

# ARTE

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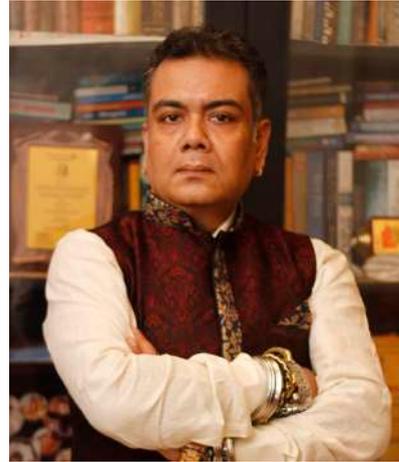
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I am from the era where Readers Digest was my family's staple diet. It was part of my DNA and collective consciousness. Coming from a small middle class family residing in Dhanbad, where life was a monotony, any kind of reading material was a respite. In this great age of information glut we are swimming helplessly in sea of information. The age of wonderment and imagination is lost. ARTE is my small effort in that direction. I am immensely influenced by Maestro Satyajit Ray's creative gem the magazine 'Sandesh'. I seek your help in creating a beautiful, imaginative world through ARTE.

**Sudeep Ranjan Sarkar**

Editor-in-Chief



We live in exciting times. I feel the power to bring change is here and now. In accordance of the wish of the Universe and my Master, I see a grand all encompassing design emerging. Our magazine ARTE is part of that design. With love for all.

**Rita Jhawar**

Publisher

# editorial

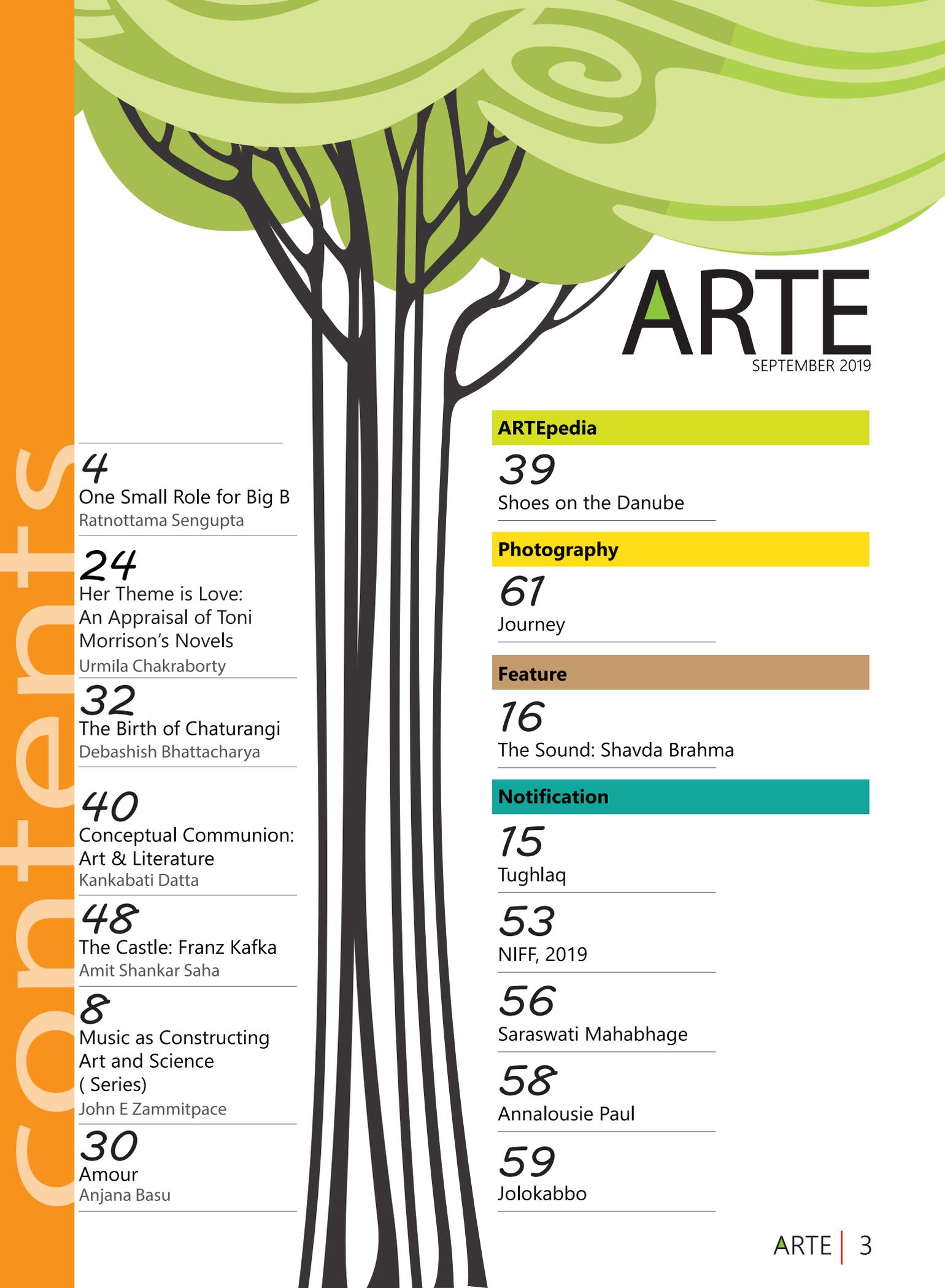


Making of objects, images, music, etc. that are beautiful or that express feelings, that is Arte, as the Cambridge English Dictionary suggests. All of us, in our own individual ways, try to make things good, better. Life is such nectar; it lures us to want more from ourselves, from our own capabilities, from our own small belongings, from our own dreams. We, each of us, keep on moving forward with conscious efforts. Only that, in doing so, at times, we are carried away by the speed or motion such a way, we start feeling too light, too light to be grounded, to be assured of all good things of life itself. This unbearable lightness of being has sometimes been our deep ailment. This is an ailment that is causing a sense of dejection, and, we are feeling that blue in our selves, in our core, depression.

This world needs more assurances of good and large things, that naturally we have, only forget to celebrate. Let there be more love, more compassion, more serenity. All these warmth used to wrap our beings few years ago even. Let us recreate that warmth for us, for our generations to come. Let us be grounded in all good objects, images, music. Let us read more, let us watch more, let us offer more hearings. Let us be more patient. All we need to express our feelings better way. Let us welcome ourselves to a better world.

A handwritten signature in black ink, appearing to read 'S. A. Vidyarthi'.

**Somali A Vidyarthi**



# ARTE

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Ratnottama Sengupta

# One small ro

*Amitabh Bacchan, the legend, turns 77 on October 11.  
Amitabh Bacchan, the actor, is 50 this year.*

*These five decades have featured him in films like Zanjeer, Deewar, Sholay, Ganga Ki Saugandh to Abhimaan, Kabhie Kabhie, Silsila, Black; to Chupke Chupke, Cheeni Kum, Piku and Pink. They have turned the Angry Young Man of Indian Screen, whose comic forays put paid to the practice of having a comedian as the hero's lackey, and whose Baritone enriched Bhuvan Shome, Shatranj Ke Khilari, Lagaan, into a legend described by the iconic director Francois Truffaut as "a one-man industry".*



# le for Big B

*The “flop actor” became not only the Shahenshah of Bollywood but also the first living Asian to be modeled in Madame Tussauds; and have his likeness as statues in New York, Hong Kong, Bangkok, Washington...*

*But what happened when the charisma of Big B joined the Hollywood star Leonardo di Caprio, whizkid director Baz Luhrman and the American classic, The Great Gatsby? Did it spell a giant leap for Bollywood? Not really, **Ratnottama Sengupta** realised while chatting online after the film’s release.*

*Join the chat...*

Samarth Nagarkar: ratnottamadi, hello!! so good to see u online...

Ratnottama Sengupta: hi Samarth! where r u?

SN: back in New York.

RS: so happy to hear from u. been thinking of u since i saw The Great Gatsby!

SN: oh wonderful! it had a terrific response in the US. after Dark Knight Rising, this was the first film that had the theatres packed completely.

RS: that's a treat!

SN: u must've seen Robert Redford's 1974 version?

RS: The 3rd Gatsby, after the silent 1926 film, and the 1949 talkie? yes i did see Gatsby by Redford but the memory i retain is of Mia Farrow as Daisy.

SN: why? many didn't want to see Di Caprio as they think Redford was the perfect Gatsby -

RS: true. but Bombay University had the novel as a text when I did my MA, and we all imagined Gatsby as antithetical to Kennedy - since we read the novel as a critique of the American dream - and Redford was cut in the Kennedy mould.

SN: so u liked Di Caprio?

RS: his Gatsby is something else... he's not obsessed with merely a woman but with a pristine past. that added to the novel's complexity. and of course, I had to see this one for that B guy. it's his first in Hollywood.

SN: ah... the Big B has a not so big a role, though! in fact, very small and fleeting...

RS: yes I know that. his Meyer Wolfsheim is a flamboyant and suave Jewish money lender who has strong connections with organised crime, and Gatsby as his front. Lambuji himself Twittered, in his impeccable self-deprecatory manner, that he's there for about a few seconds... "by the time you look down on your popcorn to pick another morsel I'd be gone from the film.."

still, it's Hollywood's nod to Amitabh Bachchan and at Indian cinema's popularity.

SN: i remember the Twitter: "Mr Caprio - he be soo gorgeous, no wonder all the ladies flockin' to him - he be Gatsby. And Spiderman Tobey Maguire be his good friend. But sittin' in the frame talkin' to Spiderman and D Leonardo was

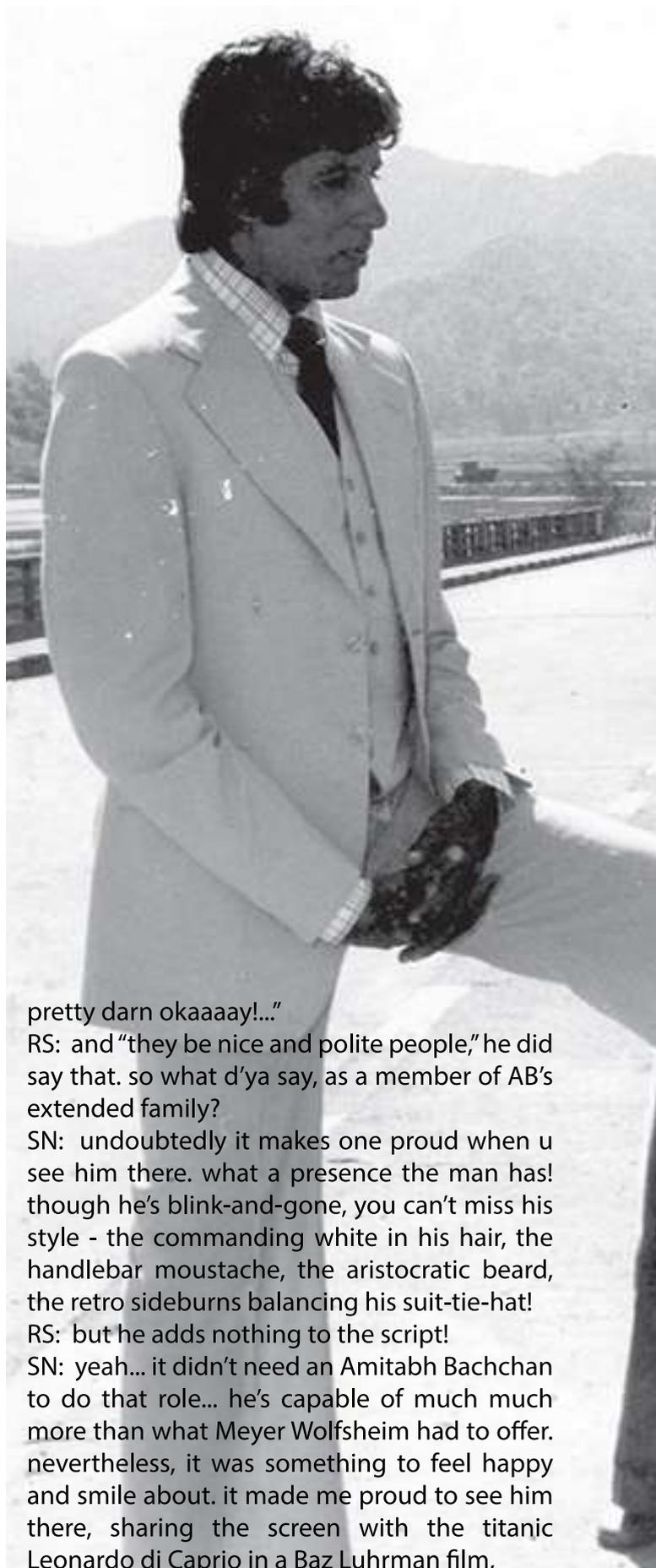
pretty darn okaaaay!..."

RS: and "they be nice and polite people," he did say that. so what d'ya say, as a member of AB's extended family?

SN: undoubtedly it makes one proud when u see him there. what a presence the man has! though he's blink-and-gone, you can't miss his style - the commanding white in his hair, the handlebar moustache, the aristocratic beard, the retro sideburns balancing his suit-tie-hat!

RS: but he adds nothing to the script!

SN: yeah... it didn't need an Amitabh Bachchan to do that role... he's capable of much much more than what Meyer Wolfsheim had to offer. nevertheless, it was something to feel happy and smile about. it made me proud to see him there, sharing the screen with the titanic Leonardo di Caprio in a Baz Luhrman film,





RS: i'm nodding my assent, yes yes... But just out of curiosity, does Mr Caprio grab two billion eyeballs and more? Do Syrian airhostesses swoon when carrying trays up to him as they do for Mr Bacchan? Do 20-somethings in Cairo start playing Titanic the way they play Mard the minute brown-toned men and women in salwar-kurta enter a cafeteria? Middle East or West Asia, Lock kiya jaay is a byword for AB, not D Caprio. Malaysia Thailand Singapore don't chew paan but croon Banaraswala. An Indonesian goes to a Jakarta mart and picks up a Basmati rice becoz it sports 'AmitaBacchan' on the packet. South Africa or South Hall - do any of these regions sing, My name is Anthony Jack Dawson?

