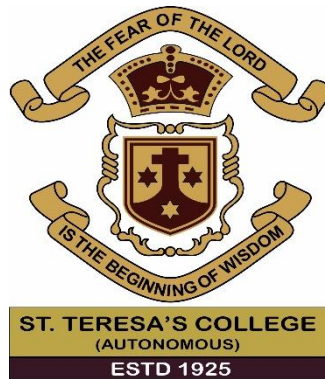


**A READING OF INDIAN CULTURE IN THE WORK
*MY NAME IS GAUHAR JAAN: LIFE AND TIMES OF A
MUSICIAN* WRITTEN BY VIKRAM SAMPATH**



*Project submitted to Mahatma Gandhi University in partial fulfilment
of the requirement for the degree of
MASTER OF ARTS in
English Language and Literature*

By

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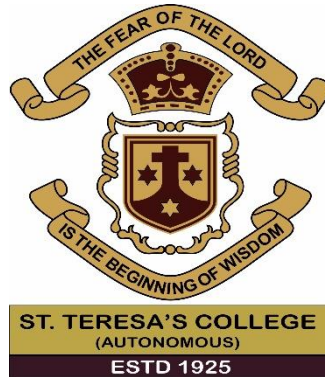
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March 2023

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CERTIFICATE

I hereby certify that this project entitled “A Reading of Indian Culture in the work *My Name is Gauhar Jaan: Life and Times of a Musician*” written by Vikram Sampath” is a record of bona fide work carried out by Maria Donata under my supervision and guidance.

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An Abstract of the project entitled:

“A reading of Indian Culture in the work

***My name is Gauhar Jaan: Life and Times of a Musician*” written by Vikram Sampath**

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2021-2023

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Cultural Studies researches often focus on how a particular phenomenon relates matters of ideology, nationality, ethnicity, social class and gender. The Indian culture, gives a great idea of combination of wide variety of cultures. But by the advent of colonialism, created a significant change in the realm of Indian culture. Colonizers were totally unaware about rich and deep cultural significance of Indian Music. Vikram Sampath, who is an Indian Historian, who had written a biography titled "My Name is Gauhar Jaan: Life and Times of a Musician", evolved around the life of this renowned singer and dancer. She is one of the earliest women artists who seized the opportunity that came with the advent of recording technology. The voice of Gauhar Jaan was the first Indian voice ever to be recorded in 1902. One would not be out of line to say that she was hailed to be known as India's first "recording superstar". Through the biography of Gauhar Jaan, Vikram Sampath talks about the musical career and life of Gauhar. The advent of gramophone had created a revolution in democratizing the Indian music from the palaces to the street markets. The process of methodology is to analyze the socio-cultural life of India during the life time of Gauhar Jaan through the theoretical framework of cultural studies.

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INTRODUCTION

Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, and charm and gaiety to life and to everything.: Plato

Cultural studies as an interpretation of all form of cultural representations, art forms etc., has to consider an equity test on the studies done for the arena of music. The word Music, which is Sangeeth in Hindi, Musiqui in Urdu or Swara in Sanskrit has to get researched or should be unearthed from the soil of history. Because, what exists now either in the Hindustani or Carnatic has evolved as a result of a long back period of human struggles, efforts, appreciative methods and strategic methods made by the music scholars and others, including the feminist presence among the musicians

When coming to the arena of Hindustan musical arena, it has to be noted that the earlier presence of some of the musical vocals has paved way to the development of musical field in which, some of the traces could be found in the Mughal empire, where the platforms were created for the listening and enjoyment of music, irrespective of caste, religion, or any tribulational barriers. From there, the growth of Musical royalty has been used as an instrument of spreading the message of equality among the different sectors of society and social living.

Sangeeth is something which can be heard and enjoyed by all, which can make a united group of audience regretting the caste and class barricades made by

the society. The idea of women participation has led to the drastic change to Hindustani music industry, with the arrival and auspicious life of Gauhar Jan, who appeared as the first female singer on recording studios of Indian land, vocalizing for many North Indian languages.

The book “My Name is Gauhar Jaan, Life and Times of a Musician”, written by Vikram Sampath gives a big idea not only about the life and recordings done by the latter musician but a big explained background of her life and experiences, which also include different forms of musical performances evolved within the Hindustani Musical domain. She, who was born as an Armenian Christian, who has later converted into Islam realized her gifted talent and knowledge on Hindustani Classical music and made her to attempt different genres of Hindustani music, including Khayal, Thumri, Dhrupat which made her to contribute in the recordal platforms of Indian music industry.

This book has to be analyzed with the theory of Orientalism and in the floor of Cultural studies on the reason that the protection of Eastern music from the domination of western musical field is required because in the earlier period, before Indian independence, the colonialist empire has tried to misuse the use of eastern music instead of the value and evolution of Hindustani as well as the Carnatic musical fields.

Therefore, it is time to have a look on how the orientalist theory is linked with the musical studies with the light of the book of “My Name is Gauher Jan, Life and Activities of a Musician”, written by Vikram Sampath and a brief catch up of elements evolved in the domain of Indian Classical music industry, especially in Hindustani music.

Chapter 1

The Cultural Studies: The theory

The word “culture” is one of the most predominant aspects that has ingrained into the lives of human beings. The Oxford dictionary defines culture as “the customs and beliefs, art, way of life, and social organization of a particular country or group.” To put it in simple terms, it is a way of life. If we are subjecting culture into an intense analysis, Culture is an entanglement of material and abstract attributes such as language, religion, art, food habits, dress codes and forms of entertainment. All these attributes together constitute a dynamic element of culture. Culture is not a fixed entity. It is a constantly evolving one. The word ‘culture’ has its roots in the Latin noun “*cultura*”, meaning “*cultivation*”, which means “*to till, tend or guard*”. The culture may be said to have emerged when human beings began to grow crops and live together in small farming communities for the first time. Raymond Williams in his work “*The Culture and Society*” argues, *culture as a ‘whole way of life’, ‘a mode of interpreting all our common experiences’*. Culture does not belong to the culture of the aristocratic high classes. It is a daily activity or experience of a common man.

The beginnings of Cultural Studies evolved from Matthew Arnold’s “*The Culture and the Anarchy*” where he talks about Elite or High culture. He was living in the time period where Victorian culture was undergoing a dilemma. There was a lot of confusion regarding whether people should take upon science or religion or whether they should take upon agrarian or rural ideologies. Matthew

Arnold stays firm upon the fact that “Art is for life’s sake”. He also argues that it is only culture alone that could bring complete perfection and is free from all the narrowness. The importance of high or elite culture has reached its apex during the time of new critical period through the works of FR Leavis and his wife QD Leavis by mentioning about the “Great Tradition” which lime lighted the concept of what is a great literary work or giving the idea of the great literary canon. He wrote the work “*The Great Tradition*” which talks about the value of great literary works as the foundation to the Great value of European literary tradition. He also gives a narrow definition of value in culture because he had looked down upon the idea of “*Popular Culture*” as contaminated by capitalism. The Importance of popular culture has originated only in the 1950’s by the institutionalized development of Cultural Studies.

The idea of “Popular Culture” was completely against the background of the great literary theorists such as Matthew Arnold and FR Leavis. The pioneers of Cultural Studies in Britain during the 1950’s such as Richard Hoggart and Raymond Williams took up the discussion of culture as an institution. The Cultural Studies developed with the publication of Richard Hoggart’s *Use of Literacy* (1957) and Raymond Williams’ *Culture and Society* (1958), and with the establishment of Birmingham Centre for Contemporary Cultural Studies in England in 1964. The Centre for Contemporary Cultural Studies established by Richard Hoggart was formed as a result of the re-evaluation of the class or elite character of the culture as presented in the traditional literary studies. Richard Hoggart and Raymond Williams instigated new approaches to culture. Richard

Hoggart, who came from a working-class background, highlighted the importance of working-class culture over mass culture. In his work, "*The Uses of Literacy: The Aspects of Working-Class Life.*", he makes an attempt to understand the changes in culture in Britain caused by "Massification" that is the influence of Mass Media in the late 1950's. The work has been divided into two parts. It recalls the lost working-class culture in northern England. During the time of Industrial Revolution in Manchester England, the life of working-class culture was subjected to greater analysis, including Friedrich Engels. But during the period of Richard Hoggart, there was a great loss of culture among the working classes due to the massification or the influence of Mass Media. The book attacked the imposition of mass culture through advertising, media and Hollywood movies. EP Thompson, A British Historian, wrote the book "*The Making of the English Working class (1963)*" which talks about the massive development of working classes in the 18th and 19th Centuries.

