तकनीकों के विकास को केंद्र में रखकर मशीनी अनुवाद के कार्यप्रणाली, गुणवत्ता, सामाजिक एवं सांस्कृतिक संदर्भ में उपयोगिता तथा संभावनाओं का विश्लेषण करता है। डिजिटल शिक्षा, ई-गवर्नेंस, और बहुभाषी संवाद के वर्तमान दौर में मशीनी अनुवाद एक सहायक उपकरण के रूप में उभर रहा है, परंतु यह मानव अनुवाद का पूर्ण विकल्प नहीं बन सका है। इस शोध के निष्कर्ष नीति-निर्माण, भाषा-अनुदेश एवं अनुवाद प्रशिक्षण के क्षेत्र में महत्वपूर्ण दिशानिर्देश प्रस्तुत करते हैं।

शोध की विशेष उपलब्धियाँ (Research Contributions):

यह शोध हिंदी-अंग्रेजी मशीनी अनुवाद के स्वरूप और उसकी समस्याओं को विशुद्ध भारतीय संदर्भ में केंद्रित करते हुए प्रस्तुत करता है, जिससे यह अध्ययन क्षेत्रीय भाषायी वास्तविकताओं को दृष्टिगत रखते हुए एक महत्वपूर्ण योगदान देता है। यह कार्य अनुवाद की भारतीय परंपरा और आधुनिक डिजिटल तकनीकों के मध्य एक वैचारिक सेतु का कार्य करता है, जहाँ परंपरा और प्रौद्योगिकी के बीच संवाद संभव होता है। शोध में Google Translate, Microsoft Translator आदि जैसी विभिन्न मशीनी अनुवाद प्रणालियों की तुलनात्मक समीक्षा करते हुए उनके गुण-दोषों का विश्लेषण किया गया है। साथ ही, भाषायी संरचना, सांस्कृतिक पृष्ठभूमि और तकनीकी विकास की परस्पर अंतःक्रिया को विश्लेषणात्मक दृष्टिकोण से स्पष्ट किया गया है, जिससे मशीनी अनुवाद की व्यावहारिक सीमाएँ और संभावनाएँ दोनों को समझने में सहायता मिलती है।

शोध की प्रमुख प्राप्ति (Research Outcomes):

शोध के निष्कर्षों से यह स्पष्ट होता है कि मशीनी अनुवाद आज भी एक सीमित तकनीक है जो केवल शाब्दिक स्तर पर अपेक्षाकृत सफल है, परंतु गहन भावार्थ, सांस्कृतिक संकेतों और साहित्यिक अभिव्यक्तियों को ठीक से प्रस्तुत करने में असमर्थ है। हिंदी और अंग्रेजी के व्याकरणिक ढांचे की भिन्नता के कारण वाक्य विन्यास, लिंग, वचन जैसे बिंदुओं पर अनुवाद में त्रुटियाँ देखी गईं। शोध में यह भी पाया गया कि भावात्मक तथा सांस्कृतिक रूप से समृद्ध वाक्यांशों के अनुवाद में अर्थ का विचलन गंभीर स्तर तक पहुँच सकता है। यद्यपि न्यूरल मशीन ट्रांसलेशन (NMT) जैसी तकनीकों ने सुधार की दिशा में कदम बढ़ाए हैं, फिर भी 'ह्यूमन इन द लूप' मॉडल की अनिवार्यता बनी हुई है। निष्कर्षतः, मशीनी अनुवाद प्रशासन, शिक्षा और तकनीकी क्षेत्र में सहायक सिद्ध हो सकता है, किंतु मानवीय विवेक के बिना इसकी पूर्णता संभव नहीं।

संभावित सुझाव (Recommendations):

शोध में प्रस्तुत विश्लेषण के आधार पर कुछ महत्वपूर्ण सुझाव सामने आते हैं, जो मशीनी अनुवाद को अधिक सुसंगत, विश्वसनीय और सांस्कृतिक रूप से संवेदनशील बनाने की दिशा में सहायक हो सकते हैं। **भाषाई डाटा का विस्तार** आवश्यक है, जिससे हिंदी और अन्य भारतीय भाषाओं के लिए बड़े, गुणवत्तापूर्ण और विविधतापूर्ण कॉर्पस (भाषा-डाटा) का निर्माण हो सके। इसके साथ ही **ह्यूमन इन द लूप (HITL) मॉडल** को अपनाना चाहिए, ताकि अनुवाद के पश्चात मानव-समीक्षा (post-editing) के माध्यम से त्रुटियों का सुधार सुनिश्चित किया जा सके।