SN: now i'm shaking my head, no no no -

RS: hey, he didn't charge a single penny for playing the Jewish gangland boss - instead, he's added to the grandeur of the film. the director of Moulin Rouge knew he would. that's why, on his India visit three years ago he offered that small cameo to Big B.



Ratnottama Sengupta has been a journalist since 1978. She is former Art Editor of Times of India from 1986 to 2016. Afterwards, she has been the Curator of Niche Films Festival in India and abroad. Curator of concept oriented Art Exhibition. She has been author of books on films and Art. She received National Award for writings on cinema. She is writing and translating prolific way. And They Made Classics, the documentary film by Ratnottama on celebrated litterateur and screenplay writer of many Bollywood Classics like Sujata or Teesri Kasam, Nabendu Ghosh, who happened to be her father too, is receiving high accolades.



John E. ZammitPace

*In ancient world, while the life was more wholesome, the branches of knowledge and art also were closely associated to form a pure harmony. Music, philosophy or mathematics could find the equal rhythm pattern throughout a vast part of the world. John E. ZammitPace, the avant garde musician, writes of this ancient magic, and transports us to that sonorous world tectonically. This research oriented work will be published in series here.*

# Music as Constructing

# Art

and

# Science

(The Tectonics of Sound)

# CHAPTER 1

## Hovering over the surface

1. Assuming that the whole of music is not entertainment, but Art and Science, we may proceed.

2 From ancient times, very highly advanced civilizations made an exact distinction between what was intended as festival music, sacred music, and artistic or even scientific music. One needs only the transportation or even transmigration of ones mind to a few of these civilizations to realize this: India, Greece, Egypt, and Mesopotamia.

3 In ancient India, and even nowadays, music was regarded as one of the principal means to cure the soul, the same way, as medicine is to cure the body. In ancient Greece music was considered (and rightly so) as a branch of mathematics, whereas in Egypt and in Mesopotamia music was performed as part of religious rites. The two main ramifications that are to my interest are those of India and Greece. John Cage, who was a Zen Buddhist once said that music should be open to all sounds so as to let the insertion of divine influences, on the other hand, Iannis Xenakis who was a Greek, has constructed music from his own architectural drafts 1, he was an assistant architect to the avant-garde architect LeCorbusier, and so his main concern was to compose music from geometry, which has Greek origin. The bridge he used between geometry and music was obviously Algebra, which has Arabic and Indian sources. Algebra is coming from the Arabic Al-gabra, meaning to gather together. So here we have Cage, a composer who was letting go, and Xenakis who was grasping, dissecting, analysing, and constructing. One was separating the ego from the mind, the other was analysing the ego and rebuilding it with detailed precision. To go to certain extremities from these two of the major post Second World War composers, I would like to mention two simple examples. In 1952 Cage wrote 4'33", for any instrument or ensemble, with one instruction--- TACET. At about more or less the same period,





Xenakis was constructing music from such formulae:

$$P_{70} b. (0 \leq x \leq x_0) = \int_0^{x_0} f(x) dx = 1 - e^{-cx_0} F(x), \text{ and } P_K = \frac{(d_n)^k e^{-d_n}}{k!}$$

I can see at least two things in common between Cage and Xenakis, and these are music, and symbols, the first's symbol is arithmetical, expressing a time duration,  $4 \times 60 + 33$ , the second's is Algebraic, set forth to express a density function.

4 Although my interest is more concentrated on the origins of music from India and Greece (obviously for spiritual and mathematical reasons) does not mean that the ancient Egyptians and Mesopotamians were naïve of arithmetical calculations, on the contrary, the Egyptians already knew that a triangle whose sides are 3,4,5, has a right angle, and they (the Egyptians) and the Mesopotamians are known to have studied the mathematical principles of sound, and according to musicologist, author, and composer Professor Reginald Smith Brindle, even in pre-history such instruments as the ground zither, must have made man aware of the proportional relationships (in string lengths) of one pitch with another. But it was only with Pythagoras (sixth century B.C.) that a school of researchers set about codifying the mathematics of music and teaching its principles as part of a philosophical moral code. Apparently it was the Greeks who were the first to observe that  $3^2 + 4^2 = 5^2$  and that pressing a finger on half of the length of a string produces a note an octave higher, or even a natural harmonic  $\square$ . Plato too was aware of the mathematical side of music and also Archimedes who was a full time mathematician, specializing in geometry. According to philosopher Bertrand Russell's book 'History of Western Philosophy' chapter XXIV (26) entitled Early Greek Mathematics and Astronomy, quote 'one of the great problems that occupied Greek geometers, that of the duplication of the cube, originated, we are told, with priests of a certain temple, who were informed by the oracle that a god wanted a statue twice as large as the one they had.

**NEXUS** (for a computer)

1  $\text{♩} = 56$   $\text{♩} = 72$   $\text{♩} = 56$

dramatico *mf* *mp* *f* *mf* *Sub.* *ritigoso* *f* *Vib.* *P. cres.* *f*

*mf* - (54 Ver.) (56) (48) (56) (48) *f* - (60)

(c) John E. ZAMMITPACE

Page 9

**VOISIN**  $cP^{(n-1)/2}K$  OPUS 124 PART 4

Flute *ritigoso* *Vib.* *meno* *ritigoso* *slow glass.* *slow Bend*

GTR *SP. STOK.* *mf* *f* *mf+* *mp* *mf* *Vib.*

Vibes *frustrato* *DAMP AREA* *soft mallets* *Location* *gradual changes* *agitato* *Pace dim.* *Sed.* *Vib.* *Press the Pedal gradually*

**Between the Legs** *NORM.* *Vicinio al Pong* *finger nail trick* *dancora agitato*

\* the fingerings are from the Descant Recorder and are all optional

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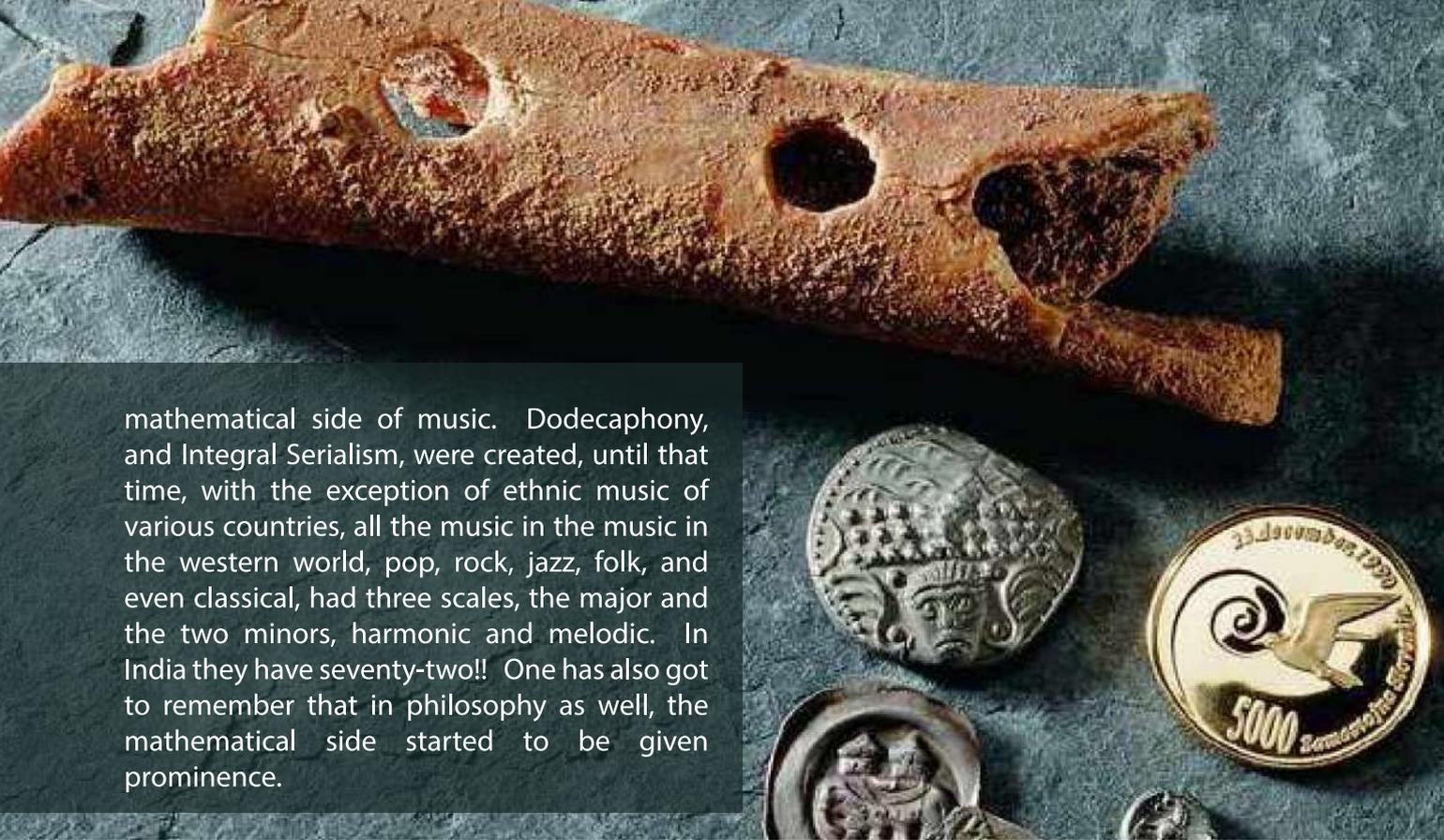
The parts for Bongos, Violin, and Cello have been omitted.



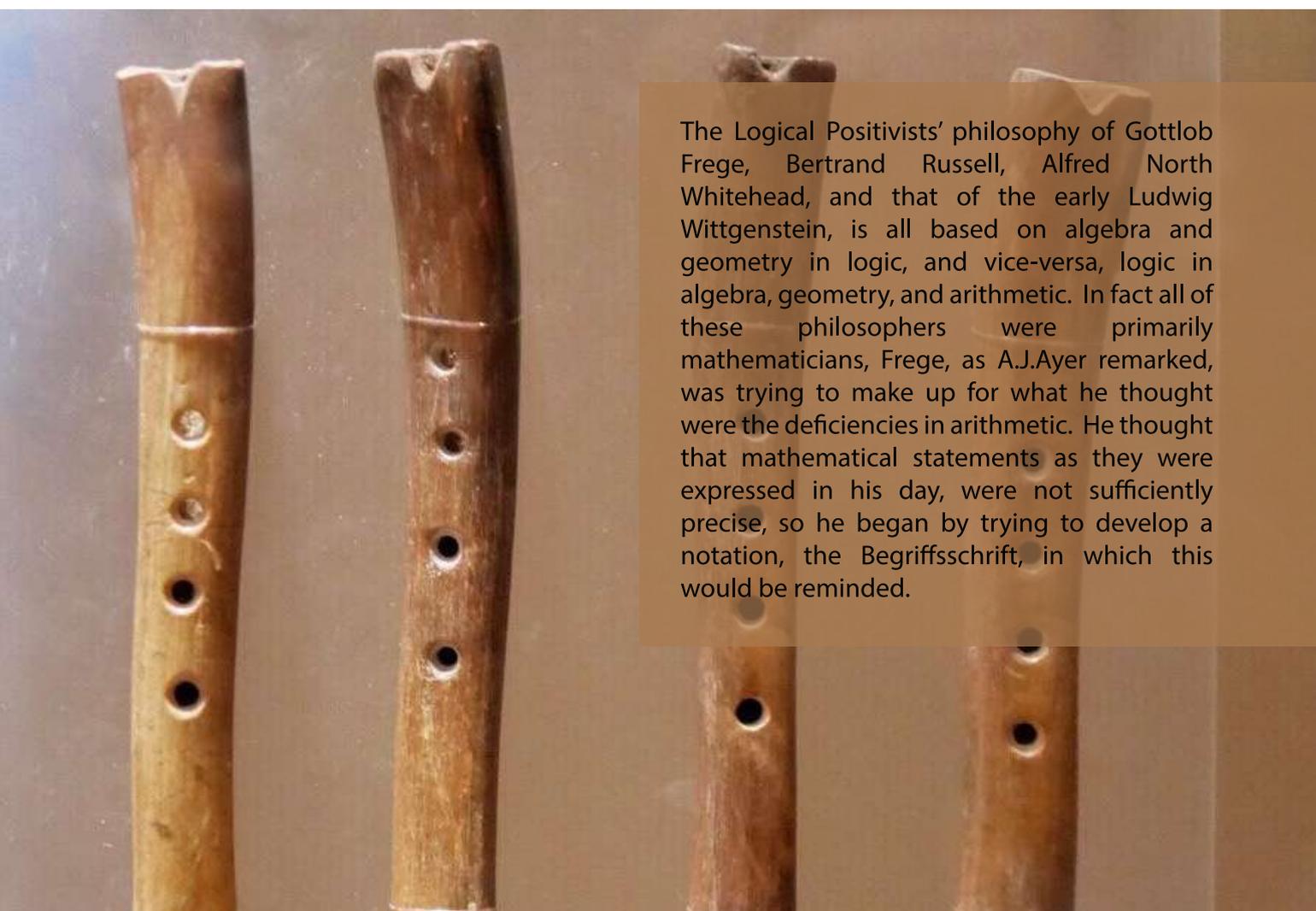
At first they thought simply of doubling all the dimensions of the statue, but then they realized that the result would be eight times as large as the original, which would involve more expanse than the god had demanded. So they sent a deputation to Plato to ask whether anybody in the Academy could solve their problem. The geometers took it up, and worked at it for centuries, producing, incidentally, much admirable work. The problem is, of course, that of determining the cube root of 2.  $3\sqrt[3]{2}$ . ' No wonder that such a composer as Xenakis, a Greek and an architect, has always been so fascinated by the geometrical and mathematical aspect of music. One has only to go through pages 2 and 3 of his formidable book 'Formalized Music' *Musique Formelle* (chapter 1) to recognize this, the 'real score and graphic 'architectural' score of his *Metastasis* display at once his origin as an architect. The great French composer Olivier Messiaen had this to say about the mathematical side of Iannis Xenakis, and I quote: 'Who, in effect, knew how to adopt music to a mathematical conception, dealing

with problems of mass and density, using constricted and fragmented spaces, if not Iannis Xenakis? The clouds of glissandi and pizzicati, the extraordinary clusters of chords in *Pithoprakta*, the twistings of *Nomos Gamma* are only the external manifestation of a way of thinking which is not radically new but radically different, which increasingly (especially in the most recent works of this composer) brings together great natural phenomena and their explanation in sound'.

