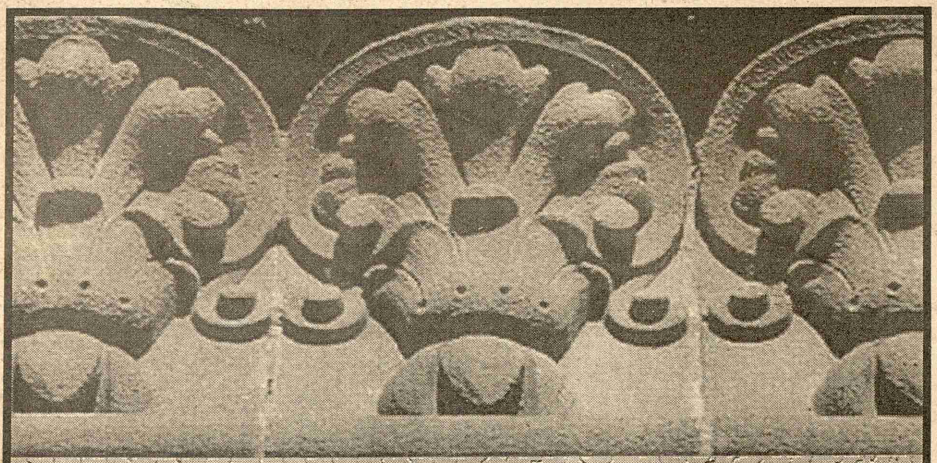


CULTURAL STUDIES

P.Govinda Pillai

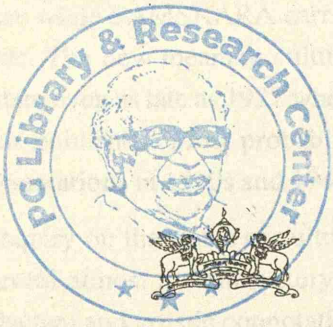
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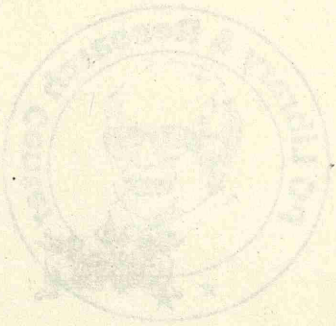
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"Culture", Raymond Williams said two decades ago, "is one of the two or three most complicated words in the English language. This is so partly because of its intricate historical - development, in several European languages, but mainly because it has now come to be used for important concepts in several distinct intellectual disciplines and in several distinct and incompatible systems of thought". *(Key Words 1976)*

Though the evolution and chequered career of this evocative word could be tracked back to the Latin roots and old English usages, most of its present connotation began to gain momentum only in the last quarter of the last century. The equivalents of culture in Indian languages have even a shorter history. In Malayalam the word culture as we mean, for instance in the usage, the Minister of Culture, is represented by the Sanskrit word SAMSKARAM, as is the practice in many Indian languages. Some of them use its varient SAMSKRITI. Though etymologically both are not very different from each other the current usage has confirmed SAMSKRITI exclusively as culture while SAMSKARA carries its old meaning also - viz, rites of passage etc. The new meaning culture for SAMSKARA was not known to Malayalam even as late as 1922 when its first Modern Dictionary, *Sabdataravali* was published. Most probably the SAMSKARA evolved into its present connotations in 1930s and 1940s.

A casual enquiry on the status of cultureequivalents in other Indian languages also reveal almost a similar story. In Tamil KALACHARA is used for the intellectual and artistic connotation of the word and PANPAD for meaning the entire lifestyle and tradition - perhaps also some aspects of civilization in general.

Then comes the differentiation between civilization and culture, which too is nebulous and evasive. At present it is almost taken for granted that 'Culture' represents mental, artistic and intellectual aspects and achievements, civilization represents the political, economic and such other aspects of social life. So what are we to do with the concept of "material culture" handed down to us from Anthropology, from Edward Tylors *Primitive Cul-*

ture of 1970 onwards. It is interesting in this instance to remember that Baron Von Humboldt used the words civilization for intellectual and artistic attainments and culture for material and physical status, almost a reversal of our current practice.

Then the question arises : May we legitimately divorce the material from the mental achievements ? The classical Marxist concept of basis and super structure consider the economic and production structure as primary and the mental accomplishments as derivative, as superstructure. Basing on Engels' clarification of Marx's adumbration of this architectural metaphor, and Gramsci's ideas on civil society, ideology and hegemony, the modern Marxist have rejected the mechanical one - to - one relation of basis and superstructure as an oversimplification and even distortion. Without rejecting the idea of the primacy of the economic basis, the modern trend among Marxists is to accept a certain measure of autonomy for the cultural superstructure, with its own laws of functioning, and its impact on the movements on the basis - instead of the superstructure being a lifeless derivative of the basis and simply as a mirror reflection.

All these point out to the need of a cultural history of modern India to probe these problems in detail with the back drop of Indian experience of modernity and renaissance. We must also trace the history of the evolution of ideas in modern India including this crucial word and idea, CULTURE

The idea of the Modern

The next idea we have to probe and come to some tentative conclusion at least, is the Modernity. As Geetha Kapoor recently raised the question, "when was the Modernism in Indian art" (*Journal of Art and Ideas,* No. 27-28) the question must be asked and answer sought in all other areas of social and cultural life.

Like the concept of culture the concept of modernity is also very slippery and elusive. Traditionally the modern period began for Europe when the 19th Century historians suddenly, as it were, perceived a historical break some where around the 15th Century Italy and made a three part

compartmentalisation of Europian history - the Ancient, Medieval and Modern. So the modern period was delineated from the Renaissance movement which started first in Italy and then spread to the rest of Europe, especially Europe north of Italy. Continuing this line of thought Geetha Kapoor fixes the contours of Indian Modernism as follows :

> "Modernization in India is a real, if incomplete, historical process. Dating from the British colonial enterprise, it dovetails with the efforts of the Indian national state after independence to establish through a large public sector and a planned economy the balanced growth of industry. Despite the nomination of post - industrial societies as global arbiters in the management of capital, the process of industrialization is still underway in this hugely agricultural country. Among the political formations, the centrist along with the socialist and communist parties of India, support in some consensus the irreversible project of modernization with a reasonable, that is secular, nationalism. They also support through their cultural fronts the struggles of dalits againts caste, the struggles of minorities, the struggles of women, as indeed of all other exploited groups. This is their declared position with its incumbent rhetoric. What can be said with more certainly is that the left fronts in India may now, in the overwhelming growth of fundamentalist reaction, be the only organized movements to speak the language of modernity. This may seem paradoxical in the first world situation : for in a postmodern world where not only current cultural initiative but even the historical modern is attempted to be taken out of the hands of socialism (or parodied by quips that make Stalin the greatest modernist by virtue of his successful moernization programme), it may be worth recalling these forceful anomalies in the third world developmental process. Here indeed the modern continues to be placed no where more correctly than along visibly socialist trajectories." (*Journal of Art & ideas*, page - 106, No. 27 - 28)

Generally speaking, this delineation of Indian Modernism is unexceptionable, because changes akin to those which took place in the 15th Cen-

tury Europe began to take shape in India in the early 19th Century Bengal, which in due course spilled over to the rest of India.

Many Modernisms

There is another kind of Modernism, especially in art and literature, which also goes by the adjective avant - garde. Eric Hobbsbawm in his *Age of Empire* (1875 - 1914) writes :

> "Under the name of 'modernism' avant-garde of this period took over most of twentieth century high cultural output. Even today some avant garde or other schools no longer accept this tradition, they still define themselves in terms of what they reject ('Post modernism'). Meanwhile the culture of every day life is still dominated by three innovations of this period : the advertising industry in its modern form, the modern mass circulation newspaper or periodical, and (directly or through television) the moving photograph or film.
>
> Science and technology may have come a long way since 1875 - 1914, but in the sciences there is an evident continuity between the age of Plank, Einstein and the young Niels Bohr and the present. As for technology, the petrol - powered road - running automobiles and the flying machines which appeared in our period, for the first time in history, still dominate our landscapes and townscapes. The telephones and wireless communication invented at that time have been improved but not superseded. It is possible that, in retrospect, the very last decades of twentienth century may be seen no longer to fit into the framework established before 1914, but for most purposes of orientation it will still serve."(*The age of empire* Eric Hobsbawm page 7 - 8, 1987)

Hobsbawm here deals with another usage of The Modern, which for convenience and clarity may be designated, Modernism, Modernity etc, which began to appear first in painting and sculpture some time about the last quarter of the 19th century. Movements initiated by Gaugin, Mattisse, Monet, Piccasso, Dali and others, impressionism, cubism, expressionism, dadaism

etc. which emphasise the non representational and abstract creations. Along with the advance of the 20th century, modernism made headway into the field of poetry, fiction and drama and new usages like futurism, stream of consciousness, socialist realism, existentialism etc. became current. Among the practiotioners and theoretitions of these varieties of modernism were radical revolutionaries like Mayakovsky, Block, Brecht, Sartre, Benjamin and right wingers and even pro - fascists like Yeats, Pound, Eliot and Heidegger. Some Marxists like Lucacs and Soviet ideologues took a position of downright opposition to the Modernists from the very start.

In Indian languages the Modernists made their appearance in the 1960s and 1970s in opposition to the progessive in Arts and Letters. O.V. Vijayan and C.J. Thomas in Kerala, Ka Na Subramonyam and Ramamritam in Tamil, Buddhadev Bose in Bengal, Vatsyayan in Hindi and others did not hide their allergy to progressive literary movement which they branded as communist propaganda outfits. Journals like "*Quest*" run by ex -Royists and Cultural Freedom congress and "*Thought*" edited by Vatsyayan spearheaded the Macarthyan thrust against socialist and Progressive Movements in Art and Letters.

During the last ten or fifteen years Modernism is fading out and its mantle has fallen on Post Modernism. For some Post Modernism is a continuation and enrichment of Modernism. For others it is a negation of Modernist positions. F. Jameson calls Post Modernism as a "Logic of late Capitalism" and Terry Eagleton derides the "Illusions of post Modernism". But could there not be another connotation for Post Modernism ?

Before examining this question in detal let us examine another question, closely interwined with "when was the Modern" That is "How was the Modern."

How was the Modern ?

There is almost unanimity among historians of all hues that Modernisation, as we have defined or at least described, began in early 19th century, in Bengal, to begin with. We also ascribe to Raja Ram Mohan Roy,

the pioneer-hood or even the father-hood of this remarkable transformation in Indian History. This happend after the decisive victory of the British conquerors at the Battle of Plassey (1757) and the subjugation of Bengal by Robert Clive. The process of renaissance or modernisation almost followed the footsteps of the conquerors. Modernisation is also associated with the introduction of English education, English legal system and the much trumpeted abolition of "Sati"- in all of which Roy was supposed to be with the "reforming zeal" of the imperialists.