This book became the first systematic history of the working class. He defined class not as a social structure but as a relationship. He created this work by studying documents of lives. He studied the documents of their lives and opinions such as court records, Folk art songs and ballads. His documents were different from what historians looked at in those times. He aimed at studying the development of a working-class consciousness. The pioneer of the cultural studies is Raymond Williams who was a new left theorist and also author of the book "*The Cultural and the Society (1958)*", was against the notion of high culture. He asserted that "culture is the whole way of life". He related to the concept that

“Culture is ordinary”. He opines that Culture is an element that is being produced to understand how forms of communication such as the press, advertising and education were instrumental in the function of capitalism. In his work “*The Long Revolution (1961)*”. While analyzing the title “Revolution”, he states that there will be a revolution when coming generations will change culture and society by asserting popular and democratic values and public ownership of communication technologies. He says that the ordinary people must begin to possess or own the communication technologies. The book, “*The Long Revolution*” written by Raymond Williams argues that there will be a revolution when coming generations will change culture and society by asserting the popular and democratic values and public ownership of communication technologies.

In this book, Williams points out 3 kinds of culture such as Dominant Culture, Residual Culture and Emergent Culture. Dominant Culture focuses on Clearly visible aspects of our practices and attitudes. For e.g., Consumerism is the dominant culture in America. Residual Culture talks about the old cultural practices that are being constantly created in modern culture. For e.g., There are traces of feudal culture in America even though the dominant culture in America is Capitalism. Emergent culture or oppositional culture is the culture where new cultural practices emerge in the modern culture. For e.g., there are counter cultures that could challenge the dominant cultures. The beat culture in America that appeared in the 1950’s as Emergent culture which eventually turned out to be the dominant culture in America. The other major work of Raymond Williams is the book titled “*The Communications (1962)*” which studies different forms of

communications such as Printing photography, radio, television, etc. to highlight how the various forms of communications continually conduct and negotiate reality. What we consider to be reality today turns out to be the product of communications technology. Reality to Raymond Williams, is not something that had already existed but reality is the creation of the communication technologies.

The other work of Raymond Williams is "*The Country and the City (1973)*" in which he examines the twin concepts of country and the city that were prevalent in English culture in the 16th century. He focused on the countryside and the city side in order to show that these concepts came to symbolize social and economic changes under industrialization and capitalism. He argues that the twin concepts of countryside and the city side are integrated into the ideas of industrialization and capitalism. The book "*The Keywords (1976)*" written by Raymond Williams takes up fundamental concepts and categories of culture and analyzes the history and development. Raymond Williams wrote another seminal work "*Marxism and Literature (1977)*" in which he analyzed the concept of "Ideology" which is a Marxist concept. Marxist concept of "Ideology" consists of a group of ideas and beliefs that are used by the dominant classes in order to justify the exploitation which is taking place among themselves in a capitalist society.

Williams analyzed the concept of Hegemony which is a Gramscian concept. Raymond Williams defines hegemony specifically as a "*corporate system*" that determines forms of cultural practice. In this work Raymond Williams had introduced the term "*Cultural Materialism*". It highlights the fact

that culture is a “productive process.” It is a method of criticism rooted in Marxism, stressing the interactions between the cultural artifacts. (Like language and literature.) and their historical context (social, political and economic factors.). Culture is rooted in material means of production.

Culture cannot be separated from the production process. Cultural materialism could also be considered as the British Counterpart of American New Historicism. American New Historicism is criticized for not being political. Cultural Materialism is considered to be very political in nature. Another Major theorist is Stuart Hall. He is a Jamaican born Marxist sociologist and also the founder of New Left Review. He proposed the idea of a model of communication which laid the foundation of the understanding of communication. Communication should be understood in a cultural genre. There are four stages of communication. The first stage is the production of the message. The second stage is the circulation of the message in visual or written forms. The third stage is the use or consumption of the message as meaningful. The fourth stage is the effect of the message which leads to an action. The best example for the communication is the advertisements which conveys a particular impact and message among the audience. Hall also talked about the idea of encoding and decoding. These are also part of communication theory as well as reception theory. Encoding is the production of a message using verbal and non- verbal symbols. The encoding which results in decoding is the negotiation of the receiver with the text based on his/her knowledge, cultural background, experiences. The decoding can be preferred reading, Negotiated Reading or Oppositional reading. It is decoding that

gives us new interpretations of meaning. Another major cultural theorist Dick Hebdige, who talks about the idea of “*subcultures*” argues that subcultures arise when dominant cultures are decoded in new ways. This highlights the importance of decoding as a tool for producing new shades of explanations.

The Circuit of culture also has greater importance in the studies of Stuart Hall which explicates the importance of cultural meanings. Stuart Hall represented another idea of cultural representation from his book “Representation: The Cultural Representations and Significant Practices. (1997)”, edited by Hall. In this book he says, Culture has a central role in representation. He also says that culture is brimmed with images, which have multiple meanings. The absent part of the image is equally important as the present part. However, power structures attempt to fix meanings, as in stereotypes. We need to expose stereotypes. There are other major influences in cultural studies. One among them is Louis Althusser who contributed the term Ideological State Apparatuses and Repressive State Apparatuses. There is Antonio Gramsci who has described the term “Hegemony”.

The Roland Barthes who talked about the text which does not have a definite meaning, but it is the play of meanings. There is Michael Foucault who talked about Discourse, Power and Knowledge. There is also another theorist Pierre Bourdieu who talked about Cultural Capital. The chapter “Cultural Studies in Indian context” written by Bhaskar Mukhopadhyay says about cultural studies in which “Cultural studies in India is yet an emerging discipline not an evolved one”. The second observation Mukhopadhyay proposes is that cultural studies may turn out into what Bhaskar Mukhopadhyay defines as “Political cultural

studies". Emergence of Britishers in India had created a political turn into the cultural and historical map of India.

Orientalism is a significant area of cultural studies. The biography written by Vikram Sampath about Gauhar Jaan mainly describes the ideology about the west over the East. Edward Said was born in Jerusalem. He is a Palestinian American Writer. He is a Palestinian Professor of literature at Columbia University. He is a public intellectual involved in public debates based on the issues related to Palestinian problems. He is also known as an accomplished pianist. He is described as a Man who "lived two quite separate lives" .

He is a fierce critic of American Policies. Orientalism is the most influential book which talks about the western view of the eastern world. Said's Orientalism uncovered the European universal nature that takes for granted white supremacy and authority. Describing the "Orient " as a Western cultural establishment, Said argued that it is a projection of those elements of the Occident, that the Western people do not want to admit in themselves, for instance, cruelty, sensuality and so on. Said argued that while being a military and political project, colonialism was also discursive, involving the documentary and ideological construction of thought and texts through modes of representation like history, literature, music and so on. Edward Said's book titled "*Orientalism*" was written in the year 1978. The process of visualization of west towards the east according to Said, went back to the ancient Greece, where Aeschylus wrote the play "The Persians" in which the people of the East were depicted as Savage. In

the play, Aeschylus portrays sense of disaster overcoming the Persians when they learn that their armies led by King Xerxes have been destroyed by the Greeks.

What matters here is that Asia speaks through and by morality of the European Imagination and ideology, which is considered triumphant over Asia, that hostile “other” world beyond the seas. To Asia are given the feelings of emptiness, loss and disaster. The iconized Orient represents a picture that is very unlike the diversity and difference of the actual reality. The idea of the Orient has recurring different images of the “other.” Rather than simply seeing the West as the dominant and the East as the subordinate, cultural studies scholars have emphasized the ways in which power relations are constantly negotiated and contested. They have also highlighted the ways in which cultural exchange and hybridity can challenge dominant representations and create new forms of cultural identity.