5 Mathematics always existed in music; pitches, intervals, octaves, harmonics dynamics, durations, subdivisions, harmonic structure, oblique, parallel, and contrary motions in melodies, velocities, etcetera, can all be analysed in a mathematical way, but it was only in the beginning of the 20th century with composer Arnold Schoenberg, and his two major students Alban Berg and the great Anton Webern, with the addition of the rhythmic constructions from people like Stravinsky, that composers started to re-discover the



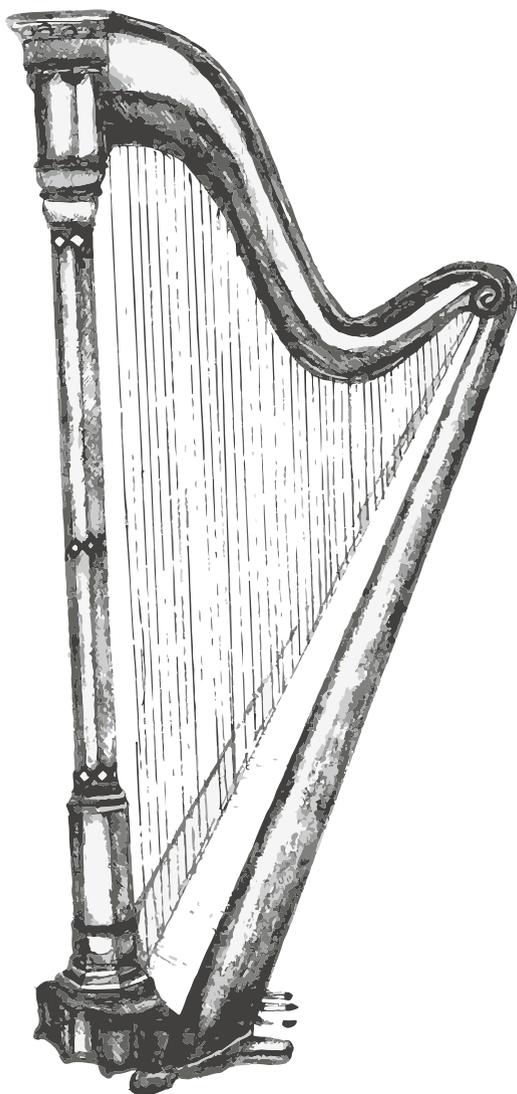
mathematical side of music. Dodecaphony, and Integral Serialism, were created, until that time, with the exception of ethnic music of various countries, all the music in the western world, pop, rock, jazz, folk, and even classical, had three scales, the major and the two minors, harmonic and melodic. In India they have seventy-two!! One has also got to remember that in philosophy as well, the mathematical side started to be given prominence.



The Logical Positivists' philosophy of Gottlob Frege, Bertrand Russell, Alfred North Whitehead, and that of the early Ludwig Wittgenstein, is all based on algebra and geometry in logic, and vice-versa, logic in algebra, geometry, and arithmetic. In fact all of these philosophers were primarily mathematicians, Frege, as A.J.Ayer remarked, was trying to make up for what he thought were the deficiencies in arithmetic. He thought that mathematical statements as they were expressed in his day, were not sufficiently precise, so he began by trying to develop a notation, the Begriffsschrift, in which this would be reminded.

This notation, Ayer continued to remark, was to show exactly what mathematical statements stated, and exactly what their proofs consisted in. Bertrand Russell, who had learnt a lot from Frege and the Italian mathematician Giuseppe Peano, developed a system of analysing geometrical and algebraic axioms in his wonderful book 'The Principles of Mathematics' where formulae such as Peano's  $\sum_{k=1}^{n+1} k$ , and others from all sources, such as the linear formula  $\cos d/k = \cos(x-x_1) \cos(y-y_1) - \cos \omega \sin(x-x_1) \sin(y-y_1)$ , where  $\pi K$  is the length of the whole straight line, and  $(x, y), (x_1, y_1)$  be the coordinates of any two points.  $\omega$  is the angle between the lines  $x = 0, y = 0$ , and  $d$  is the distance of the two points. Being a composer, this immediately gives my inner eyes the sight of two parallel melodies in a score.

Russell used such equations for his logical positivist philosophy, whereas I for obvious reasons use it, for my logical positivist music, if I may call it that. After this book, Russell, together with his former mathematics tutor Alfred North Whitehead, wrote the epic three-volume masterpiece 'Principia Mathematica', which took them together ten years to complete. After this and 'The Principles of Mathematics', Russell himself admitted that he felt mentally exhausted. Wittgenstein, on the other hand, who incidentally was a student of Russell (so he knew Whitehead as well) and a correspondent to Frege, wrote his masterpiece Tractatus Logico Philosophicus in a much more concise and subtle manner. Some consider his masterpiece to be Philosophical Investigations though.



To be continued...



This author, the Avant-Garde musician and acclaimed composer from Malta formed his first pop/ rock band The Stampede at the age of 13. At 18 he formed a hard rock art group called Evil Grave. In both these two bands he wrote many numbers. At 20 he became interested in jazz rock, film music and classical symphonies. Zammitpace got involved in avant-garde while he was in his thirties, and composed over 150 works including symphonies, string quartets, concertoes, chamber music, choir music, and abstract graphic scores. His music has been performed in UK, USA, Latin America, Germany, France, Romania, Iceland and Australia.

**Event:** Tughlaq  
**Event type:** Drama  
**Venue:** Madhushudan Manch, Kolkata  
**Dates:** 20 October 2019

**Production:** Theatre Sansriti



# Tughlaq

Play: Girish Karnad  
 Bengali translation: Chittaranjan Ghosh, Swapan Majumdar  
 Direction: Debesh Chattopadhyay  
 Music: Drono Acharya  
 Cast: Rajatabha Dutta, Tomali Choudhury, Amiya Halder, Arindol Bagchi, Ranajit Chakraborty, Anirban Chakraborty, Chiranjit Bhadra, Shyamashis Pahari  
 Gambhira Bhattacharjee, Korak Samanta / Vicky, Biswajit Biswas, Ujjwal Paul, Jayanta Ghosh, Bibhas Bannerjee, Soumen Baxi, Suranjit Ghosh, Abhra Mukherjee, Soumya Bhattacharjee, Sudipta Hazra, Sandip Hait, Soumita Hazra, Srabani das, Minakshi Sarkar, Pracheta Sarkar.

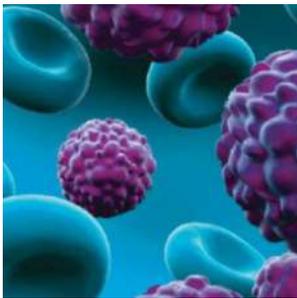
In Tughlaq the protagonist is portrayed as having great ideas and a grand vision, but his reign was an abject failure. He started his rule with great ideals of a unified India, but his degenerated into anarchy and his kingdom. Among the early masterpieces of post-Independence Indian theatre, 'Tughlaq' deserves a special mention.

Director Debesh Chattopadhyay reinterprets the dreams and delusions of the most remarkable Sultan of medieval India. The play starts with Tughlaq being portrayed as a strict yet respected ruler. It dramatically highlights the importance of credibility and authenticity for a leader. Some of his subjects are clever enough to identify and misuse the loopholes in every law so that they can profit. 'Tughlaq' highlights a plethora of social problems.



# THE SOUND

SHAVDA BRAHMA



## Fighting Carcinoma

High Intensity Focused Ultrasound (HIFU), was applied to 159 men with prostate cancer, and after one year, 92% of them did not have a recurrence cancer...

## Making Tea

The sonic boiler waves is simply placed into a container of water – it can then boil it within seconds. the amount you will drink once boiled...



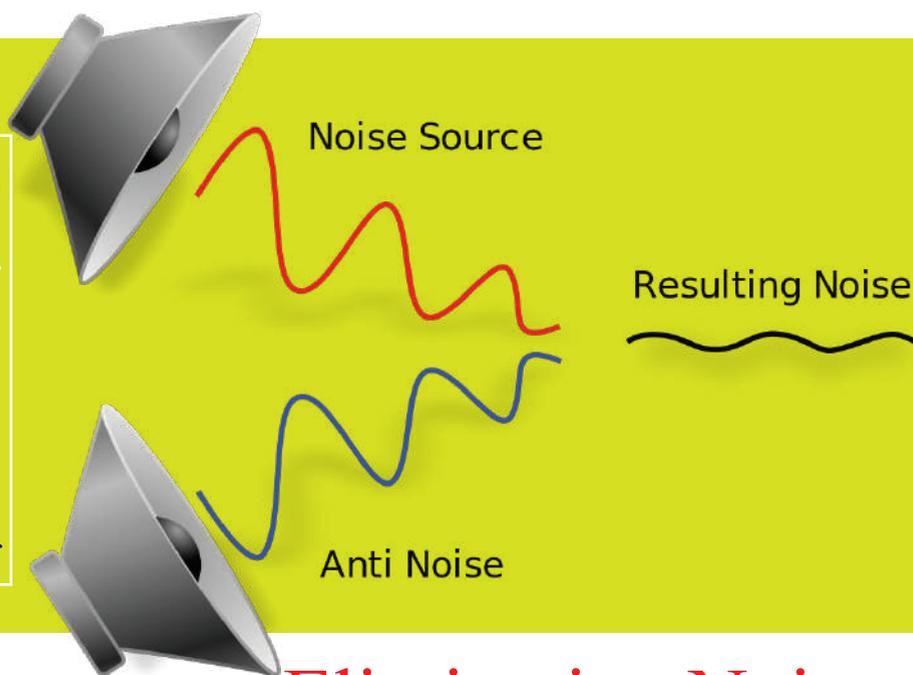
## Agriculture

sound can increase plant growth. After playing Indian music near balsam plants, he found that they had grown 20% taller and carried 72% more biomass...

*Sound, the incredible energy or power to define things has been a point of in depth study in the Mayan age even. The super sonic arrow or Shabdavedi vaan from the age of Ramayana to Quantum physics, from cacophony to Omkaar, from science to finest notes of music, all is the magical representation of sound, or shabda.*

Sound is the vocabulary of nature.

- Pierre Schaeffer



## Brain Strain Equaliser

Robert Monroe, the founder of The Monroe Institute and inventor of Hemi-Sync, has been the pioneer of research into the effects of sound on human consciousness. He has given listeners the ability to balance out the brain waves in each of the brain hemispheres. For this he created songs made from a series of overlapping and changing frequencies

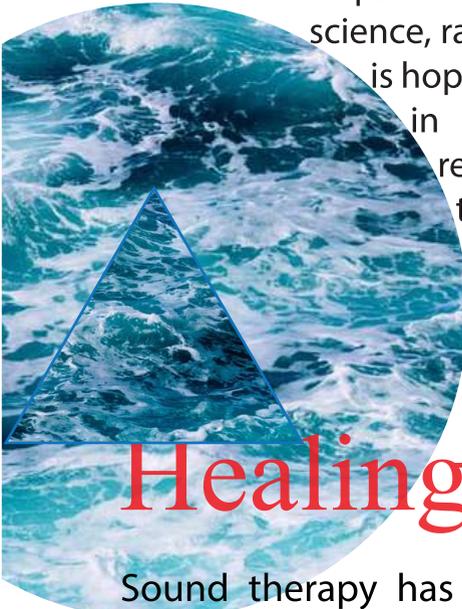
## Eliminating Noise

Believe it or not, sound can be used for eliminating noise. John Paluska and Meyer Sound have invented a system that uses noise cancellation to control the often-troublesome sound levels within restaurants. Noise cancellation works by recording all the sounds in a room, then simultaneously playing them back at the original sounds, to cancel out the noisy waves. This can be useful to send out ambient noise, whenever it is necessary to e n l i v e n the atmosphere.



# Sound & Geometry

The relationship between music and mathematics is a time tested one. So this particular topic has something to do with the classical thought behind it. The study of geometric forms created by sound waves is called Cymatics. The Cymascope, displays the shapes that certain musical notes make by filling water with tiny particles, which form into perfect geometries while exposed to certain vibrations. Musical notes all have their own unique shapes, as do human voices, animal noises and even the echoes of stars and planets. Cymatics is a young science, rather a nascent one. It is hoped that further studies in this area will help researchers understand the effects of sound vibrations on everything around us.



## Healing Effect

Sound therapy has been popular by this time. Especially, there are several technologies out there that can heal wounds with sound. One such method is called MIST, that involves spraying a saline solution over a wounded area and applying low frequencies to the solution. It has high success rate in healing certain types of wounds, such as foot and leg ulcers. One study saw 69% of ulcers, treated over 12 weeks with this particular method, completely healed. It is not yet in vogue for general usage. Researches and investigations into MIST are ongoing, ensuring that this treatment will attain maximum efficiency.

Sound strategy starts with having the right goal.