Therefore, as per the ancient Indian "Kaka Thaleeyam Nyaya" (After that, therefore, because of that) colonial victory or the western intervention was the first cause and driving force of Indian reniassance and Modernisartion. Inspite of all the furious debates and differences among them, the entire spectrum of historians are almost unanimous on the beneficial impact of the west.

This idea originally implanted by the first modern historian of India, James Mill in his History of India (1818) and assiduously taken up and propogated by the colonial historians afterwords seems to have been the staple diet of revivalist nationalists like R.C. Majumdar, radical and secular nationalists like Tara Chand and even socialist and Marxists like M.N. Roy and R.P. Dutt. A partial and superficial reading of some Marxist texts might have misled them too. Inspite of his uncompromising opposition to, and the strongly expressed conviction of the impeding doom of empire, did not Marx pay a left handed tribute to the imperialists by calling them "the unconscious tools of history contributing to changes in a changeless society?"

The ideas about the "changeless Indian society", "Oriental despotism" etc. sought to be derived from some passages from Marx have been cogently corrected by Thapar, Habib, Namboodiripad and many others. But the question of the unconscious instrumentality of the colonialists in modernisation remained unresolved till very recently. Recently a number of Third World historians have begun to challenge the stereotype of the beneficient colonial modernisation of the subjugated and exploited victims. The Guyanese writer and activist Walter Rodney's *"How Europe Under-*

developed Africa" is a pioneering text in this connection In India K.N. Panikker in a very significant path - breaking work contests the stereotypes of western modernisation, which have almost become a canonised superstition.

In order to exaggerate the beneficail impact of colonialism, the colonialist also painted a picture of decay and degradation before their advent. The 18th century was shown as a period of darkness, without any achievement to speak of. Thus Hindu revivalists had other reasons to nod at colonialist assesement - only they extended the beginning of decay to the ascendancy of the Muslims. Panikker demolishes such unhistorical claims too. From different ideological stand, writers like Dharm Pal *(Indian Science ans Technology in the Eighteenth Century,* 1971) and Claude Alvares have also exploded the myth of the sole responsibility of the British colonialists in introducing science and technology in India of the 19th Century. Panikker concludes his well - researched and cogent argments thus :

> "That Indian society in the eighteenth century was not indifferent to its educational requirements need no further elaboration. Whether the literary and classical education would have continued to engage the Indian mind and whether it would have remained impervious to the advances in knowlegde in other parts of the world is inextricably linked to the nature of social change and progress. Yet Tipu Sultan's efforts to acquire scientific skills from France and Jai Singh's exchange with European astronomers indicate that Indians were not averse to the incorporation of knowledge developed in other societies. After colonial intervention, however, the choice did not rest with Indians. They had to receive the West through a process of filtration engendered by colonial domination. The dialogue of east and west would have been more meaningful and creative if colonial mediation had not occured, since it would have imparted to Indians a sense of modernity, self-confidence and cultural rootedness".
>
> "While questioning some of the generally accepted assumptions on eighteenth - century society, the intention has not been to idealize pre-

colonical India or to suggest that India was at the threshold of a transition when colonialism intervened. What is suggested is that inspite of the disintegration of the Mughal imperial polity and the disruption of economic life, dynamism and vitality in the intellectual and cultural realms were not sapped. The real disruption of creative ability occured as a part of England's work in India." *(Culture, Ideology, Hegemony, Intellectuals and Social Consciousness in Colonial India* 1995, page - 53)

These new insights and findings on India's Colonial and preceding period are a further confirmation of the world wide picture of the development of science and civilization presented in meticulous and exhaustive studies of Joseph Needham, (Science and Civilization in China) Martin Bernal (Black Athena) and Joseph Gheevarghese (Crest of the Peacock). They all have contributed substantially to retrieve the history of world science and technology from the constricting clutches of Euro-centric claims and biases.

But still none can claim that the debate is closed. There are still many historical knots to be united, many dark corners to be still illuminated. This is one of the major tasks a new cultural history has to take up and solve.

Cultural Politics

These questions of 'When', 'How' and 'Who' of modernisation of India are not just of academic interest. The answers to them are directly connected with our current concerns and problems of political policy and developmental planning. It is not difficult to perceive the cultural dimensions to the deep economic maladies and political crisis we are in at present. The communal, ethnic and linguistic tensions which have risen in the wake of the political crisis and instability began in 1970s and worsening still in the late 1990s point out to the erosion of the cultural cohesion built up during the anti-imperialist struggle. The dawn of freedom has not carried this historic achievement forward even after half a century. What Prof. P.C. Joshi wrote ten years ago holds good even now :

"India's development process during the last forty years of her free-

dom from colonial rule is characterised by a paradox: her impressive overall material progress is marked by a cutural lag or even retrogression. Why is it that in the pre - independence period India's genius flowered into a cultural renaissance despite the inner constraints arising from colonialism ? Why is it that forty years of independence have not contributed significantly towards a new cultural renaissance ? Why is it that the development process has thrown up a new middle class, the New Rich, who are stricken by the malady of what Matthew Arnold called philistinism in sharp indictment of the middle classes of his times in England ? Why is it that the rise of a new middle class in independent India is associated with the upsurge of unbridled consumerism, the pursuit of the pleasure-principles at one end and the resurgence of religious revivalism and social obscurantism at another? Why is it that the tender sproutings of a new culture are covered up by the weeds of consumerism or revivalism ? These are vital questions which are agitating thoughtful and sensitive Indians in all walks of life." *(Culture, Communication and Social Change, 1989)*

And culture is not a marginal phenomenon of society, as we have seen earlier. Here is a more forthright statement from Glen Jordan and Chris Weedom:

"Everything in social and cultural life has fundamentally to do with power. Power is at the centre of cultural politics. It is integral to cultural. All signifying practices - that is, all practices that have meaning - involve relations of power. They subject us in the sense that they offer us particular subject positions and modes of subjectivity. But these subject positions are not all the same. The power of relations inherent in a particular signifying practice may be in a state of equilibrium, but more often they involve relations of domination and subordination. We are either active subjects who take up positions from which we can exercise power within a particular social practice, or we are subjected to the definitions of others." (*Cultural Politics,* Oxford, 1995, Page-11)

From this understanding of the role of culture in political and power structure they delineate the realm of Cultural Politics.:

> "Whose culture shall be the official one and whose shall be subordinated? What cultures shall be regarded as worthy of display and which shall be hidden? Whose history shall be remembered and whose forgotten? What images of social life shall be projected and which shall be marginalized? What voices shall be heard and which is silenced ? Who is representing whom and on what basis?" (Ibid Page-4)

Therefore in the struggle of the people for national integrity and sovereignity, working class for socialism, the minorities for their rights, the Dalits for empowerment, women for equality, and ethnic groups and other marginalised sections for justice and identity, culture is a crucial area for contest and conquest. This struggle in all its depth and sweep cannot be carried on without cultural tools, products and theories fashioned with scientific precision and ideological clarity. Our endeavour is directed towards this end.

Education and Equality

The pride of place in cultural history should be devoted to the evolution of modern education in India. No one could dispute the fact that the Indian education system as we know it today was introduced by the alien ruler for their own selfish interests of domination and conquest. Besides training personnel for cheaper and effective administration, they also aimed at the creation of an educated and docile middle class who would be "white" in culture and sympathies, though brown in skin as plainly declared in the notorious minutes of Lord Macaulay in 1834. The Anglo Orientalist controversy over the medium and mode of education in which the radical section of Indial leadership including Ram Mohan Roy took an Anglicist position is also a familiar theme of the historians. It is also claimed that though the aim of Macaulayan education was buttressing colonialism, it also had a contradictory by product of creating an intelligentia imbued with the ideas of western democracy which led to the rise of nationalism. Of course such claims conveniently agnore the peasant and tribal heroes who went down fighting

for freedom to the bitter end. The question whether the English educated intelligentia was transforming the pattern and dimensions of struggle to suit the interests of a new bourgeois class, and ultimately the colonialists themselves is also sidelined.

The negative and totally inequitous results of the system which continued with marginal changes in independent India leads us to take new look on the 19th century controversies and the basic assumptions of the present system with its roots going back to those controversies. The fact that even after about half a century of freedom the constitutional directive to ensure free and compulsory primary education to all children between 6 and 14 within 10 years of the enactment of republican constitution is a glaring evidence of the total neglect of people's education. At the same time the education at the higher levels to cater mainly to upperclasses and and higher castes went on expanding by leaps and bounds. This distoration of the entire system of education and the utter neglect of the literacy at primary level is more by design than by default. The class and caste bias behind this design could hardly be condoned and ignored. The result of all these neglect and distortions is the building - up of a gigantic post independence educational Juggernaut in India which serves to subjugate the dispossessed and disinherited sections of society still further, still harder. Even the famous Kothari Commission on education which submitted its report about three decades ago (1960) noted this develoment with alarm and dismay. It said :

> "The social distance between the rich and the poor, the educated and the uneducated is large and is tendingto widen... education itself is tending to increase social segregation and widen the class distinctions..... what is worse this segregation is intending to widen the gulf between the classes and the massess"

After more than thirty years since the Education Commission noted this malady, or rather the class - caste bias of Indian education, with new liberalisation policies and privatisation and the fast growth of elitist English - medium schools, the situation today is much worse. Except that in certain pockets like Kerala, illiteracy is wiped out by concerted action by the people

and left leadership, nothing, much has happend. And it is interesting and meaningful that this spread of literacy could succeed only on the close heels of land reform and other social improvements. The Nobel Laureate Gunner Myrdal wrote about this relation between poverty and education : in his famous magnum opus *Asian Drama* :

> "Monopoly of education - together with monopoly of ownership of land is the most fundamental basis of inequality and retains its hold more strongly in poorer countries."

One of the instruments with which this class projects in education was worked out was the language English medium in education. Let us examine role of language in society.

Language and Power

The crucial and decisive importance of language in life was a fact from the very beginnings of society. The ancient fore fathers even ascribed supernatural powers to it. That is why they thought that even Gods, humans and reality could be brought to obey the chantings of mantras. All the reformers and revolutionaries of society from Buddha to Matin Luther and Mahatma Gandhi had given pride of place to rejection of the languages of elite discourse to pave way for the current people's languages. Hence the rejection of Sanskrit in favour of Prakrit by Buddha, rejection of Latin in favour of German by Luther and Rejection of English in favour of simple Hindustani by Gandhi.