The 17th century paved way to Enlightenment and the colonization of the Arab world. People began to travel to the Middle East. They tried to depict the East as a Strange, which is very different from the West. This was the beginning of Orientalism. By the 19th Century, much of the Ottoman Empire was colonized. The Ottomans were powerful before the advent of Colonialism. By the 19th century Orientalist depiction of the Arabs existed. There were many literary works that depicted the Ottoman Empire and its people in an Orientalist manner. According to Said, The Europeans imagined the Arabs and their culture in an exaggerated and distorted manner. The 19th century Orientalist art, photographs serve as great examples. Images from the Great Exhibition of London and the

World's Fairs in the US. The Postcards depicting Algerian Women were circulated by Colonial French men during the time when France colonized Algeria. The women were depicted as sensuous, half-naked, and lounging. They were forced to dress up in a sensuous manner and their photos were taken from studios. The Orient is pictured as exotic, colorful and sensual. The French Artists such as Eugene Delacroix, Jean Leo Gerome, and Jean Auguste Dominique Ingres has painted many works, depicting Islamic cultures often including lounging Turkish female slaves and they were called "Odalisques". They stressed both lassitude (lethargy) and visual spectacle. The Massacre at Chios painted by Eugene Delacroix at 1824 can be considered as the best example. But the West were depicted as the symbol of progress and machinery and moreover, the Britishers tried to glorify the World-famous works such as the works of Shakespeare, to the orient. The East is depicted as an imaginary realm of the exotic, mystical and the seductive, in WB Yeats in his two Byzantium poems Said draws upon Foucault and Gramsci. Orientalism works as a discourse of power and knowledge. The discourse of Orientalism is the discourse of Hegemonic Power, works on the East. The Orient is seen as a stereotype. The Orient is seen as Western construction rather than that of reality. The audience doesn't know the reality of the Orient but the stereotype created by the West. Said exposes Eurocentric Universalism, that takes for granted the white superiority. He exposes the white racial prejudices. Orientalism is a European cultural tradition of defining and identifying the East as "*the Other*" and inferior to the west. There are three definitions for Orientalism.

The first one is “Orientalism is an Academic field in the west rooted in the 19th century Pseudo scientific theories of the Race.” The Second One is: “Orientalism is a way of seeing the world Based upon the distinctions between the East and the West” The third One is: “Orientalism is a western style of hegemony “of Dominating restructuring and having the authority” over the Orient.” Said defines: “It will be clear to the reader.....that by Orientalism I mean several things, all of them, in my opinion, are interdependent. Anyone who teaches, writes about, or researches the orient and this applies whether the person is an anthropologist, sociologist, historian or Philologist, ___ either in its specific or its general aspects is an Orientalist and what he or she says or does is Orientalism.” He also defines: “The Orient is not only adjacent to Europe: it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. Yet none of this orient is merely imaginative. The Orient is an integral part of European material civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles.”

The Orient becomes a projection of those aspects of the occident which the westerners do not wish to acknowledge in themselves. The Orient is seen as a Fascinating realm of the exotic, the mystical and seductive. An Orientalist is seen

as a homogenous Identity. Orient is considered as a collection of anonymous masses with instinctive emotions rather than conscious actions. It is portrayed as dangerous and violent. Westerners had false notions regarding the orient. The Actions of the Orient are judged Radically by the west. Orientalism Enables the political, cultural and social domination of the west, not just during the colonial times but also in the present. There are two types of orientalism. Latent and Manifest orientalism. Latent Orientalism is the unconscious, untouchable, positivity or certainty regarding what the orient is. It is the Unanimous and stable perceptions of the Orient. Manifest Orientalism is the orientalism in which the stated views about Oriental society and Languages history and sociology and so on. The book Orientalism consists begins with two epigraphs as “The East is a Career.” which is taken from the Benjamin Disraeli’s “Tancred”. The Orientalist stereotypical notion created by the West is just a cultural construction and not a reality. Orientalism is a set of ideas, attitudes, and images that have historically been used to mold a binary opposition between the West and the East

Cultural studies scholars have built on Said's work to explore the ways in which orientalism operates in different cultural contexts. They have examined the representation of the East in literature, art, and popular culture, as well as the ways in which these representations are used to justify political and economic power relations. The contribution of the cultural studies to the study of orientalism paved the way to a critical approach that deconstructs the stereotypes created by West about the East. This critical approach analyzes the ways in which

the ideas and practices of the East are created and expanded by the West and the impact that it had created in both East and West.

Orientalism challenges the very basic foundations of Western Representations and the social constructions of the Orient as the ultimate other in the history, literature, art, music and Popular culture. Orientalism throws light on the fundamental structures of power, knowledge, Hegemony, culture that have been historically implanted in what Said called “colonial Discourse.” The Frantz Fanon argued about the colonial discourse Colonial Discourse presents the ‘Orient’ as the other. Even the natives felt a sense of superiority as the west had implemented their ideology. Orientalism according to Said, “is systematic discipline [my emphasis] by which European culture was able to manage—and even produce—the orient politically, sociologically, militarily, ideologically, scientifically, imaginatively, during the post enlightenment period. In other words, Orientalism is a, method by which West not only constructed and implemented the east, but they authoritatively dominated and maintained the East through their own tropes, and representations of arts, literature, visual, media, among the other cultural and political appropriation. According to said, orientalism is not only an academic study, it is also a cultural and political supremacy that deeply existed in the western societies. In the article “CHAPTER ONE: Orientalism: The Making of the Other.” Burney, Shehla argues that Said's central thesis in orientalism is that “it was the fame, attraction and culture of the orient that originally initiated the political, economic, military interest in colonial

domination, setting the caravels across the seas in search of trade and conquest.” The word orientalist denotes not only static notions about the East. It also highlights the stereotypical characteristics of the east such as East is exotic, Barbaric, static, remote, primitive and emotional. East and west are two Binary Oppositions.

Gayathri Chakrabarthy Spivak who is one of the influential critic who is related to Postcolonialism, Feminism, Deconstruction and Marxism. She was a follower of Derrida and his translator. She questions the Eurocentric attitudes of the West. She holds that knowledge is never innocent, it is always operated by western economical interest and power. For Spivak knowledge is like any other commodity or product that is exported from the west to the Third world. The western scholars have always presented themselves and their knowledge about the Eastern cultures as objective. The knowledge about the third world is always constructed with the political and economical interest of the west. Spivak criticizes Foucault and other critics accusing them of cooperating with capitalism and imperialism. Spivak joins Edward Said in order to criticize the way in which western writers have represented the third world (subaltern) in their academic discourse. For example, Caliban in Shakespeare’s *The Tempest*, Arabs in Albert Camus’ *The Outsider* and so on. The essay "*Can the Subaltern Speak?*" (1988) by Gayatri Chakravorty Spivak relates to the manner in which western cultures investigate other cultures. Spivak uses the example of the Indian Sati practice of widow suicide as an example. However, the main significance of the article is in

its first part which presents the ethical problems of investigating a different culture base on "universal" concepts and frameworks.

There are certain literary works that highlights, the orientalist ideologies. "*The Robinson Crusoe*" written by Daniel Defoe, The Hero in the work, Robinson, who tries to conquer Friday, this could be considered as the authoritative relationship of the west towards the east. Friday the symbol of subject races. Robinson is represented as Hercules with a muscular body while Friday a Negro and a cannibal as physically less strong than Crusoe. The oriental women encountered by Crusoe are also shown as starkly nude. Robinson imposes upon Friday his language, religion and God. He teaches Friday to call him Master. In this text Friday is submissive, uncivilized and uncouth. The cannibals from the place of Friday are shown when they are feasting on other cannibals by killing them. But in reality, cannibals eat their own kind, but only after the death, they do not kill and eat.