- Michael Porter





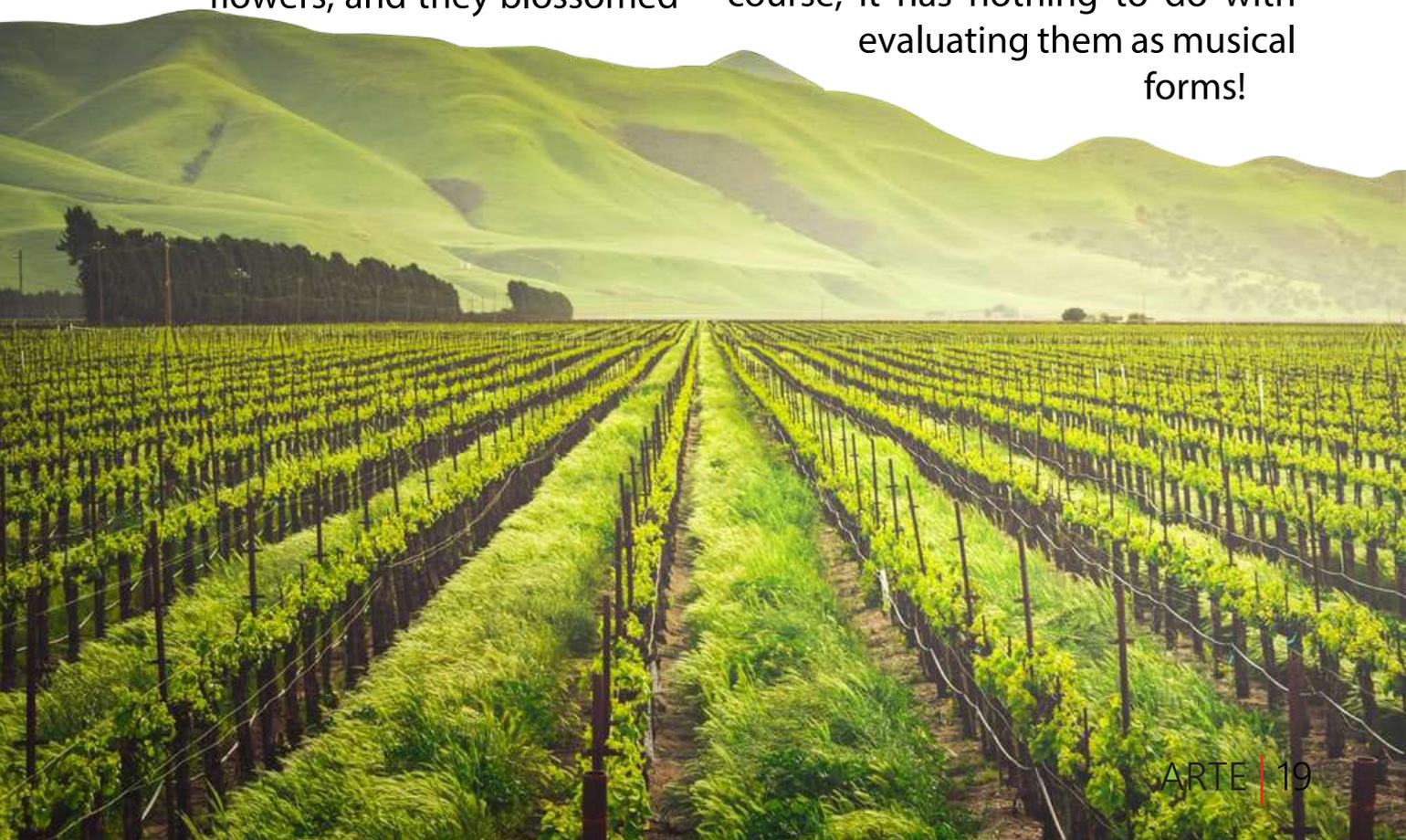
# Agriculture

In early sixties, Indian researcher Dr. T. C. Singh carried out experiments which showed how sound can increase plant growth. After playing Indian music near balsam plants, he found that they had grown bigger, that is, 20% taller, and carried 72% more biomass. He even found that by having people perform a traditional Indian classical dance known as Bharata-Natyam around marigold flowers, and they blossomed

Sound is a huge influence on people's attention.

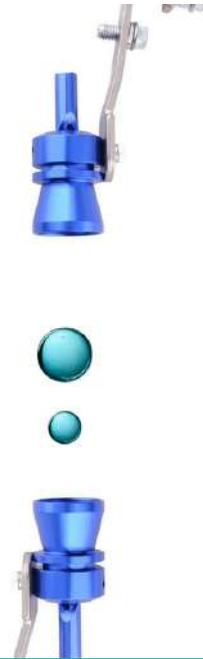
- Walter Murch

two weeks earlier than the normal. Various other experiments have found that classical violin music has the most positive effects on plants, while rock music can have some of the negative effects. Of course, it has nothing to do with evaluating them as musical forms!



# Echolocation

In animal kingdom, bats and dolphins use high frequency sounds to know their surroundings, by listening to the sound reverb from the environment and creating a picture in the brain of where they are. These days, many blind people are learning to do as the dolphins do, by clicking their tongues and listening for the reverberations. There are already many teachers, masters of the new technique, who show other blind people how to pick up the basics of echolocation, and thereby become more independent in practical life. In submarines and in few other devices made by humans are based on this same theory or method.

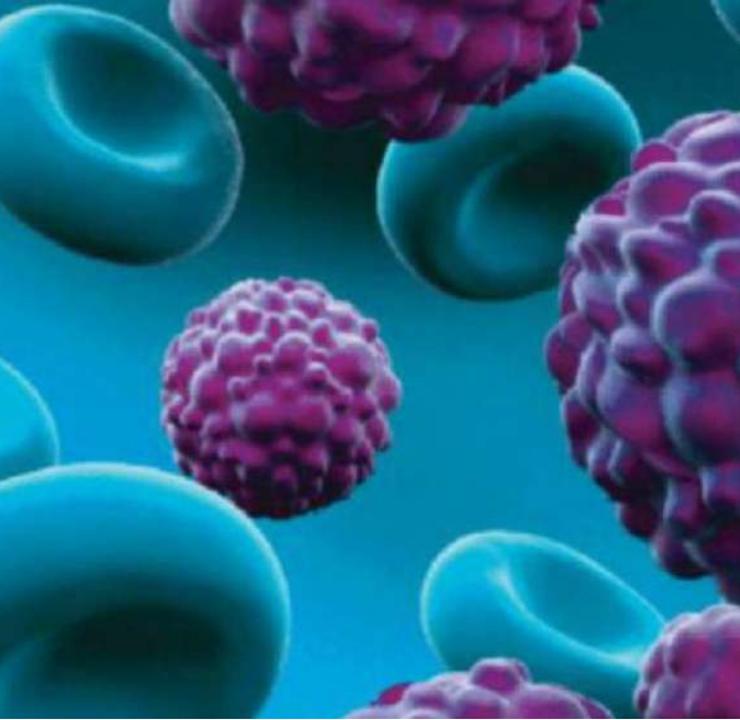


The sound must seem an echo to the sense.

- Alexander Pope

# Levitation

Sound waves can create compressions in the air between two layers, and when two compressions meet at one point, it creates interference. For example, when a drop of water is caught in the interference between these two varying frequencies, it starts to hover in mid-air. It might be possible by the humans also, with the help of sound, which is just matter of time to be true.



## Fighting Carcinoma

A system for destroying cancer cells with sound using High Intensity Focused Ultrasound (HIFU) has been developed by the researchers at Princess Grace Hospital in London. They have successfully destroyed prostate cancer cells in their test patients, using only sound waves to heat up the affected cells. After one year, 92% of the patients did not have a recurrence cancer. The procedure only took about five hours. The procedure has to be tested further to confirm the success and reliability of this exciting technology, before it can be used clinically.

Nature is sound  
in many forms  
and states of  
existence.

- Joao Mendes

## Making Tea

Peter Davey, a 92 year old saxophone player and resident of Christchurch, New Zealand, invented a device that boils water using sonic waves. The sonic boiler is simply placed into a container of water – it can then boil it within seconds. Since there is no steam produced, the starting amount of cold water is the amount you will drink once boiled. Davey is currently looking for business partners to further test his invention, and to produce it for the mass market.





# Ultrasonogram

This too is used mostly in the medical field, allowing doctors to see inside patient's bodies. It sends sound waves into a person's body, and provides with a digital image of their insides, based on the pattern of reverberation. A mother can see her child for the first time while yet in her womb by the help of this technology. Besides, ultrasound can also help doctors to detect internal injuries and wounds and other issues.

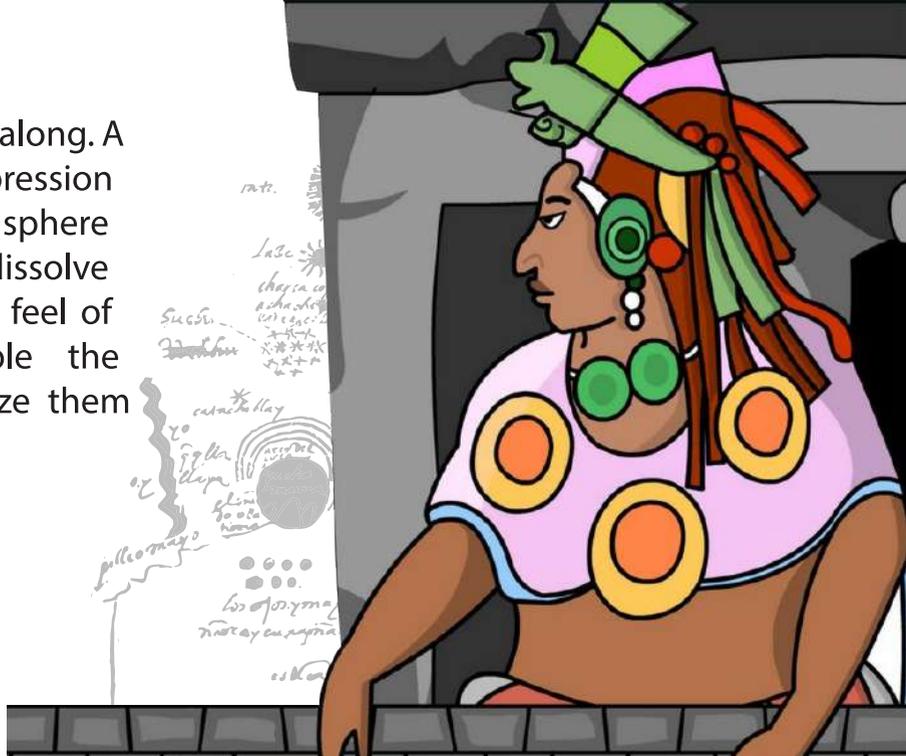
Quiet is the  
absence of  
sound. Silence  
is the presence  
of silence.

- Robert Fripps

Sounds, as has been experienced, plays an exciting and integral role in our existence. Many ancient cultures considered it to be one of the most important aspects of our lives. Only recently have we begun to know the wonderful potential of this lost science, and only recently have we learned to harness it. This method is close to the process called Echolocation.

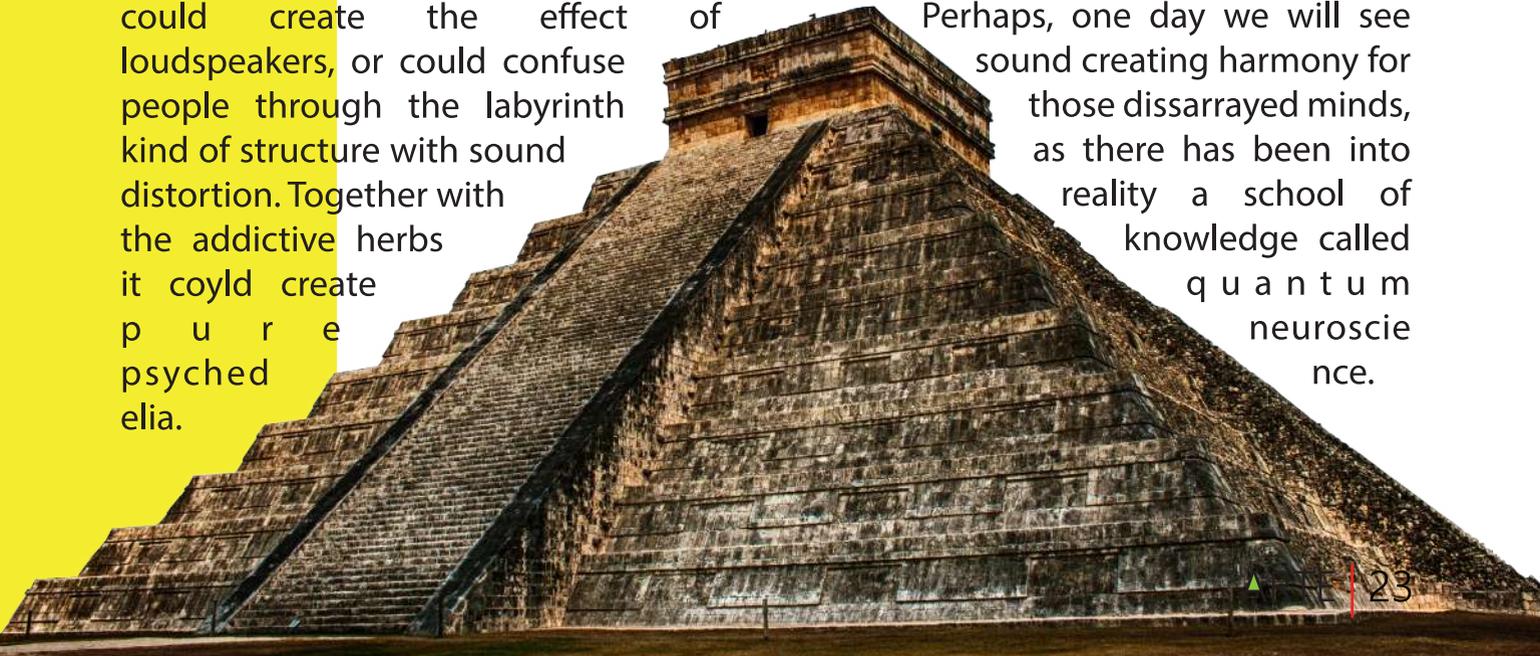
It is a very delicate space to tread along. A twilight zone almost, only an impression of which can create an ethereal sphere where all mundane matters can dissolve into. Perhaps this was that pure feel of psychedelia that could enable the Mayans to extinguish or to seize them from being on earth.

# The Quantum of Music Physics and Schizophrenia



If the elemental pattern of a substance can be affected by any external intervention to result in the change of the pattern of electron, proton and neurone of that said substance, it can finally change the substance itself. This theory has almost been a popular knowledhe now. And we have known that sound has the power of changing the pattern of neurone. The Mayans and Incas knew the magical power of sound. They could build temples or architectures including pyramids that could create the effect of loudspeakers, or could confuse people through the labyrinth kind of structure with sound distortion. Together with the addictive herbs it coylد create p u r e psyched elia.

In our known world there have been musicians, researchers working on this strength of sound that can unfold a new vistas. In the realm of Indian Classical Music we have had legends who have worked in this sphere to get the glimpse of that beauty of surreal existence that can lift human life to ethereal state. If this apparent existence of matter in given time frame and given condition is the basis of quantum physics, the apparent existence of human mind in given time frame and given condition is the twilight zone of a psyche that is termed as schizophrenia in general. Perhaps, one day we will see sound creating harmony for those dissarrayed minds, as there has been into reality a school of knowledge called q u a n t u m neuroscience.