These insights of our ancient seers and reformers have received philosophical and theoretical foundation and sophistication at the hands of modern scholars like Pierre Bourdieu. Introducing his book *"Language and Symbolic power."* (1991) his English editor John B. Thompson gives the essence of Bourdieu's findings.

> "As competent speakers we are aware of the many ways in which linguistic exchange can express relations of power. We are sensitive to the variations in accent, intonation and vocabulary which reflect different positions in the social hierarchy. We are aware that individu-

als speak with differing degrees of authority, that words are loaded with unequal weights, depending on who utters them and how they are said, such that some words uttered in certain circumstances have a force and a conviction that they would not have elsewhere. We are experts in the innumerable and subtle strategies by which words can be used as instruments of coercion and constraint, as tools of initmidation and abuse, as signs of politeness, condescension and contempt. In short, we are aware that language is an integral part of social life, with all its rules and iniquities, and that a good part of our social life consists of the routine exchange of linguistic expression in the day - to - day flow of social interaction."

Though there are differing perceptions on the role of the medieval Bhakti movement, none can question the fact that these saints and their discourse gave the people's conversational and colloquial language form, respectability and acceptance as against the prevailing dominance of Sanskrit. Though these historical experiences are all plain enough, now we hear all around us a cacophony of conflicts and confusion on the role to be assigned to languages in education, administration, science, judiciary and general social discourse. The role of English seems to be on the rise even in free India and during the last decade or two its role in education from pre-primary to the university level seem to be advancing inexorably. A significant section of leadership who are inclined to reject English would like Hindi (i.e., not Gandhiji's simple Hindustani but sophisticated Sanskritised version) to take its place - driving popular Hindustani and various other Indian languages to an inferior position.

On this question Ajias Ahmed's assessment is worth quoting in extenso: "In so far as the metropolitan language - English in the case of India - was the chief cultural and communicational instrument for the centralization of the bourgeois state in the colonial period, the continued use of this instrument in the dominant systems of administration, education and communication is, among other things, an index of the profound-almost genetic-cultural link between the colonial and post

colonial phase of the bourgeois state. The fact that English has proliferated instead of declining in this later phase indicates the greater elaboration and deeper penetration of the state into all aspects civil society, through administration, profession, commerce, schooling, mediology; the state is the chief employer, the principle educator, the largest property owner, the governer of electronics media. The literary pre-eminence of English is a reflection of this larger, overlapping grid. The main cultural claim of English during the colonial period was also a non-literary one. The claim, rather, was that India was internally so fragmented, so hetrogeneous, such a mosaic of lanugages and ethnicities, that it needed a centralising language to sustain its national unity-the nation in its conception was conterminous with exigencies of administration and, indeed, with the state itself. Now, after decolonization, our inability to aknowledge that the civilizational complexity of India simply can not be lived or thought through in terms of the centralizing imperatives of the nation-state we have inherited from the European bourgeoisie; our inablity fundamentally to reorganize the relations between centre and region, or to invent more heterogeneous forms of unity that might be commensurate with the complexity of our society-all this has meant that those earlier semiotics of administration and profession, with English at their epic centre, have merely reproduced themselves on an extended scale. The claim of English to be unifying force in India has been not diminished but enlarged. These enlarged uses of English in India, and of the metropolitan languages in virtually all the ex-colonial countries of Asia and Africa, are connected, further more with the consolidation, expansion, increased self-confidence increased leisure, increased sophistication of the bourgeois classes in these countries, including its middle strata, especially the modern petty bourgeoisie located in the professions and in the state apparatus Among all the countries of Asia and Africa which gained their independence after World War II, India has numerically by far the largest professional petty bourgeoisie fully consolidated as a distinct social entity and sophisticated enough in its

claim to English culture for it to aspire to have its own writers, publishing houses, and a fully fledged home market for English books" *(In Theory: Classes Nations Literatures*, Bombay, 1992, P.74-75)

But a large section of Indian middle class and the ruling class (in practice, though not in words) remain hardly convinced. Their fascination for and misconceptions of the role of English in colonial and post-colonial India continue to grow, with no sign of fading yet. Not only Bourdieu's theory of the relation between language and social powerstructure but even the findings of almost all modern writers on the colonial education policy have failed to reach Indian middle class. Ellecke Boehmer asseses the role of communication and Textual discourse in the design of imperial overlordship:

"At its height the British Empire was a vast communication network, a global sprawl of hubris, the world map flushed pink. It was pictured as a machine and yet also as a muddle; it was the Royal Navy and Queen Victoria, and the One Race and One Flag. But it was also represented by texts Present-day readers, anyway, experience Empire textually, through the medium of nineteenth-and twentieth-century novels and periodicals, travel writings, scraps of doggerel. Yet Empire was itself at least in part, a textual exercise.The colonial officer filing a report on affairs in his district, British readers of newspapers and advertisements of the day, administrators who consulted Islamic and Hindu sacred texts to establish a legal system for British India: they too understood colonization by way of text. The Empire in its heyday was conceived and maintained in an array of writings - political treatises, diaries, acts and edicts, administrative records and gazatteers, missionaries' reports, notebooks, memoirs, popular verse, government briefs, letters, 'home' and letters back to settlers. The triple-decker novel and the best-selling adventure tale, both definitive Victorian genres, were infused with imperial ideas of race pride and national prowess" *(Colonial and Postcolonial Literature,* Oxford, 1995, P.12-13)

Gauri Viswanathan deals specifically with the teaching of English language and literature in colonial India and its continuity in free India. Her thesis is explicit in the title and sub title of her book: "*Masks of Power: Literary study and British Rule in India* (Faber and Faber, London, 1980)

The continuation of colonial language policy in India proves, as Aijas Ahmed says, the continuity of the colonial pattern of power structure, with minimum adjustments. The protagonists of the idea of replacing English with Hindi are as Ahmed explains victims or perpetrators of wrong notions about Indian civilizational cohesion and the proper pattern suited for centre - region relations.

A cultural history of Modern India has to probe these elusive problems in detail and provide correct historical bases for a language policy.

Orientalism : Said Vs Ahmad

Among the most important and seminal contributions to the vastly and fast expanding discipline of Cultural Studies, which took shape in about the late 19705 is Edward said's Orientalism (1978). Said, a Palestinian scholar now working and teaching in USA, has followed up his path breaking text with a number of other works like - *The Question of Palestine, The politics of Dispossession, Culture and Imperialism* etc.

Said's theories have become so popular and pervasive that even those who hotly dispute his ideas find themselves using his terminology, idioms and even paradigm. Even Aijas Ahmad, whose critique of Said (In Theory, 1992) is by far the best and most cogent from the radical left, pays hearty tributes for his anti-imperialist credentials and even apologises for being seen in opposition to him. In spite of Ahmad's critique Said's ideas are slowly but steadily penetrating into Indian Cultural studies as is evidenced by several seminar proceedings and books like Gowri Viswanathan's *Masks of power* (1989) and *Orientalism and Postcolonial Predicament* (1993) edited by Carol A. Breckenridge and Petervan der Veer. Therefore any cultural history of modern India has to tackle Said's ideas and its applicability or otherwise to Indian studies in the context of the criticism mounted by Ahmad and

others. Besides, Said's work and ideas directly deal with Indian experience of colonialism, too, for his evidences.

What is the essence of Said's Thesis?

Among European scholars of Asian and Indian tradition and culture, there is a spectrum of round denigrators like Macaulay to those who indulge in fulsome praise like Max Muller. All of them or at least almost all of them, consciously or otherwise formulated some ideas, images and cliches which ultimately served the project of subjugating India and keeping with it making statements about it, authorising views of it, describing it, teaching it, settling it, ruling over it. In short Orientalism was a "Western style for dominating, restructuring, and having authority over it"

The Himalayan corpus of Orientalist literature includes the western histories and historical construction of the Orient, retrieval, translation and interpretation of Oriental lore, political discourses of administrators, scholars, journalists and travellers, fiction and poetry by highly talented and canonised men and women of letters. What ever may be the lacunae and flaws in his argument and findings, none can deny that Said has opened up a number of sharp tools to do that.

But as Ahmad challenges not only the claimed orginality of many of Saids ideas, but also how his a-historical treatment of ideas and concepts lead him to all types of self contradictions. Said's ignorance of and even antipathy to Marxism is more evident in his indifference to history in the matter of ideas and concepts much more than in his chosen distancing from Marxist methodology.

Said's a-historical or even transhistorical treatment of authors and ideas even reduces colonialism to a "style" or "form" rather than hard economic and political oppression and reality. Ahmed says:

> "The Orientalist discourse has already been set in motion, then, in the earliest of the Athenian tragedies not in general but in the specific regularities which will henceforth determine its structure: Asia's loss, Europe's victory; Asia's muteness, Europe's mastery of discourse;

Asia's inability to represent itself, Europe's will to represent it in accordance with its own authority. The terms are set, and there is little that later centuries will contribute to the essential structure, though they will doubtless proliferate the discourse in enormous quantities. As Said puts it: "It is as if, having once settled on the Orient as a locale suitable for incarnating the infinite in a finite shape, Europe could not stop the practice". (p.62). And:'Only the source of these rather narcissistic Western ideas about the Orient changed in the time, not their character.' This sense of an uninterrupted history of 'narcissistic' discourse is then made more dense with the discussion of figures like Dante, who form a kind of bridge between ancient origins and modern repetitions, as I shall clarify presently when I come to discuss Said's treatment of the *Inferno*.

Now, if there really is only this seamless and incremental history of 'Orientalist Discourse' from Aeschylus to Dante to Marx to Bernad Lewis, then in what sense could one take the eighteenth century 'as a roughly defined starting point? In other words, one does not really know whether 'Orientalist Discourse' begins in the post-Enlightenment period or at the dawn of European civilization, whether in the period of the Battle of Plassey or in the days of the Battle of Troy. This, then, raises the question of the relationship between Orientalism and colonialism. In one sort of reading, where post-Enlightenment Europe is emphasized, Orientalism appears to be an ideological corollory of colonialism. But so insistent is Said in identifying its origins in European Antiquity and its increasing elaboration throughout the European Middle Ages that it seems to be the constituting element,transhistorical of what he calls 'the European imagination'. In a revealing use of the word 'delivered', Said remarks at one point that Orientalism delivered the Orient to colonialism, so that colonialism begins to appear as a product of Orientalism itself-indeed, as the realization of the project already inherent in Europe's perennial project of inferiorizing the Orient first in discourse and then in colonization. This is, of course, doubly paradoxical, since Said is vehement in his

criticism of 'Orientalism' for its highly 'textual' attitude, yet in his own account imperialist ideology itself appears to be an effect mainly of certain kinds of *writing*." (*In Theory*, P.180-181).