सांस्कृतिक संदर्भ प्रशिक्षण भी अत्यंत आवश्यक है, ताकि अनुवाद मॉडल केवल शब्दों को न पहचानें, बल्कि संदर्भ और सांस्कृतिक संकेतों को भी समझकर उसका सटीक रूपांतरण कर सकें। **प्रारंभिक शिक्षा में अनुवाद साक्षरता** को सम्मिलित करते हुए छात्रों को भाषा तकनीक और अनुवाद के बुनियादी सिद्धांतों से अवगत कराना समय की आवश्यकता बन गया है।

इसके अतिरिक्त, **सरकारी उपयोग में सावधानी** बरतना भी अनिवार्य है, विशेषकर संवेदनशील या प्रशासनिक दस्तावेजों के संदर्भ में, जहाँ मशीनी अनुवाद से पूर्व मानवीय पुष्टि (human vetting) आवश्यक होनी चाहिए। अंततः, **नीति निर्माण के लिए सहयोग** की आवश्यकता है, जिसके अंतर्गत भाषायी तकनीक के क्षेत्र में शोधकर्ताओं और तकनीकी विशेषज्ञों के बीच समन्वय स्थापित कर मशीनी अनुवाद को अधिक प्रभावी एवं सटीक बनाया जा सके।

निष्कर्ष (Conclusion)

मशीनी अनुवाद आज के तकनीकी युग में भाषा विज्ञान की एक अत्यंत प्रासंगिक शाखा बन चुका है। यह शोध न केवल इसकी उपयोगिता को रेखांकित करता है, बल्कि इसकी सीमाओं और भविष्य की संभावनाओं की ओर भी इंगित करता है।

हिंदी-अंग्रेजी भाषा युग्म के परिप्रेक्ष्य में मशीनी अनुवाद की भूमिका बहुआयामी है—यह प्रशासन, शिक्षा, डिजिटल प्लेटफॉर्म और वैश्विक संवाद में सेतु बन रहा है। परंतु यह तभी प्रभावी हो सकता है जब तकनीक को भाषिक और सांस्कृतिक विवेक के साथ संयोजित किया जाए।

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EXECUTIVE SUMMARY

TITLE

**White Collar Class: Struggle, Movement and Organisation
(A Case study of Post and Telegraph and Railway Employees in
West Bengal 1947-2010.)**

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In this present project, I have concentrated mainly on white-collar employees commonly called ‘Clerks’ or ‘Kerani babus’ of Post and Telegraph and Railways during the post-colonial period. Clerks have intrigued the Bengali mind ever since they gained social visibility and identity in colonial times. There is a long history of the Bengali clerks being socially marginalized and stigmatized, economically impoverished and bureaucratically dominated. They were placed in the lowest rank of administration, initially of the East India Company and later in the colonial civil service. At office they are victims of racial discrimination and bureaucratic domination. Initially the clerks are called writers and factors in the East India Company's administration. The clerk's office began as a part of mercantile set-up rather than a governmental one. Then the clerk became a colonial creation to serve the imperial interest. The company administration was taken over by the Queen when India became a full-fledged colony of England. After independence the colonial bureaucratic set-up was straight away taken over. But surprisingly, the white collar employees have been so far left out of serious historical research. Very few research, so far made about the white collar employees in Bengal, are mainly sociological studies, analysing the process of their identity-formation, their appalling work

conditions and wretched existence conditions and the basis of their research is mainly contemporary literature. But very little is known about the changing patterns of their organization and movement. In this project I have traced the white collar employees movement and organisation special emphasis is given to Post and Telegraph employees and Railway employees.

It must be admitted that the present study mainly deals with the movement and the growth and development of trade union organization of the white collar employees. Special attention is given to Post and Telegraph employees and Railway employees. In that sense, it is not a sociological study of white collars but a political-economic study of the white collar classes in a given period. Under the wide cover of “White Collar class” or Kerani babus we have included employees in different sectors who are by no means homogeneous having great variations in terms of pay or security in service. Over the years, under our study, these differences however did not remain static.