The *Tempest* written by Shakespeare talks about the idea of Orientalism. In Shakespeare's *The Tempest* (1611), Caliban is depicted as subaltern and secondary, to Prospero who represents the west/colonizer who is a learned person appears to be manager controlling natural and unnatural forces of the Island. Prospero can be identified as a stereotypical figure of colonial authority and domination. Caliban accepts Prospero's supremacy. Prospero exploits the natives of the New World. Caliban is represented as primitive, devoid of Knowledge and any written language Prospero seeks to civilized natives as a part of his reformist venture. Myth about Cannibals of Caribbean. Caliban's name is like Cannibal also

similar to Cariban- name used for the natives of the West Indies. Edward Said in his book *Orientalism* shows how Richard Burton without being a pilgrim to Mecca or Medina could write about Islamic history and about their people.

In E.M. Foster's *A Passage to India*¹³ also there are such stereotypes. For example, in a trip to Marabar caves Mrs. Adela Quested charges on Aziz that he wanted to rape her even if he had done nothing like that. Actually, the west assumes that Indians are rapists, this is how things are ideologically brought up in many of the western texts. Again Mrs. Moore after coming to India speaks that Indians need civilization which the west can give them and is considered superior to the east¹⁴. In a recent Hollywood movie *Iron Man* – Arabs/Russians are represented as murderers. Tony Stark is an English hero who is kidnapped by Arabs. In Albert Camus's *The Outsider (1942)* the Arabs are represented as murderers who are killed by Meursault (French Algerian). None of the Arabs are named in this novel like Friday. Mr. Raymond's girlfriend's brother and his Arab friends are represented as Murderers.

Joseph Conrad's "*The Heart of Darkness*" would also help us to identify the elements of Orientalism. In the book, there is a description of an oriental woman by Marlowe. In the novel Conrad devotes a passage describing the nude oriental woman encountered by Marlowe. It is typically a stereotypical representation of oriental women by a western writer. This how and what Said wants to in focus about the representations of the natives by the western writers. The Oriental women were depicted as a sensual, lustrous and half naked. The Oriental women in European writers' representation are usually the creation of a

white male fantasy. The white men project what they desire on the Oriental female and construct the stereotype of the Oriental women. Said (1978) sums up the common characteristics of the Oriental women in Western fantasy: "...they express unlimited sensuality, they are more or less stupid, above all they are willing" (p. 207). "Sensuality" and "willingness" indicate a licentious Oriental sex which is so different from the strictly-regulated Occidental sex."

The Biography titled, "*My Name is Gauhar Jaan: The Life and Times of a Musician*" written by Vikram Sampath has its own cultural elements. There is an orientalist ideology remaining prevalent in the work. The arrival of Gramophone had created a greater influence among the Indian Audience. The West and East had its own binary oppositions. The great divide between East and West is clearly evident in the biography.

Chapter 2

Overall review of the biography of Gauhar Jaan

Vikram is an Indian biographer who is famously known for writing biographies of Gauhar Jaan and Vinayak Daamodar Savarkar. Vikram Sampath was born in Karnataka. He is famously known for writing the biographies of Gauhar Jaan and Vinayak Damodar Savarkar. He is the winner of the 2012 Sahitya Akademi Award.

The Indian Express has said: “Vikram Sampath has produced a finely researched book on a forgotten artist of huge talent..... Sampath’s book is scholarly strong on musical sociological and Historical detail....”

Shri M Hamid Ansari, the Honorable Vice President of India commented: “Reading this book has opened a new world to me ...I commend Vikram for this fabulous job.... I admire his skills as a researcher and his passion for the subject.

Ustad Amjad Ali Khan says “It is Indeed a Pleasure to find a young to find a young dedicated writer like Vikram Sampath to research and resurrect for Us so to speak the colorful life of One of the most successful and Historically important singers of the century.”

Gauhar Jaan was born as Eileen Angelina Yeoward in Azamgarh, a city in the state of Uttar Pradesh. She is one of the earliest women artists who seized the opportunity that came with the advent of recording technology. The voice of Gauhar Jaan was the First Indian voice ever to be recorded in 1902. One would not be out of line to say that she was hailed to be known as India's first "recording superstar". The name Gauhar Jaan in Persian language means "Precious Jewel". "My Name is Gauhar Jaan!" the title emerges from an instance where it describes the struggle of the Gauhar Jaan to say her name loud and clear after each and every recording.

She is both a dancer and a singer. She is the last member of the once noble and traditional entertainers called *Tawaifs*. The word Tawaif, according to Sampath, "comes from the Sanskrit word that means circumambulation of the holy sanctum sanctorum of temples by the group of entertainers and performers". In North Indian context, Tawaif is widely known as a courtesan. As changing social conditions forced the decline of the *Tawaifs*, she was creative enough to change her professional strategy in order to prosper in the new environment. Through singing in this Gramophone, she also became an industrial Success and her picture even came in postcards and stamps. The first chapter begins by mentioning the ancestry of the singer.

"India is the cradle of the human race, the birthplace of human speech, the mother of history, the grandmother of legend, and the great-grandmother of tradition. Our most valuable and most instructive materials in the history of man are treasured up in India only." – Mark Twain

Indian culture is always depicted as the amalgamation of the wide spectrum of languages and cultures but as the Advent of colonialism created a significant divide, in the history of Indian culture.

Shashi Tharoor has opined in a book titled “Inglorious Empire: What the British Did to India”, that India was conquered by foreigners for the benefit of foreigners. It’s wealth and resources were plundered to enrich the colonizers and not to improve the lives of Indians. India lost its independence not to a government, but to a private company.

In the beginning, it is described as “The early British settlers came to India spurred by the spirit of Adventure and a desire for glory and riches”. The chapter begins by describing the practice of having “Bibis” and the concept “Fishing fleet” in the mid-19th century which was a dominant practice that existed during the earlier stages of the arrival of the Britishers. In the mid-19th century, Opening of the Suez Canal and increased use of steam ships paved the way, faster transportation to Indian land. “Fishing Fleet” is a practice in which British girls come in search of eligible suitors in India and to settle in this dream country. The Original charter of the East India Company forbade women from accompanying husbands on action stations. A static of the 18th century underlines this gaping imbalance in sex ratio and there were only 250 European Women in Calcutta. While menfolk’s tally stood at 4000. This situation was more or less the same in all the other major British cantonments. Hence it was a common Practice for both civilians and soldiers to take native wives and mistresses. This led to the concept of the Bibi, according to Vikram Sampath, who is “an Indian Mistress, a

common law wife, or a long-term consort of English cutting across the ranks”. Vikram Sampath says in his biography, that the maintenance of native Bibi is much less than that of European women.

Sampath says, “While a European Wife costs her husband about Rs 5000/- a month. An Indian Mistress upkeep was relatively more affordable at Rs 40/- per month” A native Indian mistress was considered to be an efficient homemaker. The home makers would also act as a bridge to the Britishers to understand the culture and traditions of India. This process of interbreeding of people considered to be of different racial types is called Miscegenation. Gauhar Jaan who had a half parentage, grew out to be a singer, just like her mother Malka Jaan, turns out to be a famous singer.

There are various cultural elements prescribed in the biography, the religious beliefs and importance of various cities such as the city of Banaras and the prominence of music and textile industry is clearly picturized in the work. Banaras city is called a “City of eternal light.” The City of Banaras is also known as the city of Varanasi or Kashi which is one of the oldest living cities in the world. The word “*Kashi*” is derived from the word “*Kasha*” which means “*Brightness*”. Varanasi is popular by many other variety of names, some of are “*Brahma Vardha, Anandakanana, Avimuktaka, Mahasmasana, Kasi, Sudarsana, Surandhana and Ramya*”. Currently Kashi is known by the name Varanasi which originated from the two tributaries of the holy River Gange which had other names such as “*Varuna and Assi*”. Kashi is situated at the banks of the Holy River Ganges in the Uttar Pradesh state of India. Varanasi city is the center of a

variety of cultural and religious activities of Northern India including learning, literature and art. It is also known as the city of God as it is considered that it was manufactured by Lord Shiva. It is the center for origination of the Hindustani classical music from Benares Gharana. It is the birth place and work place for many Indian philosophers, poets, writers, musicians and other great personalities. It is the place where Gautama Buddha has given his first sermon at the holy place named Sarnath.