Visual and Plastic Arts

Controversies began in the later half of the 19th century when the modern Indian painting came off age with Ravi Varma. Tapti Guha Thakurtha comments on these changes in attitudes and tastes:

"Histories of modern Indian art leave us with diverse verdicts as to when the 'modern' commenced and as to who were its most genuine representatives- All along, the search for a satisfying category of an 'Indian modern' structured these narratives and decided their sense of breaks and continuities. We find.an interesting sample of such writing in the books of the immediate post - independence years, where a main battle seems to have been fought over the eligibility of Abanindranath Tagore and his 'Bengal School' to figure at the head of India's modern art history. Riding on a wave of orientalist and nationalist propaganda, Abanindranath Tagore's 'New school of Indian painting' had, by the first decade of this century, a thriving reputation as ~ 'national art' of modern India. By the early twenties the influence and reputation of the school was rapidly spreading outwards. With its new centre in Santiniketan's Kala Bhavan, and with Abanindranath's pupils moving out to teach in art schools in different parts of India, the Bengal School became an all - India phenomenon; the colonial art establishment was supplanted by a 'nationalist' alternative on a national scale. Yet, simultaneous with the movement's institutionalized success, surfaced powerful criticism and reaction against all that had come to characterize the Bengal School stereotype of 'Indian' painting: its archaic sentimentality, its feebleness of form, its lack of boldness and vitality, and its literary and illustrative crutches. And this articulated discontent lay at the base of the various departures in Indian painting during the twenties and thirties and since, with each individual trend seeking to evolve and assert a more

authentic 'modernity' and 'Indianness' in art." (*Journal of Arts and Ideas* No.2 7-28,p. 9)

The latest example of such a reassessment and self criticism comes from one of the most outstanding painters and teachers of our time, K.G. Subramannyam. He begins his interesting and insightful book *"The Living Tradition - Perspectives on Modern Indian Art"* 1987 thus:

"Most of us in the modern art world have a slightly exaggerated image of our creative independence. Reacting from a previous situation where efficient conformities to a limited style or a not-so-limited set of ideals were prized above individual sensibilities or viewpoints, we have barricaded ourselves in an opposite position whence we reject, if only in theory, all conformities Taking our cue from what is happening in the sciences, where every few years new discoveries and inventions render obsolete previous concepts, values, tools and technologies, we venture to think that our innovations too will wipe out our history. Not so long ago some of us declared with unshakeable assurance that, abstraction having found wide currency on the global art scene, realism was dead and will not resurrect; we know better now from what has happened since."

In the history of modern Indian:painting and art no controversy was more perennial and undying like the one on Ravi Varma and his school. The first onslaught against him began when E.B. Hevell came to Calcutta in 1896 and took up the principalship of Calcutta School of Art. Unlike Macaulay and Traveliyan and other English scholars of an earlier vintage, Havell developed an intense and almost cultist admiration for Indian culture and art. He thought Ravi Varma's paintings a weak imitation of current realistic and naturalistic style prevalent in Europe and that they had nothing to do with India's tradition and genius. The Sreelankan art historian Anandakoomarswamy then working in U S A and Okakura Kakuso, a visiting Japanese aesthetician and philosopher joined Havell. In chorus the anti-Ravi Varma brigade proved to be formidable. In terms of cultural production the result of this attack was the initial canonisation of the so-called

Bengal school of painting of Abanindranath Tagore and others as the genuine national style. It was not long before Rabindranath Tagore, Amrita Sher-Gil and Jamini Roy from very differring directions pushed down the Bengali school to a historical relic. All these years Ravi Varma remained anathema to sophisticated art critics till after the second World War and dawn of Irtdependence Ravi Varma showed faint signs of revival. This new revival was initiated by Asok Mithra (*Four Painters*) and now taken to a high level of almost a restoration by Geetha Kapur (*Journal of Art and Ideas*).

W.G.Archer, another English man of a later generation, was unable to accept the canonisation of the Bengali school, and the theories of its Guru Havell. He sought to anoint yet another set of a later vintage but he paid his tributes to his predecessor thus:

> "This movement was not, by itself, of great importance. It did not introduce modern art to India, nor were its actual products of artistic moment. It served rather as a necessary step to a second movement- a movement which begins in the middle of the nineteen-twenties and includes the painting of Rabindranath Tagore, Amrita Sher-Gil, Jamini Roy and George Keyt. These painters were not directly influenced by Havell, yet it was he who made their work possible. His books raised Indian morale and his writings - *Indian Sculpture and Painting, Indian Architecture, The Ideals of Indian Art* - drew world attention to a great artistic tradition. As we shall presently see, his writings are now out-moded and some of his ideas were incorrect. But his central plea remains and it was due to his intervention that condition favourable for modern art were created." (*India and Modern Art*, 1959)

Archer posits the beginning of Modern art in India with the paintings of not Abanindranath but Rabindranath Tagore. Rabindranath began his career in painting quite late in life in 1928 at the age of 67-a very unlikely age to begin a career in painting. There are others who would like to anoint Jamini Roy's folk style and still others who like to bestow the honour of George Kyet.

MolaRam, who is supposed to be the last link in the illustrious chain of Rajput and Pahadi painters died in the 40s of the last century when Ravi Varma was born in the erstwhile native state of Travancore in Kerala. This decade marked the line of departure between the medieval and modern age in Inidan painting, with Ravi Varma's fore-runners, the so-called company painters, establishing themselves as the official art world of colonized India. Like english colonisation and english education this trasformation too is a point of debate as the 20th century approaches its end. A cultural history of modern India has to take up the issue in right ernest.

Religion in the age of electronics

That religion, and its variegated forms in all its vicissitudes should be an important concern of the cultural historian does not need any argument. It is much more so in India, reputed to be the fertile field for the birth and growth of many famous and not-so-famous religions. When we are approaching the 21st century, the influence of religion for good or bad seems to be reaching all time record. This anomal recrudecence of ancient faiths and rituals and superstitions side by side with earth shaking inventions and discoveries in science and technology is an apparently perplexing social and political phenomenon. The rising tide of fundamentalists challenge new cultist formations that are subverting normal political and social life from Gibralter to Java and from Tokyo to Chicago. David Bruce in his *Religion in the Modern World -from Cathedrals to Cults* (1996) finds that even the birth places of modern secularism and science are not free from this strange canker. He says:

> "One of the least expected features of the last thirty years has been the creation and growth in the USA and Western Europe of a large number of new religious movements. At the same time as the mainstream churches were losing members and authority, young people in large numbers began to experiment with a wide range of new cults and sects. Some of these were Hindu and Buddhist imports from Orient, a not entirely novel borrowing. The nineteenth-century new religious movement Theosophy drew on Eastern traditions and there

were representatives of the major Hindu and Buddhist schools at the World Parliament of Religions in Chicago in 1893. Zen Buddhism was briefly fashionable in the Late 1950s. However, it was really only in the counter- culture of the late 1960s that large numbers of Westerners started to look to the spirituality of the East for source of the transcendence apparently no longer available in the urban and industrial West. In the early 1970s three percent of San Franciscans surveyed claimed to have tried Zen Buddhist meditation and five per-cent claimed to have tried Transcendental Meditation (TM). This is perhaps to be expected from America's west coast, but a national survey showed that 4 per cent of a sample of Americans also claimed to have tried TM. There was also the Meher Baba Movement, the Divine Light Mission, Krishna Consciousness, and the Healthy-HappyHoly movement of Yogi Bhajan (a variant of Sikhism)." (P-169)

From these developments it looks as if the 19th century "burden of the white man", "the civilizing of the barbarian East" is paid back in full through export of Sanyasins, Chartans and cults to the west!

In a book on *'Religion and Globalisation'* (1994) Peter Beyer finds that the new technological innovations in communication and global political economy promotes the rise and growth of Religion. He says:

"To understand religion as societal system in global society, I have relied heavily on the notion of privatization. Modernity and globality do not result in the disappearance of religion either in terms of importance for the conduct of social life or in terms of visibility on the social landscape. Like morality, religion is a constantly present mode of communication, but, on the level of society, a 'deregulated' one. Unlike morality, however, religion continues to inform a broad, and even global, societal system. Internally segmented into traditions or 'religions' this system constitutes itself through a particular mode of communication on the basis of recursively structured and often professionally controlled codes. The system and its internal structure have been as

much a product of modernization/globalization as any of the others, like the global economy or polity. The difference is in the comparative difficulty religion has in exercising its influence, and especially that of its leaders or professionals, outside the sphere of those voluntarily associated with it, and in many cases even within it."

Even in the remotest townships and urbanised rural areas in India we see shops offering "computerised horoscopes" and "computerised match-making as per astrological prescriptions". The temples have blaring loud speaker systems and even short-circuit television systems. Of course we have globe-trotting and flying sanyasins, brokering international business deals and offering gratutious and charged derive message. (Some such characters like Chandraswamy in India, Rev. Moon in USA landed in prisons- that is another story). In USA the churches too along with the business insitutions are being taken over whole sale by Information Technology

"In the late 20th century Americans increasingly worship in electronic churches, participate in mega congregations and seek solace in charismatic Evangelism. That Americans are increasingly comfortable with these church forms reflects the importance of new information technologies within US culture of worship" (*Religion and Mass Media: Audiences and Adaptations,* Daniel A. Stout and Judith M. Buddenbanm, 1996 p.262)

They continue after a few passages and explain how the religious information has become a commodity for sale in the competing market economy of USA. They say:

"Capitalism stands at the root of the drive to produce and market information. At all levels, from industries to individual consumers demand rises for information to coordinate complex activities and as a consumption good in its own right. The tendency has been for the growth and elaboration of the information markets, so much so, that the information sector ranks first among the sectors of the US economy. The information economy then has come to be seen as a place in which messages count as distinct goods and consumers pur-

chase information with in amaze of direct and indirect pricing schemes. In such a world, it is difficult to differentiate a church message from those of other 'vendors'. Consequently from Weber to the present, social theorists continue to seek a deeper understanding of the relationship between religion and capitalism" (Ibid, pp. 269-270)

In this context, it is interesting as well as illuminating to read what Pope John Paul II wrote in his 1991 encyclical *Centistimus Annus*. He noted that not only the Christian church, but also other institutionalised religions like Islam, Hinduism, Buddhism and several others are flying confidently into the 21st century on the wings of the electronics revolution and Information Technology. The doom of religion, confidently predicted by the 19th century rationalists and the prophets of the scientific age, seems to be fast receding into the mists of far horizon. And the paths of this return of religion with a vengeance, as it were, is littered with corpses, amputated bodies and limbs, and drenched with blood all along. We have to examine that Indian religious lanscape keeping in mind this global development.