As a case-study of central government employees movement, we have taken the Post and Telegraph employees. The establishment of the Postal Club in Calcutta in 1908 by Babu Tarapada Mukherjee may be regarded as the first landmark of the postal workers movement against the colonial government. Then after the end of the World War II, the Post and Telegraph Federation under the leadership of the famous moderate trade union leader Diwan Chaman Lall was formed. The Postmen and Lower Grade staff launched an all-India strike on 11 July, 1946 which was strongly opposed by the moderate leadership of Federation of Post and Telegraph workers. But almost all the members of the union in Bengal under the leadership of K. G. Bose, a well-known CPI(M) leader in later days, joined the strike disregarding the directives of the central leadership. Gradually the strike of the Postmen and Lower grade staff took the form of a great struggle of the post and telegraph workers. On 21st July, 1946, all progressive and democratic forces staged a 'hartal' in support of the striking workers. From the late 1940s to late 1960s, we find several attempts of unifications and splits between various bodies of Post and Telegraph workers' unions. The government naturally took advantage of the situation recognizing the unions run by the moderate sections.

The railway employees movement was one of the oldest and greatest movement of the central government employees. The Swadeshi period witnessed a series of strikes among railway men, the biggest section of the Indian working class. Throughout the colonial period the Railway workers and employees fought

against the high handedness of the European bosses. In the post-independence period the railway employees and workers throughout India fought for their demands against the authorities. The intensification of the struggle of the railway employees marked an important landmark in the overall working class movement.

The project has been structured as follows: *Chapter I* have trace the Emergence of White Collar Employees movement and organizations during the colonial period. *Chapter II* deals with the position of White Collar Employees during the post-colonial period. *Chapter III* is devoted to trace the Post and Telegraph Employees Movement of West Bengal. *Chapter IV* throws light on the Railway employees Movement of West Bengal and in the last and concluding *chapter V*, I try to give a historical overview of the interconnection between globalisation and White Collar Class.

As for the sources of the present project, since the secondary sources (books and articles) were meager, I had to depend mainly on primary sources like newspapers, journals, and bulletins, as well as archival sources, both governmental and institutional. I benefited most from the records and publications of various employees' organizations and interviews with their old office bearers. However, in most cases, the problem was that I had the opportunity to consult only the main or dominant organization, and there was little or no scope to counter-check the facts from their rival unions, unfortunately, who had not systematically maintained their records. So, in many cases, despite my best attempts to maintain objectivity, the story seemed somewhat one-sided.

In this project have traced the emergence and growth of Post, Telegraph and Railways employees of West Bengal from the period 1947-2010, the two main pillars of the Central government employees and I have tried to relate the relationship of white collar class with globalisations.

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University Research Project (URP)-2024-2025

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An Executive Summary

Of the Research Project entitled

“An Annotated Translation of Ratnakīrti’s *Citrādvaitaparakāśavāda*”

The project was undertaken for translating into English, with explanatory notes, the Sanskrit treatise *Citrādvaitaparakāśavāda* authored by the Vijñānavādin Buddhist philosopher Ratnakīrti.

A brief history of the development of Vijñānavāda Buddhism helps to understand the significance of this treatise. Around second century CE, there emerged *buddhavacana*-s which propagated emptiness of all phenomena which were considered by the Ābhidharmika-s as absolutely real (*pāramāṛthika sat*). The Mādhyamika Buddhists understood the thesis in its literal sense while the Vijñānavādins (also influenced by the *Āryasandhinirmocanasūtra*) interpreted the thesis as suggesting that all phenomena, except consciousness, is real in the absolute sense of the term. Whatever appears as external to consciousness (which are, in effect, only the modifications of consciousness characterised by externality and nameability) are real only in the conventional sense of the term (*saṃvṛti sat*).

Vijñānavāda can be characterised by two sharply demarcated phases – the early conservative phase (*āgamānusārin*) mainly reliant on the *buddhavacana*-s and represented chiefly by Maitreyanātha, Asaṅga and Vasubandhu; and the later polemical phase (*nyāyānusārin*) represented by Diṇnaga, Dharmakīrti, Jñānaśrimitra and Ratnakīrti. Within later *Vijñānavāda* there emerged two sub-schools: *sākāravijñānavāda* which says, whatever appears in consciousness is the form (*ākāra*) of consciousness itself; and *nirākāravijñānavāda* which assumes that consciousness does not have any form - since all things appearing as external to consciousness are unreal, whatever appears in consciousness is unreal (*alīka*). The doctrine of variegated non-dualism (*citrādvaitavāda*) was presented as a part of *sākāravijñānavāda* by philosophers like Ratnakīrti.