Her Theme is Love:

# An appraisal of Toni Morrison's Novels

Whenever we think of Toni Morrison, most of us are haunted by these lines from *The Bluest Eye*

"Love is never any better than the lover. Wicked people love wickedly, violent people love violently, weak people love weakly, stupid people love stupidly ...."

A prolific writer and a professor at Princeton University, Toni Morrison (born Chloe Anthony Wofford) is the only African-American woman novelist to win the Nobel Prize in literature (1993). Her recent death is a great loss to the literary world.

To read Morrison is not easy. Morrison's meanings are never closed, never limited. We are caught in the web of complex suggestions, lost in the labyrinth of shadowy significations. The very recesses of our hearts are touched, modified, caught up in a strange process of transmutation. We gain a new knowledge and understanding of ourselves and the world and the people we love, of how we connect with our loved ones, and why we fail to relate to the ones we do not love, or, maybe even hate.

When Morrison says in an interview, ".....actually I think all the time that I write, I'm writing about love or its absence<sup>1</sup>," she says nothing new. Almost all literature in all the times has been about love or its absence. Even a stark novel like *The Old Man and the Sea* is essentially about love, and novels like *Nausea* or *The Outsider* are maybe novels about its absence. What is more important for us to remember is that Morrison presents in her novels complex in-depth studies of human relationships. Human relationships are as complex as men and women are, and Morrison brings into her portraiture of them myriads of shades of colours, dark and bright, glowing and muted, making her canvas capture the real world of human emotions.

What Morrison means by love being the theme of her novels is better understood from an interview with Bill Moyers, where she elaborates on the theme. Love being an almost tangible presence in her novels, it is present in them in many different ways and forms, and

Toni Morrison is questioned about certain strange faces that love puts on in her stories .What kind of love is it that makes an Eva Peace (Sula) amputate her leg so that her insurance policy would buy a roof over the heads of her children and take care of them, or makes Sethe (Beloved) be willing to kill her children before the slave catchers can get hold of them? Her answer to this question is direct and unambiguous,

“some of it is very fierce. Powerful. Distorted. The dure they work under is so overwhelming .....We have to do something that we respect before we go. We must. It is more interesting, more complicated, more intellectually demanding and more morally demanding to love somebody.”<sup>2</sup>

She knows and speaks of the dangers of loving, the pitfalls. Not all of us can be free and have the gift of love that Pilate (Song of Solomon) has. Pilate, who wishes that she had known more people, because if she had, she'd have loved them all. She is available for infinite love and a love that is free. Not blessed with that sort of love, the problem for most people is that sometimes the love becomes too thick and they do not even know it.

“That’s a big problem. We don’t know when to stop. When it is too much and when it is not enough. That is the problem of the human mind and soul. But we have to try. Not trying is so poor for the self . It’s so poor for the mind. It’s so uninteresting to live without love. Life has no risk .Love just seems to make life not just livable, but a gallant, gallant event .”<sup>3</sup>

Morrison seeks to present this possibility for the gallant event of life, the possibility of love

in human relationships .And naturally her novels actually chart out the failures in love much much more than they celebrate the presence of love .Morrison’s novels are blood thick .They have nothing to do with romantic dreams of love ,they do not strive to present ideal relationships .They give us actual , true human relationships ,and the failures in love touch our hearts much more than the one or two instances where we see one or two women who can give real love ,the women who stand for true and free love .This is possibly because with all our frailties we can find true kinship



only with the failures ; we wonder whether our love is either too thick or too thin , whether we shall ever have the gift of true freedom in love . We are always left wondering at the close of all

her novels because just as Morrison writes about how people relate to one another, she also writes about

".....how to survive whole in a world where we are all of us, in some measure victims of something4".

And, moreover, because her

"...effort is always to push every emotion all the way to a final consequence because it interests me more that way,"5

Morrison is continually exploring violence. As she tells Bakerman,

"We have a lot of rage, a lot of violence; it comes too easily to us. The amazing thing is that there is so much love also. And two things operate.

One is that with the best intentions in the world, we can do enormous harm. Lovers and mothers and fathers and sisters, they can hurt each other a lot."6

For any novelist wading the swamp of real human emotions, real relationships, and pushing herself up to the edge of each relationship, to its extreme limits can be a very hazardous task. It is far too demanding for any author, but it becomes more so for one who, like Morrison, is both an African American and a female. For such a person, an endeavour into the realm of human emotions and human interaction must lead to the complexities of racially determined identities and the labyrinth of gender related identity quests. With Morrison, one thing is very clear. Her novels staunchly refuse to be saddled with tags. Neither racism nor sexism are really the central issues in her novels. The focus is always on living, breathing human beings, striving to love and be whole, but almost always failing. But the problem for the African American women is that they are the products of a specific social, cultural and primarily historical situation, and it is impossible for them to ignore the specificity of their historical situation. If they do that, they warp the very fibre of life, they falsify their very existence in America today. Morrison is a novelist who brings a deep-rooted consciousness both of her cultural heritage and her racial history into her narratives. She unfailingly situates her novels in a historically



# History for the black person is a charting of the effects of those larger events on the lives of the blacks

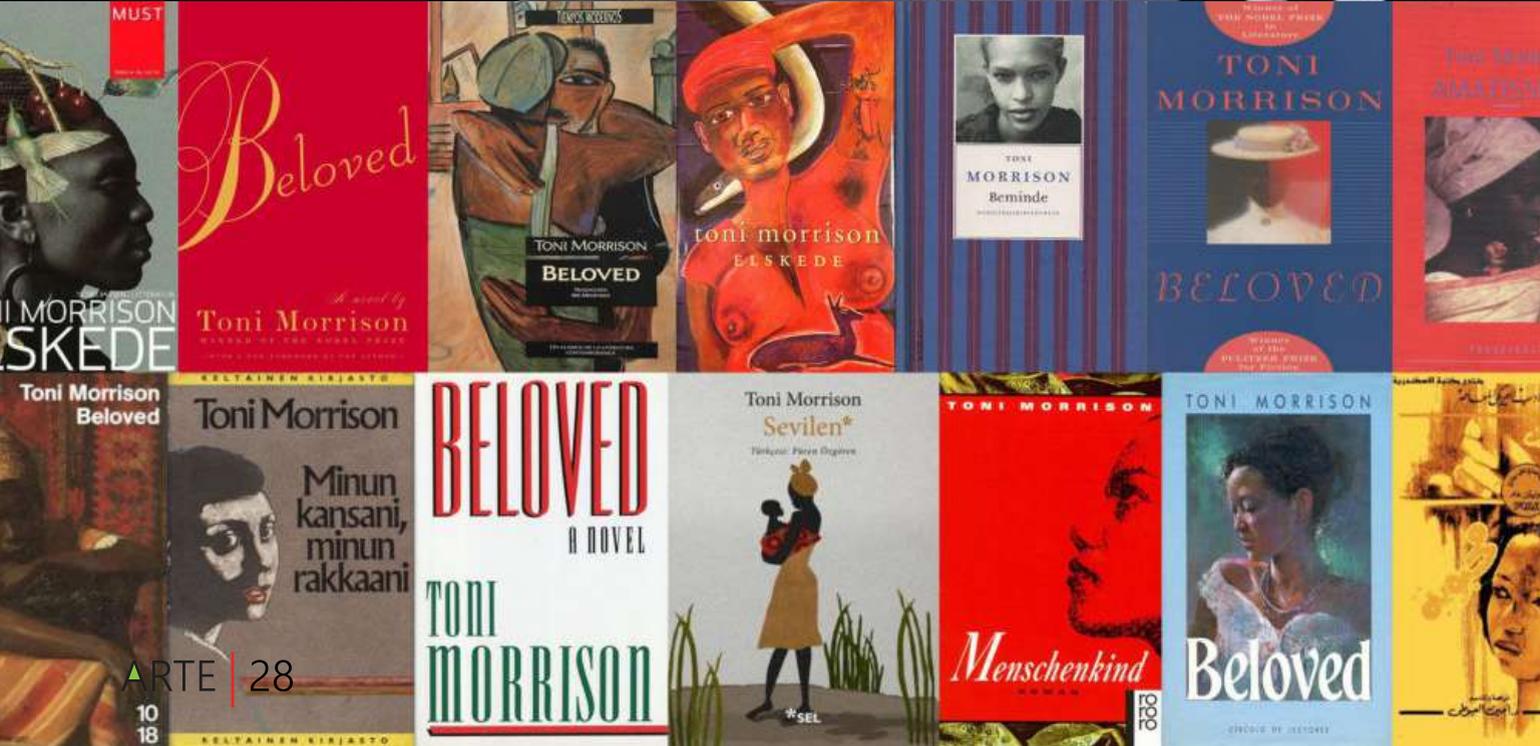


specific location.

History, as we must understand, is both place and time. Our sense of place and of time must converge to make it possible for us to understand the historical significance of a specific setting. We might call it the historical sense, and we must possess this sense when we try to read and understand Morrison's novels. For the African Americans history is not just a concatenation of larger political events. History for the black person is a charting of the effects of those larger events on the lives of the blacks. The black author, if s\he has any historical conscience, understands that standard history, that is, the white man's history omits this part from its text.

In *The Bluest Eye* the year is 1941. The place is Lorain, Ohio, where the steel mills are. The presence of coal-gathering black children, the rooms full of roaches, mice and the "tired, edgy voices" of adults document the historical fact of poverty in the depression years . And without the presence of the little white girl in "a 1939 Buick eating bread and butter" that she refuses to share 8, the picture would have remained historically incomplete. As Steinbeck and other white authors have shown us, the depression was a period of darkness and hardship for the whites. As we read *The Bluest Eye* we start wondering first and then beginning to understand what it must have been for the blacks to go through those days of darkness. The picture presented in *The Bluest Eye* is that of a life devoid of minimum living conditions. The children and the adults are always hungry, and they find themselves in a world where violence rules and love, even parental love gets twisted and ugly. This is a world where love does not flourish, and thus Pecola, the black girl is raped by her father and rejected by her mother. Longing for a pair of blue eyes, Pecola finally becomes mad.

*Beloved* is the story of the slave woman, Sethe, who murders her child. Here, at the end of the novel, past violence is finally resolved in penance and we are initiated into a world where love is again the strongest presence.



But love, we must remember, was the driving force behind the murder itself. Sethe is no Medea who is trying to punish someone else by murdering her children. She is, instead, a woman who loves her children so much that she is even able to kill them so that they do not have to live in slavery. The novel takes us back to 1873 or twenty years before that and the story is an imaginative reconstruction of what is left out of slave narratives.

In an interview with Bill Moyers 9 Morrison gives us the gist of the original story about Margaret Garner, the slave woman who escaped from Kentucky and arrived in Cincinnati to live with her mother-in-law. But she was found out by her owner and she ran out into the shed and tried to kill all her children. Jadine, in *The Tar Baby*, is basically a

lost soul, lost because she has lost all vital links with her own racial past. She is the white man's tar baby, an orphan daughter separated from her cultural roots. On the other hand, she has also lost something that is again her very own legacy as a woman, her female way of knowing: as Therese says, "she has forgotten her ancient properties" (p. 263). Thus she has lost the most important gift of a woman. She has forgotten to love. Son knows how to love her as a woman, but for her he is just a showpiece, her 'stag'.

It is difficult to conclude any discussion about Toni Morrison because her novels present life itself, life that goes on and never ends. We have only to remember that after we read her novels, we come out of the experience richer, endowed with a keener and deeper understanding of life and love.

goes on and never ends. We have only to remember that after we read her novels, we come out of the experience richer, endowed with a keener and deeper understanding of life and love.

1 Black American Literature Forum , Vol. 12 , No. 2 (Summer 1978)

2 Interview with Bill Moyers in *Conversations with Toni Morrison* , D .Taylor Guthrie , Univ. Press of Mississippi , 1994 . p267

3 *ibid* p. 268

4 Interview with Jane Bakerman , in Guthrie,1994 p.40

5 *ibid* ,p. 40 .

6 *ibid* , p 41 .

8 *ibid* , p 12.

9 Interview with Bill Moyers in Guthrie ,1994, pp271-2



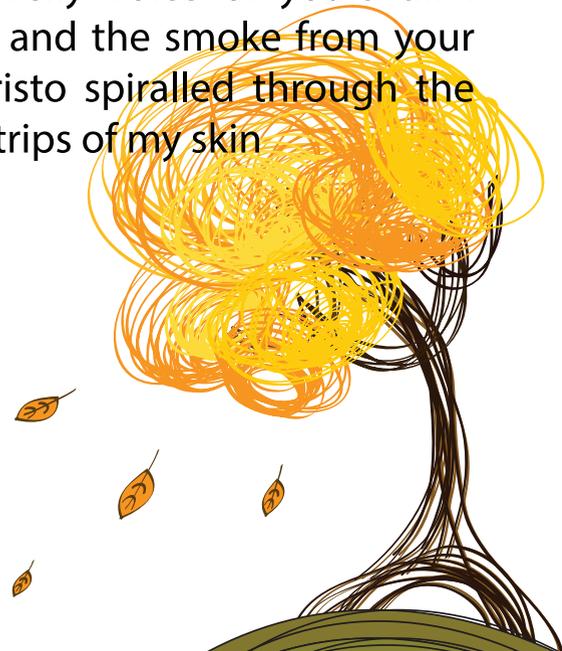
Urmila Chakraborty an M.A. in English Literature from Calcutta University and a Ph.D. from Jadavpur University, Kolkata, taught English Literature in Siliguri College and North Bengal University. She has written numerous academic papers, reviews and literary pieces in English and in Bengali, her mother tongue. An acclaimed poet in Bengali, she has published ten collections of poems, and five other books including one novel in English.