The city was famously known for its production of textiles and Music, the city was declared as a City of Music by UNESCO in the year of 2015. In the biography it is mentioned, “the famed saris of Banaras with their exquisite embroidery pattern were legendary.... It is true that the evolution of Banarasi sarees is an after effect of a long time of human labor, efforts and as rejuvenated reflection of the dedicative spirit inside of human intellect. There is a handwoven technique which makes Banarasi sarees unique from the otherworld-famous textile wonders, which was introduced by the Mughal Dynasty in between 1000-300 B.C. In the beginning, it was made and produced for the royal families, but with the spread of its popularity, Banarasi sarees was transformed in such a manner, which made it available for an average, common woman. Here, it is found that this saree was made in a high level of national importance only because of the nature of its handwoven technique and the availability for the common irrespective of various barriers. There are various anecdotes and stories regarding the city of Banaras and its cultural importance. In the biography, of Gauhar Jaan, it is mentioned that “It is said that the fee for a night for a night of one such

distinguished courtesan equaled the daily revenues of the King of Kashi!” The author Sampath also talked about the long poem written by “Kuttanimata” written by Damodar Gupta, who is an eighteenth-century Kashmiri poet eulogizing about the courtesans in Banaras.

Apart from religious and Industrial significance, Banaras is also famous for various form of sculpture works, silk fabrics, perfumes and other important products. It is important to add up the factor that the place of Banarasi has a religious and historical connection with Jainism. In the light of historical evidence, the twenty-fourth Tirthankara was residing in Banarasi and its nearby places, which made the Jains to consider Banarasi as one of their pilgrim centers.

In the biography it is mentioned the locals of the town believe that “Goddess Annapurna ensures that all inhabitants get enough to eat; the Lord of the city, Viswanath (another name of Shiva) promises them the liberation after death”. The Goddess Annapurna is considered to be the Goddess of food. Annapurna is a combination of two words- ‘Anna’ meaning food and ‘purna’ meaning ‘filled completely’. Annapurna is the goddess of food and kitchen. She is an avatar of Goddess Parvati who is the wife of Shiva. She is the goddess of nourishment and never lets her devotees stay without food. She is also considered to be the goddess of Kashi in Uttar Pradesh. Kashi or Varanasi is called the city of light as the goddess does not only provide nourishment to the body; it provides nourishment to the soul in the form of enlightenment. She gives us the energy to attain knowledge. The Goddess Annapurna is the reincarnation of the Goddess Parvathi. The Story of Annapurna is as follows, While the goddess Parvathi,

playing the dice game with Shiva, they had a tough argument. While arguing, Shiva added that everything materialistic was just an illusion or Maya. Everything that we possessed was an illusion. Even the food we ate was Maya. This made Goddess Parvati angry. She did not agree that food was an illusion. She said that calling food an illusion was equivalent to calling her an illusion. So, in order to show Lord Shiva and the world her importance she disappeared saying that she wanted to see how the world would survive without food. Her disappearance meant that Nature came to a standstill. There were no changes in seasons. Everything became barren. The lands became infertile. Nothing grew anymore. This led to severe drought and a huge shortage of food.

The God Shiva says, in ancient times, Varanasi city was founded by the Hindu deity the Lord Shiva which makes it one of the most important and oldest pilgrimage destinations in India. There was a general belief that Varanasi stands on the “The Trishool” (also known as Trident), the weapon of the Lord Shiva. The name of the city is mentioned in many Hindu scriptures such as the Rigveda, Skanda Purana, the Ramayana, and the Mahabharata. Shiva (Siva) is one of the most important gods in Hinduism and a member of the holy trinity (trimurti) with Brahma and Vishnu. Shiva is a complex character who may represent goodness and benevolence, and he serves as the Protector. Shiva is also associated with Time, and in this capacity, he is both the destroyer and creator of all things.

The eccentricities of Lord Shiva, especially His attire, behavior - particularly the midnight dance at the cremation grounds surrounded by various strange beings, fondness to remain naked, and love for strange pets such as snakes and fawn, have

attracted the loving and devout attention from His various *adiyargal* (devotees). This has resulted in the outpouring of their love for their Lord in the form of *Thevaram* and *Thiruvachakam of Sambandar, Appar, Sundarar, Karaikal Ammaiyar, and Manickavachakar*. Shiva is regarded as the destroyer, preserver and creator because he completes the Hindu cosmological cycle and ushers in the return of creation. He wears a chignon with curls and has a vertical third eye in the middle of his forehead. He often is depicted with four arms, carrying a string of beads, a symbol of his teaching, and a trident. The beads are called Rudraksha beads, a reference to his early name.

Shiva is worshiped as the ascetic god, remote when in meditation but also at times wild, passionate, and loving. As Lord of the Dance, he both destroys and creates the universe. His cosmic dance visualizes the cycles of creation and destruction in human lives, in the history of nations, and in the universe. Shiva is also manifest in a phallic emblem called a linga, and it is in this form that he is most often portrayed in the inner sanctum of his temples. Worshippers of Shiva believe that he is the supreme god who contains and controls all creation.

“Hindus believe his powers of destruction and recreation are used even now to destroy the illusions and imperfections of this world, paving the way for beneficial change. According to Hindu belief, this destruction is not arbitrary, but constructive. Shiva is therefore seen as the source of both good and evil and is regarded as the one who combines many contradictory elements.

Shiva typically carries a trident and has a third eye in his forehead, signifying his all-seeing nature. He often has a serpent wrapped around him like a scarf and wears a skull and the crescent moon in his matted hair piled high upon his head. While other gods are depicted in lavish surroundings, Shiva is dressed in simple animal skin and in austere settings, usually in a yogic position. Parvati, whenever she is present, is always at the side of Shiva. Their relationship is one of equality.

The name of Shiva does not appear in the Vedas, but he was earlier known as Rudra, or the Fearful and Destructive One. Though the power of destruction, which in the most intensified form makes him a Bhairava ('The Terrible Destroyer'), remains Shiva's principal attribute, the corollary of that attribute, namely creation or fertility, is also central to the identity of Shiva. This aspect of Shiva is represented by the lingam, or phallus, which is worshiped as a representation of Shiva. Sometimes the female genitals, or yoni, are placed alongside the lingam.

In the biography, the author has opined "For centuries, the city has been attracting pilgrims, devotees, seekers, saints and teachers like the Buddha, Mahavira and Adi Shankara to its pristine surroundings." Therefore, the historical and religious insights of the writers have been influenced by the cultural composition found in the city of Banaras, which is presently known as Varanasi.

Apart from that it is important to have a look at the growth of Indian Music. In the biography, it is specified that, after the advent of Muslim invaders

into Northern India in the 12th and 13th centuries, a common system of music prevailed across the countries. The music of Northern India had a great influence on Persian and Iranian Music. Carnatic music originated in South India whereas Hindustani music in North India. It is believed that the music of India was more or less unwavering before the 13th century. In the biography, it is mentioned, Music has evolved into “the bifurcation of Indian Classical Music into two prevalent styles of Hindustani or North Indian classical music and Carnatic South Indian Classical Music”. After the time of Aurangzeb, the relevance of music has been upheld throughout the country. It was a dramatic transformation with political and social dynamics which emerged in the aftermath of the Mutiny of 1857 and determined the circumstances in which Indo-Islamic Hindustani music had to survive and to modern form.