Religion : Reform and Reaction

It is easy to ridicule religion for funny somersaults at the various stages of history and its ready adaptation to the latest fashions in commerce and technology, as we have done in the previous section. Its internal strifes and unending sectarian quarrels which too often develops into bloody wars and oppression too are themes on which critics may play upon. Also reprehensible is the association with and support to all types of oppressive and exploitative social and state systems in spite of the tall claims of its adherence to unimpeachable values and ideals, love and compassion. But all these will not help us to unravel the mystery of its amazing survival instinct and the pervasive and deep influence it still exercise over men, women and matters.

Religion is too complex and even self contradictory phenomenon in that it defies any attempt at a straight definition. For example, let us ask what is religion? Is it what inspired a Gandhi to noble action or what inspired the fanatics to demolish the Babri Mazjid on 6 December 1992? Is it what inspired a Narayana Guru to preach a secular and casteless society or what

in spired an Ayatollah to cry for the blood of a dissenting novelist? Is it the Christianity of the early centuries which provided solace and sense of identity to the tortured, dispossessed and disinherited or is it that of medieval inquistitors and torturers? Engels likened the primitive Christians to modern socialist revolutionaries, which may sound blasphemous to many captains of the modern church. We may ask again, what shall we ihentify as the simple faith of Vaishnavism? Was Vaishnavism of the Saintly Alwar poet the worship of that enchanting puranic hero, the lovely child, youthful lover and philosopher, diplomat and warrior of later years? Or was it also the fierce burning and raping campaigns against the "Sramanas" (Buddhists and Jains?) Which religion do we identity as Hinduism. Hinduism which sanctified Manu Smriti and caste heirarchy; The Vedanta of Sankara which philosophically defended caste discrimination - or the Vedanta of Vivekananda and Sree Narayana Guru who fought casteism?

All these questions lead us to play safe for the present and postpone the attempt at a comprehensive definition to another occasion. For the present let us be content with the very unsatisfactory device of identifying religion as what is known in contemporary parlance as Hinduism, Islam Christianity, Sikhism etc. Even so, young Karl Marx's attempt to comprehend the religious phenomen may be of help to us:

> "Religious distress is at the same time the expression of real distress and also protest against real distress. Religion is the sigh of the oppressed creature, the heart of a heartless world, just as it is the spirit of spiritless conditions. It is the opium of the people" (*Contribution to the Critique ofHegel's philosophy of Law,* 1844)

Marx's sentence containing the "opium" metaphor is well-known and is often quoted out of context to make him a simplistic denigrator of religion, both by friends and foes. His concept of the role of religion and its evolution is much deeper and comprehensiveThough not a religious man in any sense of the term, his attempt was not to condemn it out-right, but to understand and analyse it. On this "opium" question also he clarifies further:

"To abolish religion as the illusory happiness of the people is to demand their real happiness The demand to give up illusions about existing state of affairs is the demand to give up a state of affairs which needs illusions. The criticism of religion is therefore in embryo the criticism of the vale of tears the halo of which is religion" (Ibid)

Though there may be a few loop holes to be plugged in this brief outline of Marx's ideas on the social role and nature of religion, it amply provides clues to probe the nature of religion and religious movements in modern India - and also perhaps of ancient and medieval India.

The religions in India as well as abroad may be divided broadly into two types The traditional religions like Hinduism and Judaism and prophetic religions like Zorashtrianism, Buddhism, Christianity, Islam, Sikhism etc. The origins and ultimate authority of the latter type may be traced to a prophet and / or to a sacred text. The former types consists of conglomerations of various traditions, differing texts, rituals etc. interspersed with occasional reformers and prophets. The prophetic religions also in due course take on the characteristics of traditional religions and keep their founder and the book sacrosanet only in name. All these changes including birth, rise and decline of religions are part of and motivated by or caused by political, economic and social change and also by talented ideologues and preachers and the dependent and autonomous vicissitudes of ideas and ideologies. Some religions begin as religion proper, but most begin as social and moral reform movements and finally get sanctified and solidified as organised religion. Islam exemplifies the first category, where as Buddhism and Christianity are more or less examples of the latter category. In the history of the world most of the political and social reform movements began in the name of religion or were imbued and inspired by religious mantle or under currents. English revolution of 17th century had puritanism as ideology, European Renaissance had set forth protestant reformation, and 16th century German peasant War against feudalism was an aftermath of Luther's protestant revolt, though Luther was taken aback seeing the consequences of his revolt.

The nineteenth century Indian Renaissance and modernisation too was associated with and in many cases had a clear religious reform character. Swami Vivekananda, Maharshi Devendranatha Tagore (Bengal) Dayanand Saraswathy (Punjab), Sree Narayana Guru (Kerala) were all religious leaders and reformers. Raja Ram Mohan Roy (Bengal), Jyothiba Phule (Maharashtra) and E.V. Ramaswamy Naicker (Tamil Nadu) were not exactly but they were religious reformers in the sense that the thrust of their movement was to break the hierarchical caste structure of Hindu society.

Among them also there are many shades of ideologies and perspectives. Roy and Phule were down right secularists. But Roy's Brahmo Samaj later almost transformed into a Bengali caste. While Naicker's anti-Brahmin and extreme Tamil rhetoric ended up with his movement, or considerable sections of it, adopting a temple going Kannodiga Brahmin woman for a leader. Lower caste prophet Phule's anti-Brahmin movement and Satya Shodhak Sangh have given rise to Dalit literature and revolt in the late 20th century - which also seems to be slipping into the hands of "Creamy layer" among Dalits.

Untouchable Sree Narayan Guru's movement in Kerala had a wider and more abiding impact on Kerala society and politics. His movement played a significant role in radicalising the national movement for freedom, for upliftment of the depressed classes, and even paving the way for the socialist and communist movements. But what M.N. Sreenivas and others have termed "Sanskritisation', is built into the ideological repertoire of the Guru adoption of Brahmin Vedanta and rituals, is sapping the energy of the original radicalism. This process of recession also gives an upper hand to the "creamy layer" elements.

In spite of all these distortions the fact that in Kerala and Maharasta, the depressed classes took a leading role in Renaissance, unlike in Bengal and Punjab, had set in motion radical trends which burrowed deep into the hardened crust of heirarchical structure.

Dayanand Saraswathy and his Aryasamaj took a strong anti-casteist stand but his call for return to "Vedas" (Sathyardha Prakash) proved to be revivalist in many respects. Sraddhan and Tilak also gave their nationalism a distinctive Hindu colouring which became fertile ground for the later communal politics and parties.

All this lead us to other complications The militant revolutionaries of the Annuseelan party were inspired very much by Bhagavat Geetha, Vivekananda and Sister Nivedita. Radical wing of the Indian National congress often in the person of leaders like Tilak gave their nationalism an unmistakable revivalist tinge which was later developed into a fulfledged communalist ideology

In Kerala there are instances of Sanyasins and religious leaders associating themselves actively with the peasant and freedom movement. Of Sree Narayana Guru, EMS Namoodiripad wrote that he also expressed the rising aspirations of the peasant community in the caste-and-landlord ridden society.

Chattampi Swami fought the overlordship and education exclusiveness of the Brahmins. Brahmananda Sivayogi of Alathur even denied the existence of god and advocated a religion of "Bliss" (Ananda). Vagbhatananda campaigned for the abolition of land-lordism and land to the tiller. Swami Ananda Theertha worked with Dalits for their upliftment braving even the physical attacks of the privileged caste and the establishment henchmen.

Among the Muslims also there were reformers like Vakkom Abdul Khader Moulavi and C.N. Ahmed Moulavi who campaigned for equality and education of women. Vakkom Moulavi was also associated with political movement for civil liberties and responsible Government. Ahmed Moulavi had to face stiff resistance from the conservatives even to translate Koran into Malayalam. But now even these marginal reform movement is subsiding in the face of the rising crescendo of Islamic fundamentalists like Jamaate-Islami and Mujahids.

The Christian church which had all along been the dark citadel of reaction and political status quo has now begun to show signs of change. The worldwide movement of liberation theology has shaken the ancient foundations of church hierarchy and found adherents among bishops, priests, and nuns. Many of them heartily associate themselves with the left and working class movemerit. They also are active in organising Christian fish workers and their struggles. All these movements and trends have to be considered in detail for an evaluation of the role of religion and reforms in modern India.

When such developments are taking place on one side concerted efforts are taking place on the other side to transform Hinduism into an organzed church after the pattern of medieval European church. Romiia Thaper calls it "Syndicated Hinduism", refashioned to suit the contemporary political requirement Of "Hindutva" advocates. Thaper writes:

> "The need for postulating a Hindu community became a requirement for political mobilization in the nineteenth century when representation by religious community become a key to power and where such representation gave access to economic resources the competition for middle class employment brought with it the argument that in all fairness the size of the community should be taken into consideration. Once this argument was conceded it became necessary to recruit as many people as possible into the community. Here the vagueness of what constitutes a Hindu was to the advantage of those propagating a Hindu community It encouraged an almost new perception of the social and political uses of religion. Conversion to Hinduism was invented largely to bring in the untouchables and the tribals. The notion of purification, *'suddhi'* permitted those who had been converted to Islam and Christianity to be reintroduced to the Hindu fold. A Hindu community with a common identity would be politically powerful. Since it was easy to recognize other communities on the basis of religion, such as Muslims and Christians, an effort was made to consolidate a parallel Hindu community. This involved a change from the earlier

segmented identities to one which encompassed caste and region and identified itself by religion which had to be refashioned so as to provide the ideology which would bind the group. In Gramsci's terms, the class which wishes to become hegemonic has to nationalize itself and the new 'nationalist' Hinduism comes from the middle class." *(Interpreting Early India*, 2992, pp. 86-87)

Critics of Modernism

As we approach the dawn of 21st century we hear a rising crescendo of shrill voices criticising and condemning modernisation from various quarters. The traditional critics of modernisation, science and secularism were the revivalists and religious fundamentalists. Gandhi also joined them from another direction in his "Hind Swaraj" (1909) condemning science, technology and modern medicine and arguing for a return to the old self-contained village system, with its handicrafts and primitive agriculture. Drawing a curtain over the casteist inequalities and feudal exploitation prevailed in the old villages, such critics painted a sylvan picture of harmony, peace and prosperity reigning there. A fringe of Western scholars, disenchanted by the squalor and miseries generated by capitalist industrialisation and urabnisation like Rousseau, Ruskin and Tolstoy together with a section of orientalists provided the intellectual ballast for these worshippers of the past. Now their revivalist and fundamentalist arguments are being extended by Golwalkar *(A Bunch of Thoughts)* and other theorists of communalism like Arun Schourie *(The Secular Agenda)* to cover secularism and socialism and occasionally even democracy

These crusades against modernisation and science is taken up by another set of writers who sometimes claim to be the post-moderns. Among them to notable names in India are those of Ashis Nandy and Claude Alvaers. Ashis Nandy in a volume edited by him and titled explicitly *Science, Hegemony and Violenace - A requiem for modernity* (1988) sets his agenda:

"The thinking person cannot but notice that since Second World War, two new reasons of state have been added to the traditional one of national security. These are science and development. In the name of

science and development one can today demand enormous sacrifices from; and inflict immense sufferings on, the ordinary citizen. That these are often willingly born by the citizen is itself a part off the syndrome; for this willingness is an extension of the problem which national security has posed over the centuries"

So Ashis Nandy and his friends are committed to disabuse the mind of Indian citizen of this corroding influences of science and aspiration for development. Almost on the same lines and even adopting a similar title Claude Alvares carried on his friends crusade to another level in *Science Development and Violence : The Revolt against Modernity* (1992). Alvares pronounces his final assessment of science and technology:

"Modern science and the technology based on it are fundamentally violent forms of handling the living world: violence is part of the science's Text, part off its design and implementation. The notion that unjust social structures are responsible for the abuses of sciences is only partly true, and often exaggerated. I define violence (*himsa*) as physical and mental harm to living organisms" (p.64)

The problem with critics like Nandy and Alvares is that they mingle their anti science stance with apparently anti-colonialist and pro environmentalist frills. Certainly there is a case for those who would ascribe western hegemonic designs and anti environmentalist proclivities to certain types of science and technology policies pursued in colonial as well as post colonial periods.