# AMOUR

naked she walked ahead of me  
 bathed in night's gold a silhouette  
 blurring in and out of shadow time  
 amour is it that quiet stalker in the  
 night always ahead and never near  
 enough to touch a sudden curve of  
 hip at a corner's turning or an arm  
 willow slim seeking a lover who is  
 never near enough fingers almost  
 touch a memory love invites me to  
 shed my clothes in a quick burst  
 never mind the street or the night  
 there's no one here she whispers  
 and as in if denial another shadow  
 flits near a tree, just a tangle of  
 limbs my heartbeat slows and my  
 hand on my buttoned breast love  
 moves on unseen through the  
 streets of night i fall behind

2  
 i never stripped for you confessing  
 my sins with each unpeeling till my  
 purple onion veins wept and all the  
 while you examined the label of  
 the cabernet a curve not perfect  
 there, the vintage turning towards  
 vinegar bottled in a bad year all in  
 that gravelly voice of yours till i  
 flinched and the smoke from your  
 montecristo spiralled through the  
 air like strips of my skin



4

no whisky to pour on the table or  
even a match - what to throw down  
to make a creme brulee of singed  
skin and burnt poetry?

3

raincloud fades to sofa grey  
an end to the coffee cup cavortings  
and the lipstick blotted on sheets  
of verse - someone else's of course,  
heartfelt sighs kissed in crimson  
and obliterated the barista's hand  
spins a heart lips sip but eyes are  
blind  
the unspoken words sofa grey rain  
sad a forgotten poem



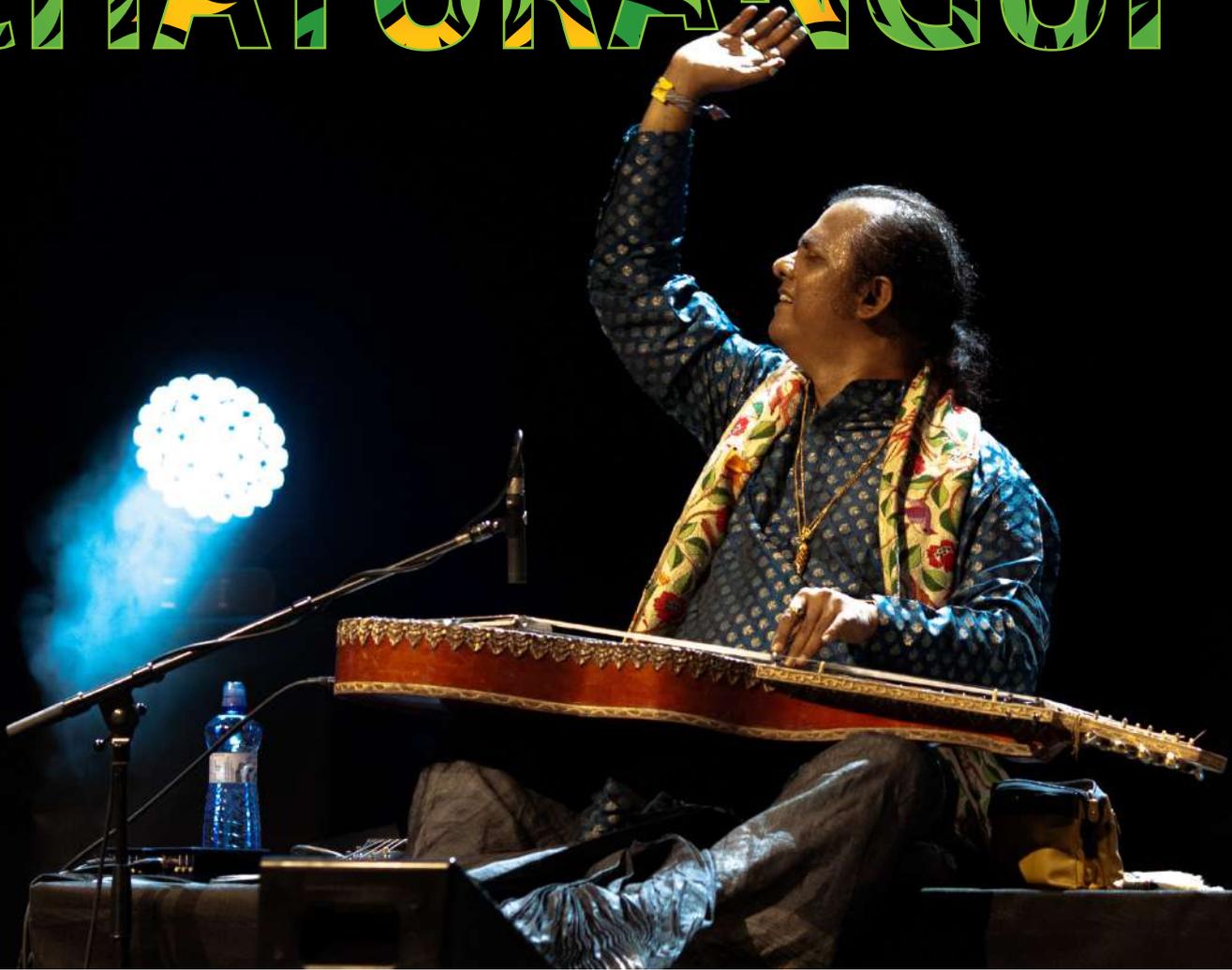
Born in Allahabad, schooled for a time in the UK, Anjana Basu has to date published 9 novels and 2 books of poetry, *The Chess Players and Other Poems* from Writers Workshop and *Picture Poems and Word Seasons* brought out by Authorspress. Her first poem was chosen for the *Illustrated Weekly* by the then Poetry Editor Kamala Das. Since then her poems have appeared in *Kunapipi*, *The Ginosco Review*, the *Saltzburg Review*, *Prósopisia* and *Indian Literature*, to name a few. Most recently she was published in *Eastern Muse* an anthology of Eastern and North Eastern poets. Basu is currently on the advisory committee of the Indian Performance and Poetry Library, Calcutta.



# THE BIRTH OF

# CHATURANGUI

Debashish Bhattacharya



When I turned 8 years old, I started growing restless with the range of scales and tones my slide guitar was designed with.

When I was 14 years old, I started envisioning a new slide instrument that would expand the scale range and deepen the tonal variations and soundscapes of my slide guitar. One day, I turned to my father and talked to him about my observations of my instrument and aspects I wished I could change. My father asked me to create a model, and quickly I ran to get scrap

pieces of wooden sticks used for fire kindling and took several sheets of white paper to lay across the floor to outline and demonstrate how many strings I wanted the instrument to have and the way they should be placed. My father loved my vision and completely supported and encouraged me to create it. He took me to a veteran owner of a guitar making factory and asked if he could help me with my creation of the new slide instrument. With the love and grace of my father and the from the guitar factory, I, at only the age of 15, was



able to design and create the first model of my new creation, of 22-string slide guitar, Chaturangui. The mellifluous Ragas inside always connected me with the paint brush movement of my own, or with the dance of Mahakal. I started creating musical instruments Chaturangui, Devangui, Gandharvi, and more. Among them three signature patented slide guitars are Chaturangui, Gandharvi and Anandi, that have received global recognition and become very popular in the unique, enriching, and refined soundscapes each of the instruments offers.

To hold or restore the lost paradise of the Kolkata Music scenario and art, I always have been driven by the great legends in the sphere that lived before me on the same green innocent planet called mother Earth. My early childhood was a mix of pleasure of being with Hawaiian guitar and also with Indian classical music. It was without the existence of Television, mobile phone, internet, or viral information. That was a kind of confined and introvert natured boy with air of Ustad Ali Akbar Khan, Pt Ravi Shankar,

Ustad Bade Ghulam Ali Khan, Ustad Amir Khan, Pt Nikhil Banerjee, Pt DV Paluskar,



Ustad Mustaque Ali Khan, Ustad Vilayat Khan, Pt Kishan Maharaj, Pt Samta Prasad, Ustad Allarakha.

The teaching of these great legends has opened a new path for me, a deliberate journey from ancient to newer world- making it more meaningful.

The nuances of Raga mixed with new born technology of my own opened new vista connecting West with east.

I started growing and living and evolving with the slide guitar since the age of three. Fifty three long years of learning, and presenting it to the new students, that too in a way so that they can understand the philosophy behind it, has been my mission. Practice of singing at home, practicing same materials from singing on slide guitar or from the instrumental Hindustani style has made me to bend the fingers, strike differently on the strings. This is a complete unconditional surrender to the

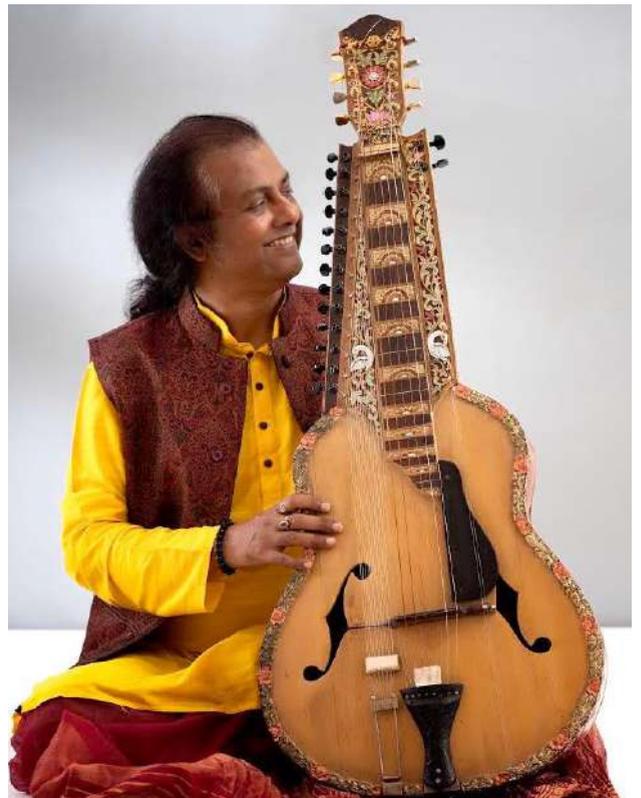


subject not to the object. To bring it to the new generation popular Rockstar musicians like John Buttler - Blues man like Bob Brozman, Bluegrass young Talent like William Cardine, who studied with me, was always a test of the new born philosophy of slide guitar developed in me with the influence of legends and the Nature, harmonies, overtones, embellishments, versus Long notes, long melodic structures, microtones, Ascending and Descending notes of Raga.





I learned music under the lineage of gurus Pandit Brij Bhushan Kabra, Pandit Ajoy Chakrabarty and Late Ustad Ali Akbar Khan as well as my very special and beloved parents: Shree Sunil Kumar Bhattacharya and Shreemati Manjushree Bhattacharya, who were all a great source of love, inspiration, mentorship and encouragement.





CHATURANGUI



ANANDI



GHANDHARVI

24-STRING  
SLIDE GUITAR  
CHATURANGUI

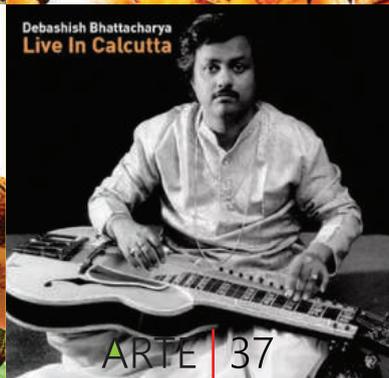
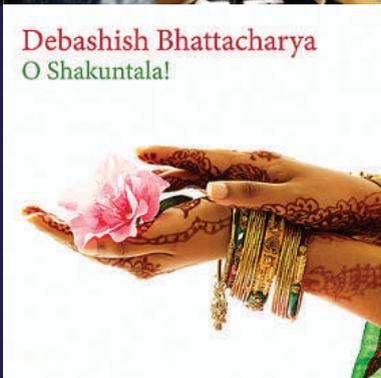
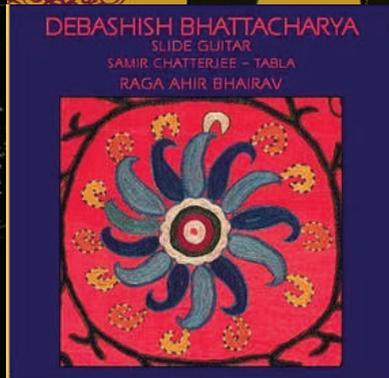
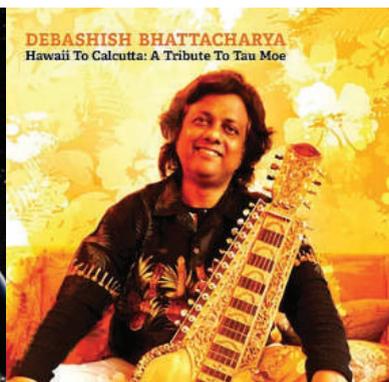
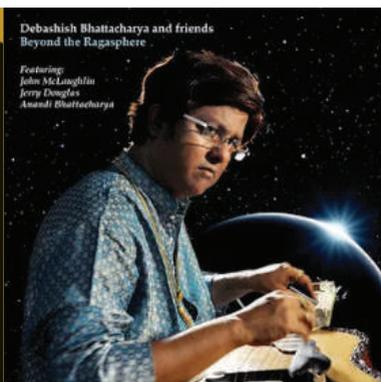
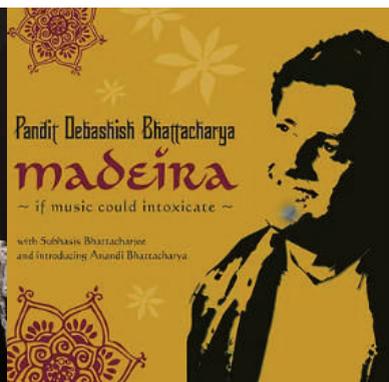
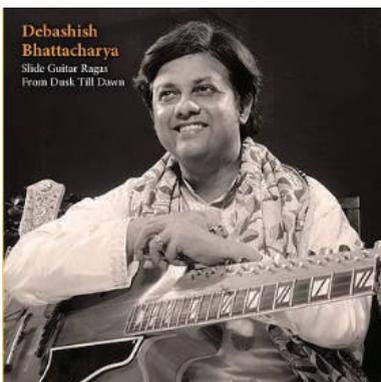


Through my life time experience of learning music and practicing, what I found is that the faith grows in the relationship with music in such a way that it becomes a friend at any time. To create a pleasing sound out of silence is the first duty of a music student.

Ragas helped me to grow in this interaction in the foreground of spirituality and human superior intelligence.

A new fresh start every few days or month made me come up with sprouting ideas and ideology, and I worked really hard to bring them in life, bring them alive. Uniqueness is my adventure from instruments to shaping finger style, from presentation of Ragas on stage to totally different compositions - Bhattacharya's school of universal music to Trideb International Guitar Co. Dhruwad, khayal, thumri. dadra to Rabindranath, Nazrul, Indo Raga fusion to beyond the Raga Sphere, painting , poetries- one will find me everywhere .