However, between the time of 1707 and 1857, the genres, aesthetic concerns and manner of performance of music was established. Even though the ragas and talas which was the primary elements were ancient, the synthesis of Islamic and Indian streams which began in the 13th century matured in this interregnum. Some of the older music forms were renovated and re-decorated as well as the new forms, including the instrumental music, were developed. In late 19th and 20th century, musicians elaborated and had a re-work on these forms – ‘khayal’, ‘thumri’ also the instrumental music of the sitar and sarode – in the background of a new and increasingly dominant metropolitan dispensation. It was in the time after Aurangzeb, the regional connections of princely patronage had emerged. Before and after the Mutiny, the classical music was spread and covered

the transitional pressures throughout this composition of connections and these courts became the conductors for the passing up of the development of Modern and Urban India. The network between musicians which was associated with the Gwalior court and Maharashtrian students, lead back to Pune and Bombay, which invented an important elemental aspect for khayal singing. Whereas in Calcutta, Dhrupad and instrumental music made a fertile atmosphere of Music. During the time of the Mutiny, the musicians who entouraged the exiled Nawab Wajid Ali Shah made an interaction with the city's educated 'bhadrlok'.

It is important to have a glimpse of Wajid Ali Shah, who was known as the "Nawab of Oudh ". In the biography it is mentioned that Wajid Ali Shah was completely into the arts and esoteric sciences. Also, he didn't pay any attention to the matters of kingship and administration. The Nawab himself was a great composer of verses and musical genres like the Thumri, learned dance and maintained many talented artists in his court. Apart from his musical passion, Wajid Ali Shah was fond of sports, amusements and all forms of Dance from his childhood life.

Some of his music compositions has been sung by the present musicians, still most of his written compositions has been forgotten. Wajid Ali Shah was increasingly aware of the truth that the British were not going to hand over the kingdom and subjects to him. So, he embraced what he loved the most i.e., the fine arts. A large number of musicians, poets, dancers were migrated from Lucknow to Calcutta to seek his advice. Ustads from all over India reached

Calcutta to visit this music-loving ruler and to seek his immense knowledge in music.

About him, a contemporary writer records: I had occasion to listen to thousands of artists. Due to the great patronage given to the art and artists by the Sultan of Lucknow (Wajid Ali Shah) a large number of musicians gathered there. The era of this great ruler was considered as a golden era of musical development.

The *thumri* is another North Indian vocal form and is based on the romantic-devotional literature inspired by the *bhakti* movement. The text is usually derived from the Radha-Krishna theme and is of primary importance. The word “Thumri” is said to be derived from the Hindustani word “Thumkna” meaning an attractive gait. The themes of the thumri are mainly based on Romance and different moods in love. The “thumri” means a song that has an attractive, rather sensuous, gait in both melody and rhythm. The lyrics of thumri are largely written in Brajbhasha, which is a dialect of Hindi spoken in and around Mathura in U.P. The language employed is soft and tender in nature and allows the usage of colloquial words to make them sound elastic. For example, *Paani* becomes ‘Paniya’ and *piya* becomes ‘Piu’ or ‘Piyarawa’. Thumri draws heavily from the popular folk forms like the Hori, Raas and Charachari. There are two kinds of Thumri:

Bandish Thumri: The word ‘Bandish’ means composition and in these Thumris, the lyrics has a great importance as these were the famous version of Thumris. They have long text with multiple antaras.

Bol Banao Thumri: The very name suggests ‘making or creating conversation’. The Avadhi and Bhojpuri dialects occur more in Bol Banao Thumris. It was originated from the cities of Banaras and Gaya. The lyrics are not as sophisticated as in Bandish Thumris.

Typically, both the kinds of Thumris have the first part called ‘*Sthayi*’ and is followed by multiple verses known as ‘Antaras’. Musicologist Peter Manuel summarizes in his book ‘*Thumri in Historical and Stylistical Perspective*’, “A good Thumri text is incomplete., in that its expression of emotion is sufficiently broad, simple and general so that the singer can interpret in innumerable ways. At the same time, each line is complete and autonomous in that emotional thought, however simple, is expressed within that one line and does not require two or more lines in order to be cleared.” These words give us an idea that the expression of emotion created by the singer while singing Thumri is sufficiently brought which makes it incomplete but the theme proposed by the Thumri lines gives a singular, homogenous idea which makes it a ‘complete thought’.

Thumri is rooted in the women voice in eastern parts of Uttar Pradesh and Bihar. Even though thumris is a noble art form was evolved as a court art in end of 18th and the beginning of 19th century. Which was sung by courtesans who performed for royalty and nobility, both in the Kotha or the durbar. They drew from the musical base of Desi Gana, which is the songs of the soil and music of the household, sung by women in their homes. Thumris are thus written from a woman’s perspective. The themes of thumris are predominantly erotic and sensual and could easily be classified as obscene. Sometimes seen at a surface level. But

there is an inherent spirituality even in eroticism as the propounders of Madhura Bhakthi Tradition link it to the form of Krishna worship. Also, within the practice of Thumris, they believed that all living souls are deemed feminine and the only masculine super soul is Krishna.

The Bhakti movement was a renowned reform movement in Hindu religion which was initiated by Hindu saints in order to follow the path of devotion reaching salvation. In Indian land, this movement includes numerous rites by practicing devotional rituals among Hindus, Muslims, and Sikhs. They expressed themselves with the making of devotional compositions in temples, Gurudwaras.

The growth of Bhakti movement was found in the sixth and seventh century in Tamil Nādu with the initiatives made by the poems of Alvars and Nayanars, who are the Vaishnavites and Shaivites. Bhakti, (Sanskrit: “devotion”) in Hinduism, a movement giving the significance of mutual intense devotion, or sentimentality and enhancing the relationship between the God and the Devotee. According to the *Bhagavad Gita*, a Hindu religious text, the path of *bhakti*, or *bhakti-marga*, is superior to the two other religious approaches, the path of knowledge (*jnana*) and the path of ritual and good works (*karma*).

Later, the ideology of Bhakti movement was spread to Maharashtra in late 13th century in which most of the notable figures including Tukaram, Jnanadev and Namdev, conveying the message of equality before God, irrespective of caste, religious and economic barriers. Later, the waves of Bhakti Movement were

spread to most of the parts of Northern India from the beginning of 13th century and 17th century. Most of these poets played an important role in making the foundation for a reformation of society on equitable manners.

Kabir, who was the most notable poets resided in North India, preached about a monotheism which appealed directly to the needy and assured them about their accessibility to God without an intermediate or agent. He rejected both orthodoxy and partial ideologies made by the strongest in Hinduism and Islam,

Guru Nanak, the founder of Sikh religion, appealed before the Indians on the re-establishment of a society, which has to follow God with a sincere and impartial heart. With the enlightenment spread of Bhakti movement, the writers have relied upon the instrumentality of music, which is a touching tool of conveying messages of divine approach to the society.

It is also important to have a note on the contributions of Mira Bhai, who used Bhajans as an instrument to convey the essence of Bhakti movement in North India. Mirabai's devotional poetry was one of the most provable ways of her insurrection. She showed her open disagreement to certain customs of Rajput clans. In one of her poems, she wrote: *Sati na hosyan girdhar gansyam mhara man moho ghanasami.* (I will not commit *Sati*, my heart and soul belong to *Ghanshyam*)

The words by Mira bhai reflect the attitude of every soul towards the almighty, regretting the elements of rigid areas in social life. Her entire life and bhajans indicate the dedication to the real thirst for the almighty by abolishing the

rigid and inhuman customs practiced by the nobles in the society. With these bhajanic art forms, the religious contexts became popular-conveyed and friendly. The real 'bhakthi', in the form of poetic wonders, influenced the attitude of society towards the religion and amongst themselves. Some of the lines from the bhajans of Mira Bhai is given below:

"hari tum haro jana ki pir

dasi mira lal giradhar dukha jahan tahan pir"

(Almighty Lord God, remove the sufferings of Your slaves. Oh Master Giridhara! I am only Your maidservant, Mira. Here and there, there is only suffering and pain.)