But as we saw in the quotation above Alvares opposes not only wrong science policies, but science itself. He even provides an alibi "to unjust social structures" by alleging that criticism in that direction is "exaggerated". Therefore Alvares and Nandy's anti science crusade is also a defence of the status quo.

Modern philosophers of anti science like Paul Feyerabend and Fritjof Capra are relied upon by many modern well-meaning savants and activities. In the article the well-known environmentalist and feminist Vandana Siva

contributes to the volume edited by Nandy show echoes of the editors view on science. Her title of the chapter is "Reductionist science as epistemological violence". If she means only that we may find some areas of agreements with her. For "reductionism" is a tendency in scientific theory and practice needs be to resisted and eliminated for the sake of science itself. In her chapter she argues very convincingly how the reductionist practice in science does violence to nature, in medicine it proves counter productive etc. She is a forceful campaigner for corrective steps in all these fields. And certainly such a position is unexceptionable for such steps are for corrective scientific practices, not the abolition of science altogether.

But on many occasions as in the following quotations she confuses wrong application of science with science itself per se:

> "The object of knowledge is violated when modern science in mindless effort to transform nature without a thought for the consequences, destroys the innate integrity of nature and there by robs it of its regenerative capacity. The multidimentional environmental crisis all over the world is an eloquent testimony to the violence that reductionist science perpetrates on nature" (op. cit.p.233)

Here also Vandana Siva is very cautious in her language and adds the epithet "reductionist" to the "science" she deplores. But still, she seldom mentions profiteering capitalism and rapacious industrialism as the culprits in the rape of nature, and as a result one cannot escape the impression that she is joining the bandvagon of Nandy and company.

Another instance of a well-meaning and radical Indian falling a victim to the anti-science campaign is Dr.Poulos Mar Gregorios, justly hailed the Red Bishop of Kerala. He too depends on thinkers like Feyerabeud to attack the scientific method and the validity of science. The entire corpus of his writings and more so his dedicated and bold career testifies to the fact of his humanist and socialist credentials. But some of his works, especially those of his last days, point to his basic distrust of science and its mission. Certainly one could understand a practising priest believing in things and realities beyond the natural world, and proposing that science has its limits.

But taking an unhistoric view of European renaissance in 16-17 centuries and enlightenment in 18th century and condemning them out right as he does in many of his later works is really joining the wrong side in the battle for science and human advance.

We may even agree with Gregorios's statement that "the redemption and renewal of science/technology, political economy and philosophical reflection need not and, may I say it, cannot take place without the participation of religious comminutes" *(Science For Sane Societies*, New York 1987 p.236). We may also agree with him when he speaks of the limitations of Renaissance and Enlightenment thought, for we know that they were limited by the inherent limitations of bourgeois vision. Also they had the limitation imposed by the Newtonian mechanist world view of the first scientific revolution which we have given up after the second scientific revolution with which this century dawned. But the total and unhistorical rejection of renaissance and enlightenment values and vision, and even accepting some Eastern thinkers like Shankara instead (as he does in his *Enlightenment East and West*, (1989) is not at all acceptable. Such an attitude to Enlightenment and science is not only against his own earlier views, but also contrary to his own chosen preceptor Gregory of Nysson (5th century) who had an open mind to pagan knowledge and secular science.

It is interesting to note that among the Indians who were ensured by this mystic antiscience movements are some of our best scientists like Raja Ramanna. It is also a pointer that some organisations in Kerala, and also perhaps elswhere, conducted a campaign through study camps on Fritjof Capra and his Tao of Physics.

Appendix - I

സമകാലിക സംസ്കാരപഠനം -മാതൃകാസിലബസ്

(നാല് പേപ്പർ. നാലാമത്തെ പേപ്പറിനു പകരം 'സമകാലിക സംസ്കാരപഠനം'-പ്രയോഗം എന്ന പ്രോജക്ട് വർക്ക് അംഗീകരിക്കാം. അദ്ധ്യാപകരുടെ മാർഗ്ഗനിർദ്ദേശത്തിൽ തെരഞ്ഞെടുക്കുന്ന വിഷയത്തെക്കുറിച്ച് രണ്ടു ടേം പേപ്പറുകളും അറുപത് പുറത്തിൽ കുറയാത്ത ലഘുഗവേഷണപ്രബന്ധവും തയ്യാറാക്കണം. ഗവേഷണവിഷയം നിശ്ചയിക്കുമ്പോൾ കേരളപഠനത്തിനു മുൻഗണന നൽകണം)

പേപ്പർ ഒന്ന് : സമകാലിക സംസ്കാര പഠനം - സിദ്ധാന്തം, രീതിശാസ്ത്രം, ചരിത്രം

(സഹായഗ്രന്ഥങ്ങളുടെ പട്ടികയിൽ 1-10 ചേർത്തിരിക്കുന്ന ഗ്രന്ഥങ്ങൾ മുഖ്യാവലംബമാക്കി താഴെ പറയുന്ന വിഷയങ്ങളിൽ സാമാന്യപരിചയം നേടണം)

യൂണിറ്റ് 1 : സംസ്കാരം - വ്യത്യസ്ത നിർവ്വചനങ്ങൾ - റെയ്മണ്ട് വില്യംസിന്റെ നിർവചനം. നവീന സംസ്കാരാഭിമുഖ്യം - ഭാഷാശാസ്ത്രാഭിമുഖ്യവും സംസ്കാരാഭിമുഖ്യവും (Linguistic Turn & Cultural Turn). സമകാലിക സംസ്കാരപഠനത്തിലെ സിദ്ധാന്തങ്ങൾ. സംവേദനസിദ്ധാന്തങ്ങൾ - മറ്റ് സാമൂഹ്യശാസ്ത്രങ്ങളും സമകാലിക സംസ്കാരപഠനവും. സംസ്കാരവും സൗന്ദര്യശാസ്ത്രവും. സംസ്കാരവും രാഷ്ട്രീയവും - വ്യത്യസ്ത നിലപാടുകൾ - രാഷ്ട്രീയ പ്രസ്ഥാനങ്ങൾ- ജനാധിപത്യത്തിന്റെ ആവിഷ്കാരങ്ങൾ.

യൂണിറ്റ് 2 : സമകാലിക സംസ്കാരപഠനത്തിന്റെ മേഖലകൾ. ഭാഷ, സാഹിത്യം, ചരിത്രം, മാദ്ധ്യമങ്ങൾ, രംഗകലകൾ, ചലച്ചിത്രം, നാട്ടറിവ്, വംശീയത, പരസ്യം, തർജ്ജമ, ഫാഷൻ, ശാസ്ത്രം, പോസ്റ്റ് കൊളോണിൽ പഠനം, ഓറിയന്റലിസം, ലിംഗഭേദം, സ്ത്രീപഠനം, ലിംഗവിവേചനം, ജനകീയസംസ്കാരം, ജനപ്രിയസംസ്കാരം, ഉപഭോഗസംസ്കാരം, സൈബർ സംസ്കാരം, പോസ്റ്റ് മോഡേൺ സംസ്കാരം. ആഗോള, ദേശീയ, പ്രാദേശിക, നാടൻ സംസ്കാരങ്ങൾ, യൗവനസംസ്കാരം.

യൂണിറ്റ് 3 : നവീന സംസ്കാരപഠനത്തിന്റെ ചരിത്രപരിണാമങ്ങൾ - മാതൃകകൾ. ബ്രിട്ടീഷ് മാതൃക-ഹൊഗാർട്ട്, റെയ്മണ്ട് വില്യംസ്, തോംസൺ, സ്റ്റുവർട്ട് ഹാൾ. മാർക്സിയൻ സിദ്ധാന്തങ്ങൾ, അൽത്തൂസറും ഗ്രാംഷിയും. അധികാരം-രാഷ്ട്രീയം--മേൽക്കോയ്മ, അതിനിർണ്ണയനം-പ്രത്യയശാസ്ത്രം, അമേരിക്കൻ മാതൃക, - വ്യാപനം. കനേഡിയൻ മാതൃക - സംവേദനപഠനങ്ങൾ, സ്വത്വനിർവചനം - ആസ്ട്രേലിയൻ മാതൃക - ചലചിത്രമാധ്യമ പഠനങ്ങൾ - ദേശീയത്തനിമ - ഫ്രഞ്ചുമാതൃക - വംശീയത, ഭാഷ, സ്വത്വനിർവചനം, ഭൂപ്രദേശവും വർഗ്ഗവും സ്വത്വനിർവചനത്തിൽ. സംസ്കാരിക മൂലധനം, ചിഹ്നവ്യവസ്ഥ-സംസ്കാരിക കൊളോണിയലിസം, ഓറിയന്റലിസം - സൈദിന്റെ സിദ്ധാന്തങ്ങൾ - ഐജാസ് അഹമ്മദിന്റെ വിമർശനം.