It's because my life and music follows the philosophy of a believer, a theist.





Debashish Bhattacharya was nominated in 2002 and 2009 for GRAMMY Awards.

He has received:-

2016 SONGLINES MUSIC AWARD  
2007 BBC PLANET AWARD  
2005 ASIATIC SOCIETY GOLD MEDAL  
1984 PRESENT OF INDIA GOLD MEDAL

Debashish Bhattacharya has been featured in:

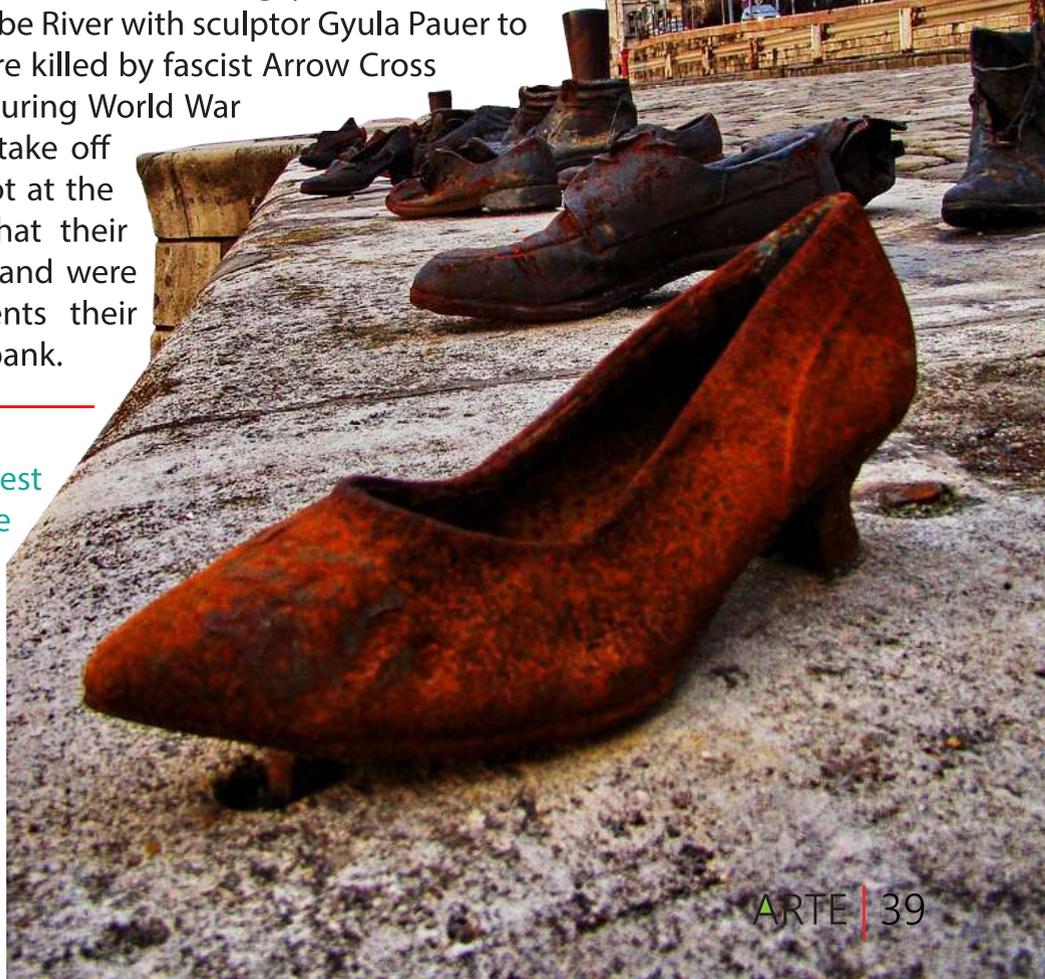
BILLBOARD TOP 10  
SONGLINES MAGAZINE TOP 10  
CENTRAL ASIA WORLD MUSIC TOP 10  
ASIA PACIFIC WORLD MUSIC TOP 10  
AMAZON TOP 100 ALBUMS  
NATIONAL GEOGRAPHY  
WORLD'S WHO'S WHO ENLISTED ARTIST

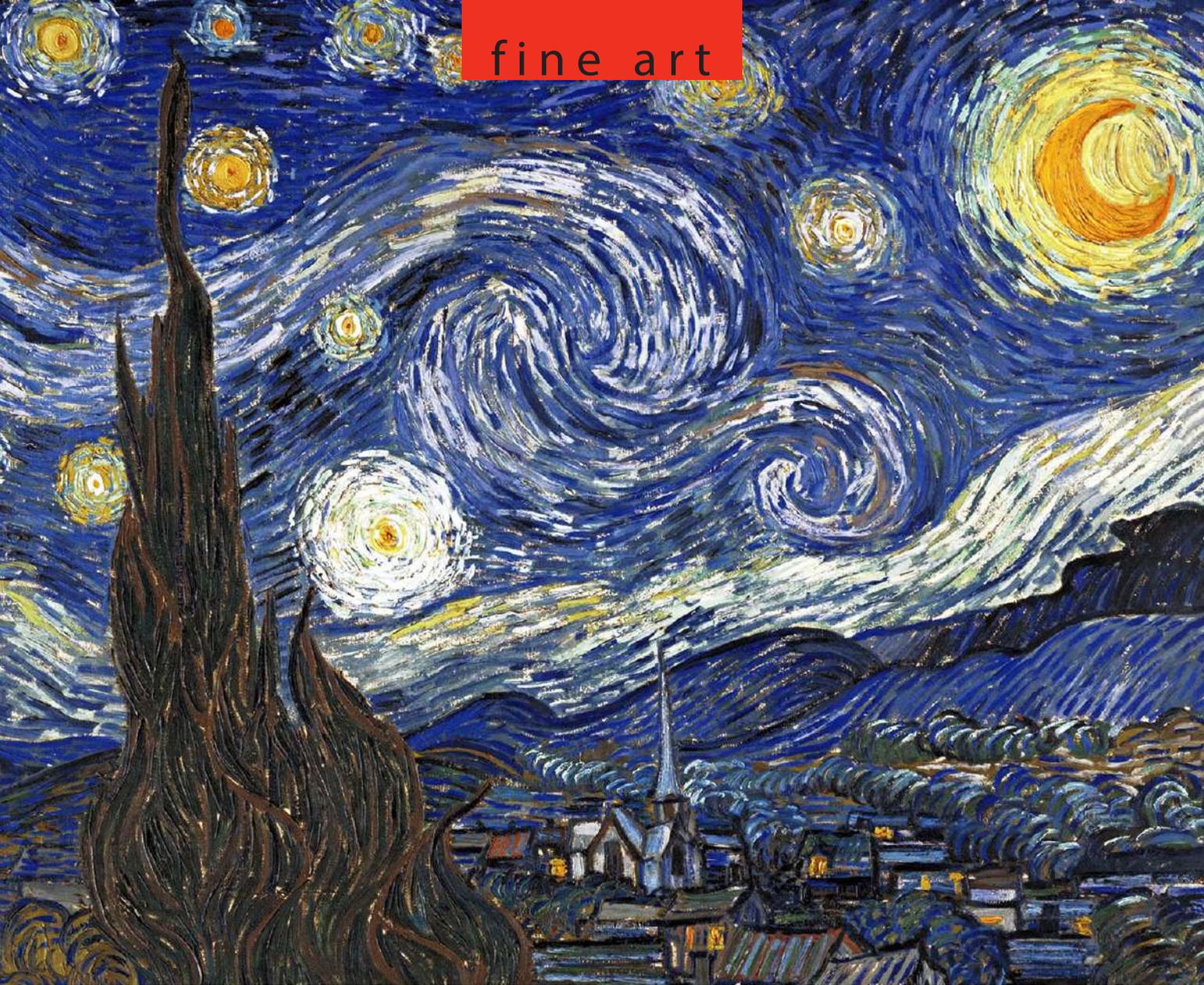


# Shoes on the Danube

The Shoes on the Danube Bank is a memorial in Budapest, Hungary. Conceived by film director Can Togay, he created it on the east bank of the Danube River with sculptor Gyula Pauer to honour the Jews who were killed by fascist Arrow Cross militiamen in Budapest during World War II. They were ordered to take off their shoes, and were shot at the edge of the water so that their bodies fell into the river and were carried away. It represents their shoes left behind on the bank.

This is located on the Pest side of the Danube Promenade, about 300 metres south of the Hungarian Parliament and near the Hungarian Academy of Sciences; between Roosevelt Square and Kossuth square.





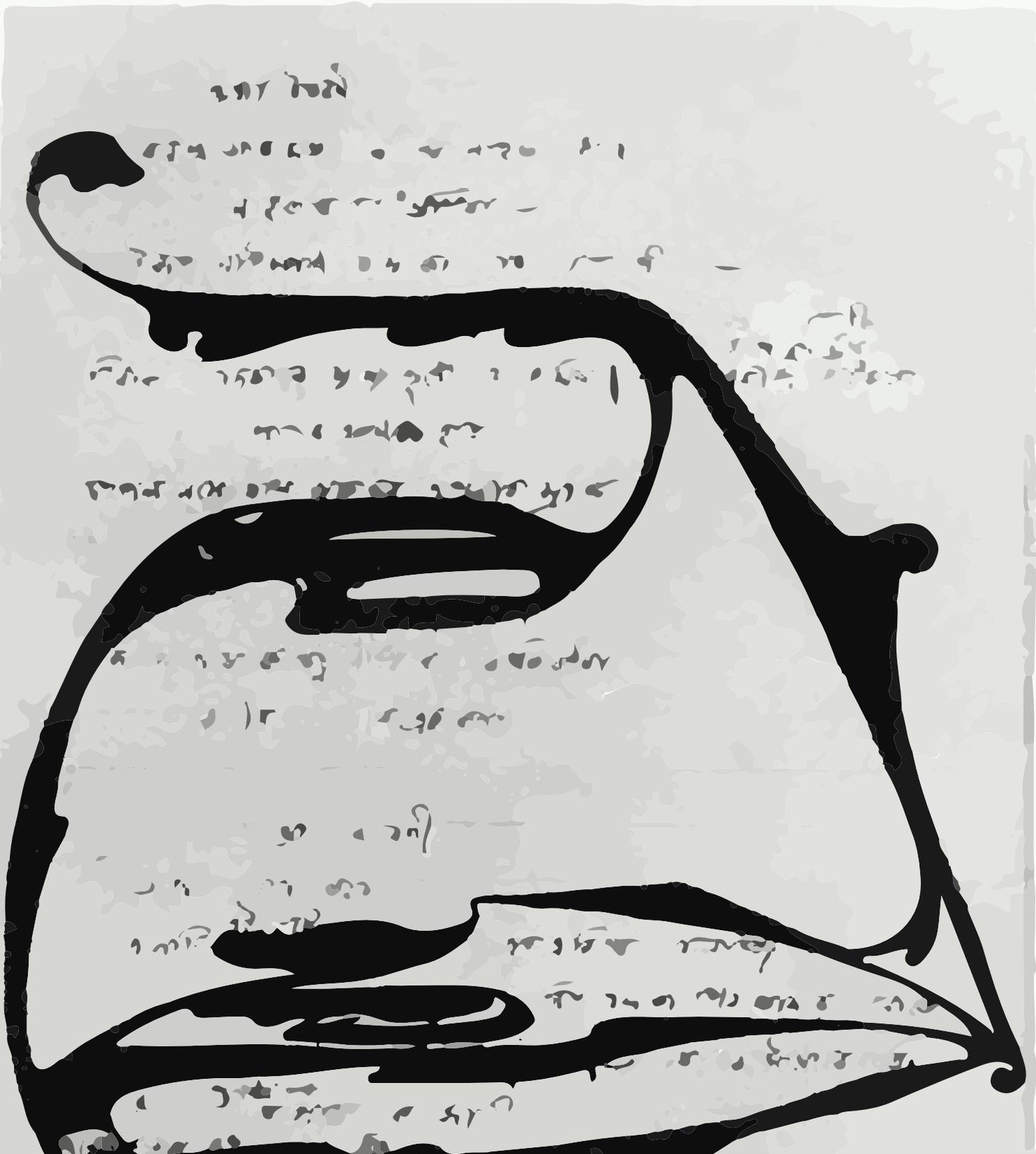
# Conceptual Communion:

"I'm Abanindranath Tagore. I write pictures. (Chhobi Likhi). I can't say I'm too good at spellings but I sure know how to make people spell bound!" Such were the words visionary Bengali writer and painter Abanindranath Tagore is known to have said Nephew of the iconic renaissance personality, the poet, philosopher, author Rabindranath Tagore, Abanindranath explored the intrinsic entwinement of art and literature in many fold ways by which his descriptions were visual, hitting the inner eye like, pictures, one after the other. Such as in the following scene from "NALOK" "Saint Debal was sitting deep in meditation. A little boy called Nalok was at his

# ART

and

# LITERATURE



side. The woods were dark, with a few stars lighting the dark sky. The saint opened his eyes and gazed before him. What he saw was a strange and wonderful light ahead which was neither moonshine, nor sunlight, but an illumination comprising of all sorts of lights. Some one seemed to have waved a flag made

up of seven bright rainbow colours in the sky." (from "Naloke" by Abanindranath Tagore)

Rabindranath Tagore himself explored the nuances of visual expression when he picked up the palette and brush at a very mature age of around sixty. By then the camera had been

invented. Portraying objects realistically in painting became something a camera could challenge and perhaps render even better. Hence evolved the concepts of abstraction, impressionism, structuralism and other movements in the world of art. The idea was to project inner reality. It was the images which were going on within the mind that were expressed in modernist art. The first non European writer to receive the Nobel Prize for Literature, Rabindranath was also the first Indian artist whose paintings were exhibited across Europe, Russia and the United States in 1930.