Sākāravijñānavāda can be traced back to logician-philosophers like Ācārya Diṇnaga (480 – 540 CE) and Dharmakīrti (550-610 CE). They developed their *pramāṇa* theory from a realist (Sautrāntika) point of view, but in their philosophical and metaphysical discussions they raised objections against realism and advocated idealism. However, in both these stances they insisted that consciousness has a content or phenomenal form (*ākāra*). Later Vijñānavādin philosophers such as Prajñākaragupta, (8th-9th Century CE), Jñānaśrimitra and his disciple Ratnakīrti (10th century CE) construed Dharmakīrti as a *sākāra-vijñānavādin*.

What is a content or phenomenal form of cognition? All philosophical schools agree that in each instance of our ordinary cognition we are aware of something and this ‘something’ which appears before us and which characterizes that cognition is the content or phenomenal form (*ākāra*) that the cognition has. It is also commonly held that because cognition grasps these forms (which are therefore ‘grasped’ or ‘*grāhya*’) we can distinguish one ‘grasping cognition’ (*grāhaka*) from another.

Debate, however, centers on the question whether this phenomenal form is that of the external object which causes that perception to arise or that of the perceptual cognition itself. Orthodox Indian realist schools like the Nyāya, Vaiśeṣika or Pūrva Mīmāṃsā believe that cognition is related to the object by subject-object relation, but it does not assume the form of the object. This position can be called *nirākārajñānavāda*. The idealists, on the other hand, assert that the perceptual form

manifested in perceptual cognition is that of the cognition itself. This doctrine that the content of perceptual cognition is in fact the altered cognition is a kind of *vijñānavāda* known as *sākāravijñānavāda*. Blue

In *Pramāṇaviniścaya* Dharmakīrti presents his famous argument from the rule of co-cognition (*sahopalambha niyama*) in favour of idealism. The argument runs as follows: it is always seen that whenever blue is known, consciousness of blue is also known and whenever consciousness of blue is known, blue is also known. This rule implies that blue and consciousness of blue are related inseparably. But understood that for all the *Vijñānavādins* awareness is the only reality and reality has variegated forms (*citra-ākāra*), how could one account for the fact that consciousness is non-dual?

Following his teacher *Jñānaśrimitra*, *Ratnakīrti*, in order to solve this difficulty, shifts the criterion of existence from causal efficacy to manifestation - to exist is to be manifest and by this single stroke the unreality of contents stands refuted. *Ratnakīrti* also proves that to be manifest is to be included within a single, unitary cognition because manifestation and oneness are inseparable.

But how can a variegated thing be unitary? To be blue is to be non-yellow, and vice-versa: these two natures are opposed, these opposed natures cannot be present in one and the same place and indeed, they are also not experienced as different: that is what variegation means. The manifold nature of variegation is irreducibly multiple. How can the *sākāravādins* defend that it is non-dual?

Ratnakīrti argues that the opponent here subtly assumes external realism. The opponent claims that blue and yellow must be different: to say they are non-different amounts to saying blue is simply the same as yellow, and this is contradicted by experience. But when it comes to externally directed activity and the satisfaction of particular needs [and here the *sākāravādin* distinguishes between content of consciousness (*grāhya*) and the object towards which external action is directed (*adhyavaseya*)] there is difference between blue and yellow. In other words, difference is limited to the external. Difference sets limits on the

efficacy of our actions, on the objects that will satisfy particular needs. However, in the case of cognition, difference is really the abandonment of the nature of cognition itself, for the existence of cognition, which is independent of causal efficacy, is just due to manifestation.

Variegated non-dualism therefore refers to subjective consciousness of someone as it is surrounded by forms at a given point of time. As Ratnakīrti clarifies in the very first statement:

“Variegated non-dualism is the particular consciousness surrounded by the circle of those many forms at a particular time for a particular person, which (consciousness) manifests in that person with those many forms at that time.”

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