സമകാലിക സംസ്കാരപഠനത്തിന്റെ മറ്റ് ഇന്ത്യൻ മാതൃകകൾ-ശാസ്ത്രവും സംസ്കാരവും - ജീത്സിങ്ങ്, ആഷിഷ് നന്ദി, ക്ലോഡ് അൽവാരീസ്, പാശ്ചാത്യ ശാസ്ത്രദർശനവിമർശനം - തദ്ദേശീയ സാമൂഹിക ജ്ഞാനവാദം - വംശീയത - മതം - ലിംഗവിവേചനം - വർണ്ണവ്യവസ്ഥ -ആധുനികീകരണം-കീഴാള പഠനങ്ങൾ, ഗായത്രിസ്പിവാക് - തർജ്ജമ പഠനങ്ങൾ

ഗാന്ധിയൻ ദർശനവും സമകാലിക സംസ്കരാപഠനവും. ബഹുഭാവസംസ്കാരം ദേശീയതയിൽ, വിദ്യാഭ്യാസത്തിൽ, മതത്തിൽ. ഭാഷാ സംവാദം - ഇംഗ്ലീഷിന്റെ പങ്ക്, ഹിന്ദിയുടെ സ്ഥാനം, സംസ്ഥാന ഭാഷകളുടെ പദവി, ഭാഷാസൂത്രണത്തിന്റെ സാംസ്കാരിക ഫലങ്ങൾ, വ്യത്യസ്ത അഭിപ്രായങ്ങൾ. കേരളീയ സംസ്കാര പഠനമാതൃകകൾ - അന്വേഷണങ്ങൾ.

യൂണിറ്റ് 4 : ഭൗതിക ശാസ്ത്രത്തിന്റെ സംസ്കാരപഠനം - വസ്തുനിഷ്ഠത, മൂല്യവിമുക്തത എന്നീ സങ്കൽപ്പങ്ങളുടെ വിമർശനം -അറിവിന്റെ സംസ്കാരനിഷ്ഠത, - കാൾ പോപ്പർ , തോമസ് കൂൻ - ആശയസമുച്ചയ വ്യതിയാനം, (Paradigim Shift) ശൃംഖല പ്രവർത്തന സംസ്കാരം - സൈബോർഗ് - ജൈവികതയും സാങ്കേതികതയും

പേപ്പർ 2 : സാഹിത്യവും സംസ്കാരപഠനവും

മലയാള സാഹിത്യത്തിന്റെ സമകാലിക സാംസ്കാരപഠനം എന്ന വിശാല ലക്ഷ്യത്തോടുകൂടി താഴെ പറയുന്ന ഗ്രന്ഥങ്ങൾ (ഗ്രന്ഥഭാഗങ്ങൾ) വിശദപഠനത്തിനു നിർദ്ദേശിക്കുന്നു. സാംസ്കാരിക വിമർശനത്തിനു പ്രധാന്യം നൽകണം. ഒന്നാം പേപ്പറിൽ പഠിച്ച സിദ്ധാന്തങ്ങളും രീതിശാസ്ത്രവും എങ്ങിനെ ഫലപ്രദമായി ഉപയോഗിക്കാം എന്നു പരീക്ഷിച്ചുനോക്കണം. അങ്ങിനെ ലഭിക്കുന്ന ഉൾക്കാഴ്ചകൾ ഉപയോഗിച്ച് ടേം പേപ്പറുകൾ തയ്യാറാക്കണം.

യൂണിറ്റ് 1 :

1. പയ്യന്നൂർ പാട്ട്
2. കതുവന്നൂർ വീരൻ തോറ്റം
3. ഓണപ്പാട്ട്
4. ചെങ്ങന്നൂരാദി
5. കേരളോൽപ്പത്തി (ഗുണ്ടർട്ട്)
6. ഐതിഹ്യമാല (പനയന്നാർകാവ്, കോട്ടയത്ത് രാജാവ്, കാലടിയിൽ ഭട്ടതിരി, കായംകുളം കൊച്ചുണ്ണി, പാക്കനാരുടെ ഭാര്യയുടെ പാതിവ്രത്യം എന്നീ ഖണ്ഡങ്ങൾ മാത്രം)

യൂണിറ്റ് 2 :

1. രാമചരിതം – ഒന്നാം പടലം
2. ഭാഷാ ഭഗവദ്ഗീത – ആദ്യത്തെ പത്തുപാട്ട്
3. അനന്തപുരവർണ്ണനം
4. വൈശിക തന്ത്രം
5. ജ്ഞാനപ്പാന

യൂണിറ്റ് 3 :

1. ദുരവസ്ഥ – കുമാരനാശാൻ
2. എന്റെ പ്രയാഗ സ്നാനം – വള്ളത്തോൾ
3. വാഴക്കുല – ചങ്ങമ്പുഴ
4. ആസ്സാം പണിക്കാർ – വൈലോപ്പിള്ളി
5. കറുത്ത ചെട്ടിച്ചികൾ – ഇടശ്ശേരി
6. സ്വയംവരം – ഒ.എൻ.വി
7. കത്രീന – വയലാർ
8. ഉത്സവബലി – പുതുശ്ശേരി
9. ഗോത്രയാനം – അയ്യപ്പപ്പണിക്കർ.

യൂണിറ്റ് 4 :

1. ഘാതകവധം – കോളിൻസ്
2. നെല്ല് – വത്സല
3. തട്ടകം – കോവിലൻ
4. കെച്ചരേത്തി – നാരായൻ
5. ദൈവത്തിന്റെ കണ്ണ് – എൻ.പി.മുഹമ്മദ്
6. ഒരു ദളിത് യുവതിയുടെ കദനകഥ – എം.മുകുന്ദൻ
7. മഖൻസിങ്ങിന്റെ മരണം – ടി. പത്മനാഭൻ
8. അരിമ്പാറ – വിജയൻ
9. കണ്ണാടി കാൺമോളവും – സക്കറിയ
10. മുടിത്തെയ്യം – സാറാ ജോസഫ്
11. തൂങ്ങിക്കിടക്കുന്ന റിസീവർ – മേതിൽ
12. റെയിൻഡിയർ – ചന്ദ്രമതി
13. നീർമാതളം പൂത്തകാലം – മാധവിക്കുട്ടി (ആദ്യത്തെ പത്തു ലേഖനങ്ങൾ)
14. കുമാർനാശന്റെ സാമൂഹ്യവീക്ഷണവും കവിതയും – ഇ.എം.എസ്.

പേപ്പർ 3 : മാധ്യമങ്ങളും സംസ്കാര പഠനവും

യൂണിറ്റ് 1 : സംസ്കാരം, മാധ്യമം, സ്വത്വരൂപീകരണം, സംസ്കാര ശൃംഖല (Cultural Circuit), പ്രതിനിധാനം (Representation), സ്വത്വം (Identity), ഉപഭോഗം (Consumption), നിയന്ത്രണം (Regulation), സംസ്ക്കാര വ്യവസായം, മാധ്യമങ്ങൾ, മാധ്യമങ്ങളിലെ സന്ദേശം/ഉല്പന്നം, ഉപഭോക്താക്കൾ, സാങ്കേതിക വിദ്യയും സംവേദന തന്ത്രങ്ങളും, ഉല്പന്നത്തിന്റെ വർണ്ണപ്പൊലിമ, മാധ്യമങ്ങളുടെ സവിശേഷ ഭാഷകൾ, ചിഹ്ന വ്യവസ്ഥകൾ, കോഡുകൾ. സിനിമയുടെ വ്യാകരണം തുടങ്ങിയ പ്രയോഗങ്ങളുടെ പ്രസക്തി. മാധ്യമങ്ങളുടെ ഉപഭോഗവും കേരളീയ കുടുംബങ്ങളും.

യൂണിറ്റ് 2 : വ്യത്യസ്ഥ സംസ്കാരങ്ങൾക്കു മാധ്യമങ്ങളിൽ ലഭിക്കുന്ന സ്ഥാനം. രാഷ്ട്രീയം, മതം, സിനിമ, സ്പോർട്ട്സ്, ക്ഷേത്രകലകൾ, നാടോടിക്കലകൾ എന്നിവയ്ക്കു നൽകുന്ന ഇടം. അവ ഓരോന്നിനും നൽകുന്ന പ്രതിനിധാനം, മാധ്യമങ്ങളിൽ വ്യത്യസ്ഥ സംസ്കാരങ്ങൾക്കുള്ള പങ്കാളിത്തം, മാധ്യമങ്ങളും ആഗോളവത്ക്കരണവും – ആഗോള കുത്തകകൾ, സാംസ്കാരിക ആഗോളവത്ക്കരണം – പ്രാദേശിക മാധ്യമങ്ങളുടെ പ്രസക്തി – ബഹുജന സമ്പർക്ക മാധ്യമങ്ങളും വിയോജനക്കുറിപ്പുകളും

കേരളീയ മാദ്ധ്യമരംഗം – വിമർശനാത്മകപഠനം, കേരളത്തിലെ മാദ്ധ്യമങ്ങളും സംസ്കാരമലിനീകരണവും, മാദ്ധ്യമങ്ങളും ഭാഷാമലിനീകരണവും – വിമർശനങ്ങൾ, വിശദീകരണങ്ങൾ. പരസ്യങ്ങൾ വ്യത്യസ്ത മാദ്ധ്യമങ്ങളിൽ – ഉപഭോഗസംസ്കാരം –പരസ്യങ്ങളുടെ സംസ്കാരപഠനം.

യൂണിറ്റ് 3 : അച്ചടി മാദ്ധ്യമങ്ങൾ. പത്രം–സമകാലിക ആഖ്യാന മാതൃകകൾ – കളിയും കാര്യവും കലർത്തുന്ന രീതി – ചിത്രം, വിവരണം, സംവിധാനം, സാങ്കേതിക വിദ്യയുടെ ദ്രുതപരിണാമം. ഉടമകളും പ്രവർത്തകരും. സ്ത്രീകളുടെ പങ്ക്, കീഴാളരുടെ പങ്കാളിത്തം, പ്രാദേശികഭാഷാപത്രങ്ങൾ, ഇംഗ്ലീഷ് പത്രങ്ങൾ, താരതമ്യാത്മക ഉള്ളടക്ക പരിശോധന. യൂറോ കേന്ദ്രീകൃത വാർത്താവിനിമയം – പ്രാദേശിക സംസ്കാരത്തിന്റെ പ്രതിനിധാനം.