One of the oldest form of Indian classical music is "Dhrupad". It was very popular in Northern part of India till about of 16th and 17th century. A highly stylized structure and complex genre. Dhrupad compositions predominantly glorified Hindu gods and Goddesses. However, they were sung without any reservation by the Muslim singers themselves. Thus, the Dhrupad became the symbol of the unique Indian ethos of multiculturalism. Efforts to notate and publish the Dhrupad compositions started up in 19th century when the printing machines came to Indian land. Dhrupad singers tried to preserve the compositions. The fixed system of the collection of Dhrupad that contained the musical knowledge and the wisdom of many generations of Dhrupadiyas. Most of the Dhrupadiyan manuscripts were partly available and some of them are still unavailable. Some remained in the private hands of the descendants which

eventually led to the loss or the destruction of the manuscripts, in which most of them are now distorted. As the oldest manuscripts, it enjoyed wide and immense popularity till the 17th or early 18th century. Later it was gradually declined.

The word Dhrupad is derived from the word 'Dhruva' which means 'fixed or constant' and 'pada' means 'word'. The origins are laid on the chanting method of a sacred Sanskrit text called Samaveda. This belongs to Hindu temples and also found a place in the royal courts of both Hindu and Islamic rulers. Dhrupad started to thrive on as a sophisticated art, which owns a complex grammar of its own. The Best-known performers of the Dhrupadian art form, tries to perform it up, either in one or two voices. Thus, Dhrupad may or may not be considered as a duet. A Dhrupad recital is divided into 2 parts:

Alap (slow pulse-free introduction): is the significant part of the performance. The first part of Dhrupad is sung in sounds and syllables instead of words. The primary focus of the first part is on the clarity of the notes of the selected raga. The Individual notes of the raga should have a deeper inner exploration of trance. The audience who listens to the music must get the shade and the behavioral patterns of the Raga. The process of "Alap" begins at the low octave, the beginning parts of the Alap, are barely audible., gradually paves the way to the rise of the musical scale and also leads to the rise in tempo. By the time this happens, the audience is so engrossed into the music and tempo would also escalate in smaller fractions that one is barely aware of its change in rhythm.

Dhrupad: It is the actual song composition, which consists of one or more sets of words. The verses are delivered with clear word articulations and it is done during the section that a singer is joined by a ‘Pakhawaj’, which is an ancient barrelled-shaped drum with a deeply sonorous sound. The classic Dhrupad which has a heavy and majestic style required great breath control. It is used to acclaim the Hinduic Gods, heroes and kings.

Khayal is the most dominant form of North-Indian classical music arena. The latter word (which is also spelt as khyal) comes from the Persian for imagination because it offers the performer more freedom and a greater scope for improvisation than the vocal genre of Dhrupad. Also, khayal demands strict submission to the musical grammar of the selected *raaga* (melodic structure). This musical form is foundained on song-texts called bandish (compositions), which can be just a short four lines, but the available chances for improvisation of music are numerous and varied that a competent performer can easily stretch two or four lines of verse to last through a performance of over an hour. The language used in Khayal is an old form of Hindi known as Braj Bhasha and also with old Punjabi with lyrical themes varying from eulogies of gods or kings to descriptions of nature and everyday life, touching upon human as well as divine love.

A khayal recital begins with a slow tempo introduction called Bada khayal which forms the bulk of the performance, followed by a medium-speed section and ending in Chhota / small khayal which is in a faster tempo, known as ‘Druth’ and which usually features a different text composition. But while this faster

section is usually in a different tala, it must still be in the same raag as the slower, opening section.

Khayal grew in relevance in the seventeenth-century of Jaipur and found a prolific champion in Sadarang (Niyamat Khan), a musician in the court of Muhammad Shah (r. 1719–1748) and a descendant of Tansen. Sadarang was a *dhrupad* (he composed praise and/or Hindu devotional music) singer who apparently adopted the musical techniques of *qawwālī* (Sufi devotional music) musicians to create a genre that was both artistically sophisticated and a compelling vehicle for virtuosic performance. Because he and his nephew Adarang were officially *dhrupad* singers, the performance of this new genre was not part of their duties. However, others could perform *khayal*, especially if they were disciples, not in direct line with Sadarang and Adarang. *Khayal* thus offered a contrast to the more austere *dhrupad*. Chronicles of the seventeenth-century Delhi-Agra rule of Shah Jahan (1628–1658) mention *khayaliyās* (singers of *khayal*) among the royal performers.

In eighteenth-century northern India, hereditary musicians consolidated their power by fostering musical knowledge within their families. The *Khayaliyās* of the mid-eighteenth century came from families who specialized in either *dhrupad* or *qawwālī*. However, they came to focus increasingly on *khayal* as their primary performance medium. The earliest performers were primarily Muslim. During the nineteenth and twentieth centuries, performers further developed *khayal*, and this style of singing became the predominant vocal genre in the improvisatory system of North Indian music.

Chapter 3:

Analysis of the Biography of Gauhar Jaan.

“My Name is Gauhar Jaan: Life and times of a Musician” the biography shows not only about social background, the art and culture of India. but can also be considered as the Orientalist depiction of the West towards the East. The first chapter begins by mentioning the ancestry of the singer. In the beginning, it is described as “The early British settlers came to India spurred by the spirit of adventure and a desire for glory and riches”. This reveals the colonizers' ideology where they wanted to capture all the riches of India. India had also attained remarkable victory in molding a growing economic state with thriving trade and commerce well before the colonial period – the economic wealth of India was adequately recognized by British observers such as Adam Smith.

The chapter begins by describing the practice of having “Bibis” and the concept “Fishing fleet” in the mid-19th century which was a dominant practice that existed during the earlier stages of the arrival of the Britishers. In the mid-19th century, Opening of the Suez Canal and increased use of steam ships paved the way, faster transportation to Indian land. “Fishing Fleet” is a practice in which British girls come in search of eligible suitors in India and to settle in this dream country. The Original charter of the East India Company forbade women from accompanying husbands on action stations. A static of the 18th century underlines this gaping imbalance in sex ratio and there were only 250 European Women in Calcutta. While menfolk's tally stood at 4000. This situation was more or less the

same in all the other major British cantonments. Hence it was a common Practice for both civilians and soldiers to take native wives and mistresses. This led to the concept of the Bibi, according to Vikram Sampath, who is “an Indian Mistress, a common law wife, or a long-term consort of English cutting across the ranks”. The article titled “*From Bibis to Ayahs Sexual Labour, Domestic Labour, and the Moral Politics of Empire*” written by Satyasikha Chakraborty says,

“In the eighteenth century, *local mistresses or bibis* were part of most European men’s domestic lives in India. Cohabiting with South Asian women was an effective strategy for British men to economically, socially and culturally integrate with Mughal India....” Vikram Sampath says in his biography, that the maintenance of native bibi is much less than that of European women.

Sampath says, “While a European Wife costs her husband about Rs 5000/- a month. An Indian Mistress upkeep was relatively more affordable at Rs 40/- per month” A native Indian mistress was considered to be an efficient homemaker. The home makers would also act as a bridge to the Britishers to understand the culture and traditions of India. This process of interbreeding of people considered to be of different racial types is called Miscegenation.

In the Article, *Devoted Wife/Sensuous Bibi: Colonial Constructions of the Indian Woman, 1860-1900* written by Indrani Sen, says, “.... Generally, however, by around the 1860s, due to several social and historical factors, shifts and changes became increasingly evident in attitudes to miscegenation, which came to be frowned upon by both society and the colonial government; even

having a bibi gradually became a matter of shame, meeting with sharp social and official disapproval.....”

The reason of social and official disapproval of Bibis is, according to Indrani Sen, “The diverse reasons for this change included the events of 1857, which caused a rift between the races, the establishment of empire, a consequent cultivation of an aloof imperial identity and, perhaps most important, the encouragement by the government of white, resident wives. The ethos of the empire created an English based style called Home where the white women were given preference than a native woman. The wide divide between the darkness and white is revealed here in the instance from the biography.