യൂണിറ്റ് 4 : ആനുകാലികങ്ങൾ, വാരികകൾ, മാസികകൾ, വാർഷികപതിപ്പുകൾ, ലിറ്റിൽ മാഗസിനുകൾ, സ്ക്കൂൾ–കോളേജ് മാഗസിനുകൾ, ബാലമാസികകൾ, വനിതാമാസികകൾ, സ്പോർട്ട്സ് പ്രസിദ്ധീകരണങ്ങൾ, സിനിമാപ്രസിദ്ധീകരണങ്ങൾ, ന്യൂസ് ലെറ്ററുകൾ, വാണിജ്യപ്രസിദ്ധീകരണങ്ങൾ, മതപരവും രാഷ്ട്രീയവുമായ പ്രചാരണപ്രസിദ്ധീകരണങ്ങൾ, അക്കാദമിക് പ്രസിദ്ധീകരണങ്ങൾ, ഉള്ളടക്കവിശകലനം, – ഇവയിലെ വൈവിദ്ധ്യം, സംസ്കാരതത്വം, ഘടന, അധികാരപ്രയോഗം. മാദ്ധ്യമങ്ങളിലെ സംവാദങ്ങളും വിവാദങ്ങളും. വ്യത്യസ്ത സമീപനങ്ങൾക്കു ലഭിക്കുന്ന സ്ഥാനം. കേരളീയതയുടെ പ്രതിനിധാനങ്ങൾ. മലയാളഭാഷയും സാഹിത്യവും അച്ചടി മാദ്ധ്യമങ്ങളിൽ – വിമർശനാത്മകപഠനം.

യൂണിറ്റ് 5 : ഇലക്ട്രോണിക് മാദ്ധ്യമങ്ങൾ – റേഡിയോ, ടെലിവിഷൻ, സിനിമ, കമ്പ്യൂട്ടർശൃംഖല, ദൃശ്യസംസ്കാരം, കാഴ്ചശീലങ്ങൾ, ഇൻഫർമേഷൻ യുഗത്തിന്റെ സവിശേഷ അറിവടയാളങ്ങൾ, പ്രകടനസിദ്ധാന്തങ്ങൾ, നീന്തിക്കളി (Shallow Play) മുങ്ങിക്കളി (Deep Play) പ്രകടനങ്ങളുടെ ശരീരപരത, പകർന്നാട്ടം, പ്രകടനം പ്രതിരോധത്തിന്– നാടോടിക്കലകളിലെ പ്രതിരോധപ്രകടനം – തെരുവുനാടകങ്ങൾ – സ്ത്രീ നാടകം, സ്ത്രീ സിനിമ. മലയാള ഭാഷയും സാഹിത്യവും ദൃശ്യമാദ്ധ്യമങ്ങളിൽ – അപഗ്രഥനവും വിമർശനവും.

പേപ്പർ 4 : ചിഹ്നവിജ്ഞാനവും ജനകീയ ജനപ്രിയസംസ്കാരങ്ങളും

യൂണിറ്റ് 1 : ചിഹ്നവിജ്ഞാനം – മൗലിക സിദ്ധാന്തങ്ങൾ – സൊഷൂർ, ബാർത്ത് തുടങ്ങിയവരുടെ സംഭാവനകൾ, ഭാരതീയ അർത്ഥവിചാരത്തിലെ സമാന്തരങ്ങൾ. ഭാഷാസാഹിത്യപഠനങ്ങളും ചിഹ്നവിജ്ഞാനവും.

ജനാധിപത്യാവിഷ്കാരങ്ങൾ–സമ്മേളനങ്ങൾ,പ്രചരണപ്രവർത്തനങ്ങൾ, പ്രകടനങ്ങൾ ദിനാചരണങ്ങൾ, പ്രതിരോധപ്രവർത്തനങ്ങൾ

യൂണിറ്റ് 2 : സിനിമ–സിനിമാപഠനം, സിദ്ധാന്തങ്ങൾ, ജനകീയസിനിമയും ജനപ്രിയസിനിമയും. ഇലക്ട്രോണിക് മാധ്യമങ്ങൾ .– ടെലിവിഷൻ, റേഡിയോ, വിവര വിതരണശൃംഖലകൾ – സംവേദന സാങ്കേതിക വിദ്യയുടെ ഉപഭോഗം കേരളത്തിൽ, സംസ്കാരപഠനസിദ്ധാന്തങ്ങളും ചിഹ്നവിജ്ഞാനവും ഉപയോഗിച്ചുള്ള ഉള്ളടക്ക വിശകലനം. മാധ്യമങ്ങളും ശരീരപരതയും– മാധ്യമങ്ങളും അശ്ലീലസങ്കൽപ്പങ്ങളും– സെൻസറിംഗ്. സാഹിത്യകൃതികളുടെ ചലച്ചിത്രാവിഷ്കാരവും ചിഹ്നവ്യവസ്ഥയിലെ വിനിമയങ്ങളും. വിശദപഠനത്തിന് മതിലുകൾ, വിധേയൻ.

യൂണിറ്റ് 3 : പരസ്യങ്ങൾ – വ്യത്യസ്ത മാതൃകകൾ, സിദ്ധാന്തങ്ങൾ, ഉപഭോഗസംസ്കാരവുമായുള്ള ബന്ധം, അഞ്ചുപരസ്യങ്ങൾ തെരഞ്ഞെടുത്ത് ചിഹ്നവിജ്ഞാനീയ സിദ്ധാന്തങ്ങളുടെ വെളിച്ചത്തിൽ വിശകലനം ചെയ്യണം. പ്രദർശനങ്ങൾ, ഉത്സവങ്ങൾ തുടങ്ങിയവയുടെ ചിഹ്നവിജ്ഞാനീയപരമായ വിശകലനം, തൃശ്ശൂർപൂരം, ശബരിമല തീർത്ഥാടനം എന്നിവയുടെ പഠനം, ചന്ദനക്കുടം, ക്രിസ്തുമസ്, ഓണം. ജനകീയ സംസ്കാരവും ജനപ്രിയ സംസ്കാരവും – ആൾക്കൂട്ട സംസ്കാരം– ശരീരഭാഷയുടെ പ്രാധാന്യം – അനുകരണാഭിനയം – മിമിക്രി. കളികൾ – വള്ളംകളി, പുലിക്കളി, തിരുവാതിരകളി തുടങ്ങിയവയുടെ ചിഹ്നവിജ്ഞാനീയപരമായ പഠനം, കേരളീയ വേഷങ്ങൾ, ആഭരണങ്ങൾ, ഭക്ഷണവിഭവങ്ങൾ – അപഗ്രഥനവും പഠനവും

യൂണിറ്റ് 4 : ജനകീയ ഭാഷയും ജനപ്രിയഭാഷയും സാഹിത്യത്തിൽ, നാടോടി ഭാഷാസാഹിത്യത്തിൽ, സിനിമയിൽ, ഇലക്ട്രോണിക് മാദ്ധ്യമങ്ങളിൽ, പത്രങ്ങളിൽ, പത്രങ്ങളിൽ, പരസ്യങ്ങളിൽ, പ്രഭാഷണങ്ങളിൽ. മാതൃകകൾ ശേഖരിച്ച് വിശകലനം ചെയ്യണം. ഉപചാരവാക്കുകൾ, തെറിവാക്കുകൾ, അശ്ലീലപദങ്ങൾ. ജനപ്രിയസാഹിത്യ

ത്തിന്റെ ചിഹ്നങ്ങൾ - പാടാത്ത പൈങ്കിളി മുൻനിർത്തി വിശകലനം ചെയ്യണം. കൂടുതൽ മാതൃകകൾ - കുറ്റാന്വോഷണനോവലുകൾ, മാന്ത്രികനോവലുകൾ. ചലച്ചിത്രഗാനങ്ങൾ, നാടകഗാനങ്ങൾ, പാരഡികൾ. ജനപ്രിയ വാരികകൾ - പൊതുസ്വഭാവങ്ങൾ - ഭാഷ, ഉള്ളടക്കം, അച്ചടി, സംവിധാനം, വിതരണം, വായന.

യൂണിറ്റ് 5 : പുസ്തകം - മലയാള അച്ചടിയുടെയും പ്രസാധനത്തിന്റെയും ചരിത്രം - പുസ്തകവൈവിദ്ധ്യം- പുസ്തകഘടനയും നിർമ്മാണവും -അവതാരിക, ആമുഖം, പുറംചട്ടയിലെ കുറിപ്പുകൾ, പദസൂചി, സാങ്കേതികവിവരങ്ങൾ, എഡിറ്റിംഗ്, ലിപി വിന്യാസം, ചിത്രങ്ങൾ, അച്ചടി, ബൈന്റിംഗ്, പ്രകാശനം, വിതരണം, പുസ്തകനിരൂപണം. വിവിധ മാധ്യമങ്ങളിൽ, വിപണനതന്ത്രങ്ങൾ - പരസ്യങ്ങൾ, പുസ്തകച്ചന്തകൾ.

മലയാളപുസ്തകങ്ങൾ — ചിഹ്നവിജ്ഞാനീയപരവും സാംസ്ക്കാരികവുമായ പഠനം.

സഹായഗ്രന്ഥങ്ങൾ

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Appendix - II

Five day seminar on

Cultural Representations in Spatial Arts

2000 January 24-28. University Head Quarters, Kalady

Topics for Discussions

Part I

● Real and conceptual in cave paintings: The social background of pre-historic Art. ● Dancing Girl and Priest King: Art of Indus- Valley. ● Vedic people and their Art. ● Religion, Art and the language of Mouryan propaganda. ● Transition stages of Buddhism and its representations in painting, sculpture and architecture. ● 'Golden Age' and the Art of Gupta period. ● Sacred and Profane : Temple art of post Gupta period. ● Representing the 'non-representable': Islam and Indian Art. ● Specialities of miniature paintings and its historical background. ● Colonial gaze: Imperial Art and Indian reality. ● Contradictions of colonial modernity: Company School and the context of Raja Ravi Varma. ● Nationalism in Art: Bengal school and the 'Indian-ness'. ● Invention of new tradition : Jamini Ray and Kalighat pictures. ● One's own Images: 20th century Indian Art. ● Question of art history of Kerala. ● Figuring the Fiction: problems of illustration. ● Cultural representations in Mural Paintings.

Part II

● Topography and life in Egyptian and Mesopotamian Art. ● Greek Society and Greek Art. ● Empire and Art: Roman Experience.

● Divine architecture: The Christian view of life in Rome and the early medieval Art. ● The socio-political background of Gothic Art. ● Perspective and the problem of reality. ● Inventing the 'real life': Renaissance philosophy and Renaissance Art. ● The odd and whimsical: development of Renaissance Art and transition towards the Baroque style. ● Modernity and Modern Art. ● Emergence of 'Freedom': context of Romanticism and Realism. ● Landscape and the problem of ownership. ● Out of the studio: Impressionists and Invention of a 'new world'. ● 'Total reality' and its representations: The Cubist revaluation ● Subjectivity and psychic reality: complexities of Expressionism. ● Dreaming the real: First World War and Sur-realism. ● Modernism ● Simulations and Art:The Post- modern question. ● Male gaze: gender and pictorial representations.

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