In the biography it is mentioned, the culture of having native mistresses or Bibis during the earlier time was “never looked down upon by local populace....in fact they were respected by the natives”. This sentence paves the way to dominating influence created by Occident over the Orient. In the article titled “The Post-colonial Diaspora: Cross-Cultural Conflicts in Bharati Mukherjee’s Jasmine”, the author, Cheena Puri talked about the hybridity of cultures in the light of Bharati Mukherjee’s novel “Jasmine”. Similarly, in the biography of Gauhar Jaan written by Vikram Sampath, the elements of cultural hybridity could be found. The system of Miscegenation or interracial marriage serves the purpose of hybridization of culture. The concept of hybridity is proposed by Homi. K. Bhabha. Hybridity commonly refers to the transcultural forms within the colonial networks of contact.

The relationship between Victoria Hemmings, Gauhar Jaan's mother (she later converted to Islam) and her husband, Robert William Yeoward who is a man of Armenian Descent, shows the trauma faced by a Native Indian Woman. Robert, who was suspicious about the fidelity, gets angry with Victoria and he says, "I should not have expected anything better from a mistress's daughter". Victoria, who didn't do anything wrong, was greatly offended by the comment. The Plight of native mistresses is clearly described in the biography. The Sampath describes "poignant pictures have been painted by the contemporary artist of bibis standing desolate by the shores sailing away to the distant lands." The concept of bibis could be considered as Gender based Orientalism where white women were given more importance than native Women from the colonized countries.

In the biography of Gaur Jaan, the westerners had a clear dislike towards Indian Music. They considered Indian Music as music that had annoyed them. The British man Federick William Gaisberg, who was a pianist and also made an income by displaying the music skills. He found Indian Music and Dance and other decorations as "Long and boring" and disliked it. The Westerners who tried to make profit out of the musical business created from India through the element of gramophone.

The westerners were clearly unaware of the Charms of Indian Music. In the biography, it is clearly written, "They were seldom aware of the, if were aware of the music of India, its charms.... All they were keen on was the business potential that the music that the country had to offer." John Watson who was

GTL's (Gramophone and Typewriter Limited) first agent, who explored the country and realized that there is a lot of commercial potential of the native music recordings in an average Indian's life. Hawd also wrote, "There will be a big business here when we have enough goods and it is best to own the territory then we know it is well worked.... the country is so large that it will take a long time to cover..."

The reply of the London Office, to Hawd, the first agent of GTL Company, reveals the imperial authoritative nature of Orient. The London Office replied, "We will now take up the Indian business on Thoroughly business lines and put it on a firm and good foundation". So, this reveals that West had a plan to create profitable business by using the sources from The East. The Indian music had its own charms and to analyse Indian music was a great challenge for the foreigners. Here, it is revealed that Said's Orientalism uncovered the European universal nature that takes for granted white supremacy and authority. Edward Said, wrote in *Culture and Imperialism*, "I grew up as an Arab with a western education. Ever since I can remember, I have felt that I belonged to both worlds, without being completely of either one or the other". Just like Said, Gauhar Jaan also had a half parentage.

Her father was from an Armenian Descent and her mother was from Indian origin. So, she belongs to both the oriental and occidental world. Thus, Gauhar Jaan knows English really well also she knows more than 20 languages and also has sung in different languages by cutting close to 600 records in the Indian film-music industry. Frederick William Gaisberg even though he had an

adventurous mind, he had a disgust for Indian music. The western people considered Eastern music as a long and annoying process. When Gaisberg visited a Zamindar's house, he watched an Indian Music and dance performance and he clearly expressed his disgust towards the singer of the music programme. He says: "The singer was heavily laid with gold ornaments and bracelets, anklets and pearl necklaces and to crown all there was a large diamond set in her nostril.... Her mouth dyed with red betelnut offended me".

This reveals the idea that the women from the oriental countries are depicted as sensuous and lustrous by the West.

The gramophone became a symbol for those middle-class Indians who could afford to buy one. This idea was fully exploited by the Gramophone manufacturing companies in its marketing strategies. This is evident from the publicity material and the advertisements these companies started putting out regularly in all newspapers of the time. They conveyed multiple socio-cultural messages which are a fascinating depiction of society of these times.

One of the advertisements showed the lavishly decorated drawing room of a rich Zamindar. He appears to be proudly displaying the gramophone. That sits on the table right in the center of the room. Its gleaming, golden horn facing the man. The zamindar's wife stands beside the table, looking in wonderment at the device. She is not even shown in the purdah.

One advertisement shows the Goddess Saraswati, the Hindu symbol of Learning and Arts, seated by the riverside with her pet, swan. All traditional

pictures of the Goddess show her playing the ancient and the magnificent Indian instrument, the Veena. But, the Company's veena is differently modeled. Instead of one of the Gourds, that constitutes the resonator of veena, out pops a huge gramophone. In the article written by K.N. Panikkar he says, "Colonialism, it is argued denies history to the colonized in the sense that it deprives the subjected of their cultural rights and arrests its uninterrupted trajectory of development". The Colonized had lost their cultural significance of the religious symbols such as Saraswati devi.

The Anti- Nautch agitation was a movement in the late nineteenth century and early twentieth century to abolish the traditional of dedicating minor girls to the Hindu temples in India. The movement was on track by colonial government, Christian missionaries and Indian social reformers. Miss Tenant, A British Anglicist, who like Christian missionaries, deemed it a divinely ordained responsibility to check the moral decadence of Indians. In the circular dated 19th June 1893 that appeared on behalf of the "Punjab purity association" argued that Nautch Girls are prostitutes. In the biography it is mentioned "The Anglicists" on the other hand argued that the country should be molded to reflect the British standards, beliefs and mores." This reveals the colonizer's effort on to create a civilized nation, of India. The Thomas Babbington Macaulay, argued "We must at present do our best to form a class who may be interpreters between us and the millions whom we govern; a class of persons, Indian in blood and color, but English in taste, in opinions, in morals, and in intellect." The class of neo-literates Indians, armed with Modern English Education schools set up by

Christian missionaries, freely embraced western Ideals. They began to look down upon the various aspects of their own culture and traditions, especially performing arts. This reveals the idea of White man's Burden where whiten men are obliged to civilize the other non-white groups of the world. Anti-Nautch movement could be subjected to the analysis of the post-colonial theory. The colonizer who is trying to silence the marginalized sections of the society and how the Christianity had created the ideals of morality. The Post-colonial theory has also been used to decode the tropes, genres and textuality by which art, literature and the media marginalize, distort and manufacture and represent the other.

The element of Cultural politics is also evident in this work. The Anti nautch movement has changed the pace of Indian Cultural History. Cultural politics is an analytical structuring of politics in society that identifies "the cultural elements" as a significant site for political struggles over meaning, wherein different societal groups arrange questions about identity, belonging, inclusion, and exclusion.

Conclusion.

The biography is titled “My name is Gauhar Jaan: Life and Times of a Musician.” is a perfect portrayal of post-Colonialist ideology. The life of this eminent artist gives not only the glimpse of her life but the role as a musician and the great depth of Indian music. It also indirectly indicates the nature of post-colonial ideology implemented by Westerners in popularizing Indian Music.

The biography also gives some insights on different forms of ancient musical performance and also provides information about the rich variant cultures on the Pre-colonial India. The cultural and religious significance of various places in Indian land are also mentioned in this biography.

Indian culture is a process of amalgamation of various cultures. And the invention of the gramophone created a significant change in democratizing Indian music, which was performed initially in the Royal Court and later it was slowly flourished into Indian street markets. The prominence of Anti nautch movement also revealed the Christian ideology of morality and the misinterpretations created by the European colonizers. These political events argue the fact that the hybrid nature of cultural elements featured Indian uniqueness, which was misinterpreted and misused by colonial domination. The social discrimination, faced by the Bibi's in the Indian context reveals the binary oppositions created by the gender in Indian context. The book traces the story of her life with all its attendant myths, legends some which are recorded and some are apocryphal in nature. Through her life, she attempted to reach out the heights and the depths of Indian Hindustani

Music. Through her popularity, she evolved out as a cultural icon in the recording history of India. The book describes the evolution Indian musical history which was interrupted and interfered by the egoistic measure from British colonialism, which manured the essence and rooting of Indian Musical elements within the decades.

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