It was almost from the womb of the written word that Tagore's art works were born. While in the process of writing, he used to cancel some lines or words, and replace them with others, rewriting the portion, thus creating some interesting scribbles on the manuscript. These doodles gradually turned crossed out words into images that were overpowering. The style of his work is very individual highly imaginative characterised by simple, bold

forms and a poetic quality, which later served to inspire many modern Indian artists. The doodles that his artistic journey began with were unplanned and shaped by intuitive decisions but often seem to carry memories of primitive art objects which he might have seen in museums or books. carry memories of primitive art objects which he might have seen in museums or books. Some of this was carried on to his early paintings, which project strange, sometime grotesque forms. Many of them represent animals, but they are seldom realistic, unlike the ones we see in real life.

His work displays a great sense of fantasy, rhythm and vitality. A powerful imagination added on inexplicable strangeness to his work, inspiring generations of modern Indian painters. Artist Robin Mondol's wife, Bani Mondal used to joke that a friend of hers had thus remarked "Please do come to my wedding. But pray please don't bring one of your husband's paintings along as a wedding gift". "Why not?" being thus asked the bride giggled. "Your husband paints weird,



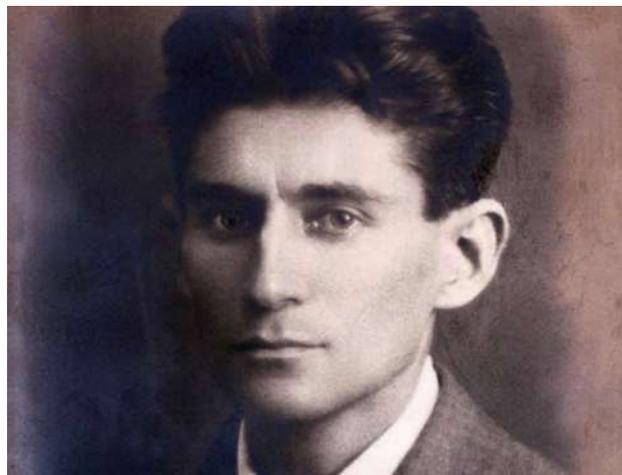
sometimes grotesque forms, frightening imaginary animals; my groom might get scared on seeing them.”

Tagore had modernised Bengali art by casting aside rigid classical forms and linguistic structures. Some of this symbolism trickled into a few of his literary works like “Raja”, which revolves around the metaphor of a king, whose existence one can well feel yet who cannot be seen.

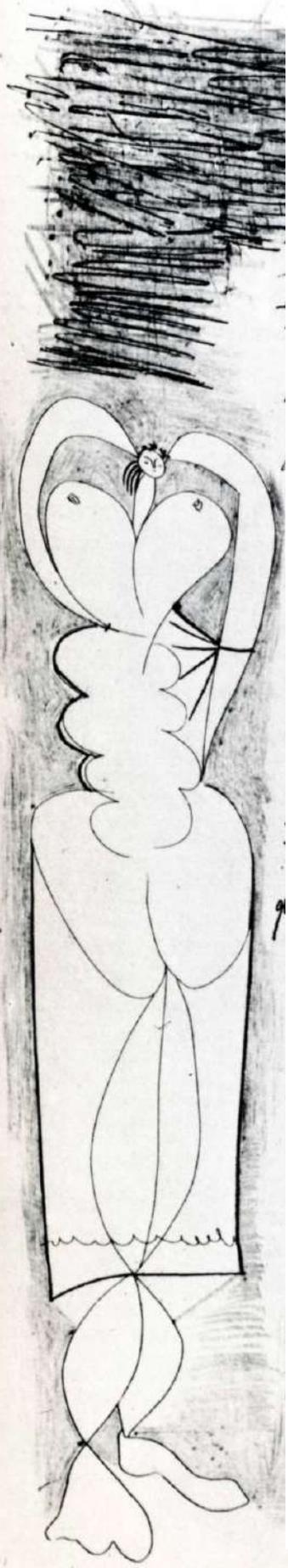
What a curious aspect that both modernist Bengali icons of International repute were artists, along side being writers. Both Rabindranath Tagore and Satyajit Ray wielded the pen and the sketchbook, sketch pencil or paint brush with equal ease. Whereas Tagore began his tryst with painting at a very ripe age, Ray took to writing quite late in his life. It was actually as an artist – a graphic designer that he had begun his career, venturing into film making which later made him so celebrated. Being a filmmaker, images must have come naturally to him as can be guessed from pages from his notebooks and scenarios in which he sketched out the shots. His cinema too, was an expression of images, composition, colour schemes.



Franz Kafka used to maintain a dream diary in which he noted down the images that flashed through his mind in his sleep. According to Sigmund Freud, this aspect of the brain and mind’s function is the area of super consciousness. A similar strain runs through the French symbolist poets like Rimbaud or Mallarme, whereby it’s images which hold their pertry together. Even when we come to think of the work of the Romantic poets like Wordsworth’s “Daffodils”, one is struck by the image of the flowers which have inspired the poem, an image which the poet professes to linger in his mind long after it ceases to be before his vision. Similarly, the image of the woods in Robert Frost’s “Stopping by the Woods” is overpowering.



Perhaps it will not be an exaggeration to say that Cinema, as an art is a bridge between art and literature, in which a literary work is actually expressed through pictures. However, according to author Buddhadeva Bose, literature is a superior form of expression since it is the thoughts that arise within our mind – ie, what we think cannot be expressed through images and visuals. Conversation between person to person is usually clothed in politeness and as such is superficial. One rarely expresses one’s real, actual feelings, thoughts, observations opinions openly in totality, when talking to another person. Hence all thoughts cannot be communicated through dialogues, between characters in cinema, let alone through images. It is only in writing that one’s inner thoughts, feelings and realizations can be expressed in totality is what Buddhadeva Bose opines.



Indeed, the friendship of Bose with painter Jamini Roy is an indication that literature and art have much in common. Jamini Roy had once told Buddhadeva "I have so many ideas, thoughts and concepts going on in my mind, sometimes I feel my head will burst unless I express them. Yet my paint brush is felt to be inadequate to narrate it all to you."

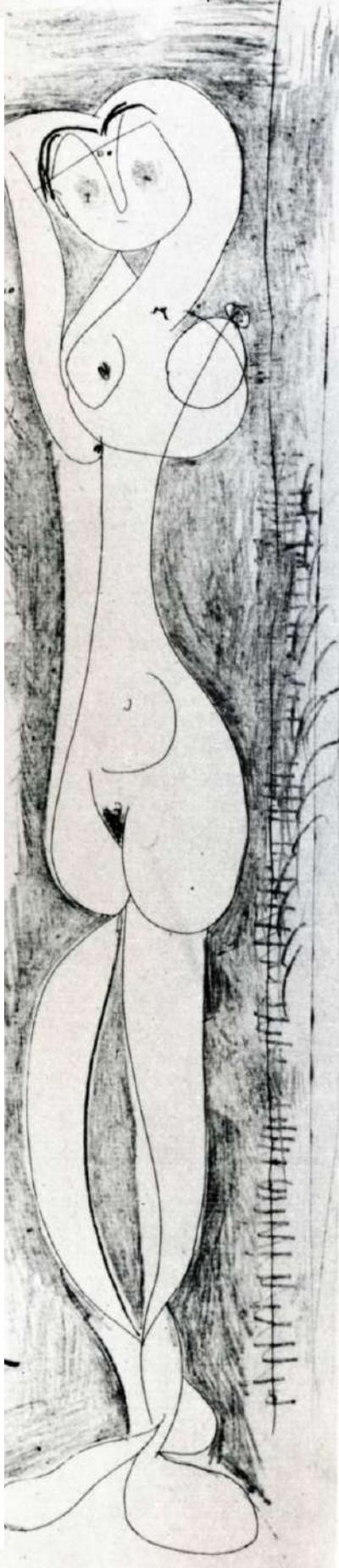
The poet Vishnu Dey, too was a close friend of the legendary painter. The discourses and intellectual exchanges of ideas held between them used to captivate those who had the privilege of listening to them like Jyotirmoy and Meenakshi Dutta. Some of it is expressed in Jamini Roy's letters written to Buddhadeva Bose and his novelist wife, protibha Bose.

Some of the other modern Bengali artists who had wielded the pen are Paritosh Sen, in "Aam Sundari", Nirod Majumdar in "Punashcho Paari", Rabin Mondol, among others.

Vincent Van Gogh had mentioned that he was drawn to authors who could "paint with words", and in fact it was with the eye of an artist that he read literature, long before he became one. Emile Zola and Balzac were said to be closely known to him. In a letter written to his brother Theo, (letter number 133) Vincent Van Gogh had written: "I have a more or less irresistible passion for books, and constantly need to instruct myself to study, if you will, just as I need to eat my bread."

Evert Van Uiter writes about the great artist in the following manner:

"Vincent Van Gogh was an artist with a great love of literature. Man is shaped by literature and history, and Van Gogh was in search of humanity, of which he set out to be a painter – chronicler, in the mould of Millet or Michelet, the historian and author who painted with words. Van Gogh did not decide to become an artist until 1880, but his love of books dated from earlier."





In another of Van Gogh's letters, the painter writes "In reading books, as in looking at pictures, one must admire what is beautiful without doubts, without hesitation." "No writer is so much a painter and draughtsman as Charles Dickens."

Books often appear in Van Gogh's paintings, such as in the picture of a woman, "L'Artesienne" (F542) Saint - Remy 1890, Canvas, 65 x 54 cm. Seen in the painting are translations of Harriet Beecher Stowe, Uncle Tom's Cabin, and Charles Dickens "A Christmas Carol in the Fore ground the table behind which the figure is seated. Or the painting titled "The novel reader" (F 497) Artes 1888.

Van Gogh was fascinated by the poem "La nuit de decembre" (The December night) by Alfred de Musset. It is said to have created a deep and profound impression on him. The poet describes a black clad companion in the poem who so resembles him that he could be his brother. The mysterious figure turns out to be loneliness, who has been with him in moments of great sadness ever since he was a child. Van Gogh infused many such ideas from literature into his paintings.

"There is something of Rembrandt in Shakespeare, of Delacroix in Victor Hugo, of Correggio in Michelet" he wrote in one of his letters.

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## Pablo Picasso was also a poet and playwright

---

"i have a face cut from ice  
a heart pierced in a thousand places  
so to remember  
always the same voice  
the same gestures  
and my laughter  
heavy  
as a wall  
between you and me  
the ones who are most alive  
seem the most still  
behind the milky way  
a shadow dances  
our gaze climbs towards  
the stars

Pablo Picasso was a poet and playwright alongside being known as the father of modern art.

One of the greatest and most important artists of the twentieth century, as well as the co-creator of cubism. His painting, "Guernica" which depicts the bombing of a Basque village during the Spanish civil war reminds one of some of the scenes in Jean Paul Sartre's novel "Roads to Freedom" Painted in black, white and greys, the "Guernica" is a testament to the horrors of war, just as is narrated in Sartre's novel.

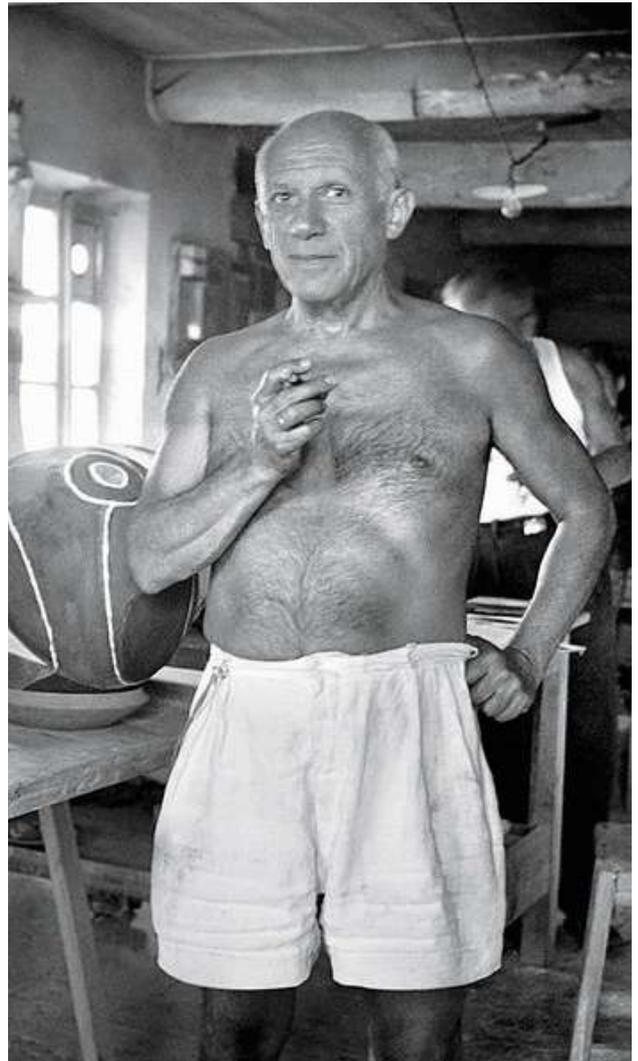
At the age of fifty four Picasso began to write poetry. The process of writing is said to have coincided with a devastating marital crisis – a financially risky divorce to be more exact. Much of "his writing stemmed from the turbulence of his complicated love life.

Picasso had countless relationships with girl friends, mistresses, muses and prostitutes during his lifetime, marrying only twice.

He wed a ballerina named Olga Khokhlova in 1918 and they remained together for nine years, separating in 1927. They had a son together too, named Paulo.

In 1961, at the age of 79, he married Jaqueline Roque who committed suicide in 1986. While married to Khokhlova, Picasso began a long term relationship with Marie – Therese Walter. They had a daughter together, Maya–Walter committed suicide after Picasso died.

In between marriages, Picasso had several relationships including an affair with a twenty one year old student named Francoise Gilot. He was sixty one at the time. They had two children together son Claude and daughter Paloma, before parting ways in 1953. Gilot later married Scientist Jonas Salk, the inventor of the Polio Vaccine. Picasso's colourful and turbulent life shimmers through his poetry:



Whisper the shiver of hands  
blind without memory  
and so,  
friendly still  
yet sweet like the words  
forgotten  
to the tremble of lips  
quiet  
there are no surprises  
here  
rest your eye lids  
until they become stone  
rest your heart  
until it stops  
(it beats new only for  
itself  
in some secret place)



“I have so many ideas, thoughts and concepts going on in my mind, sometimes I feel my head will burst unless I express them. Yet my paint brush is felt to be inadequate to narrate it all to you.”

- Jamini Roy



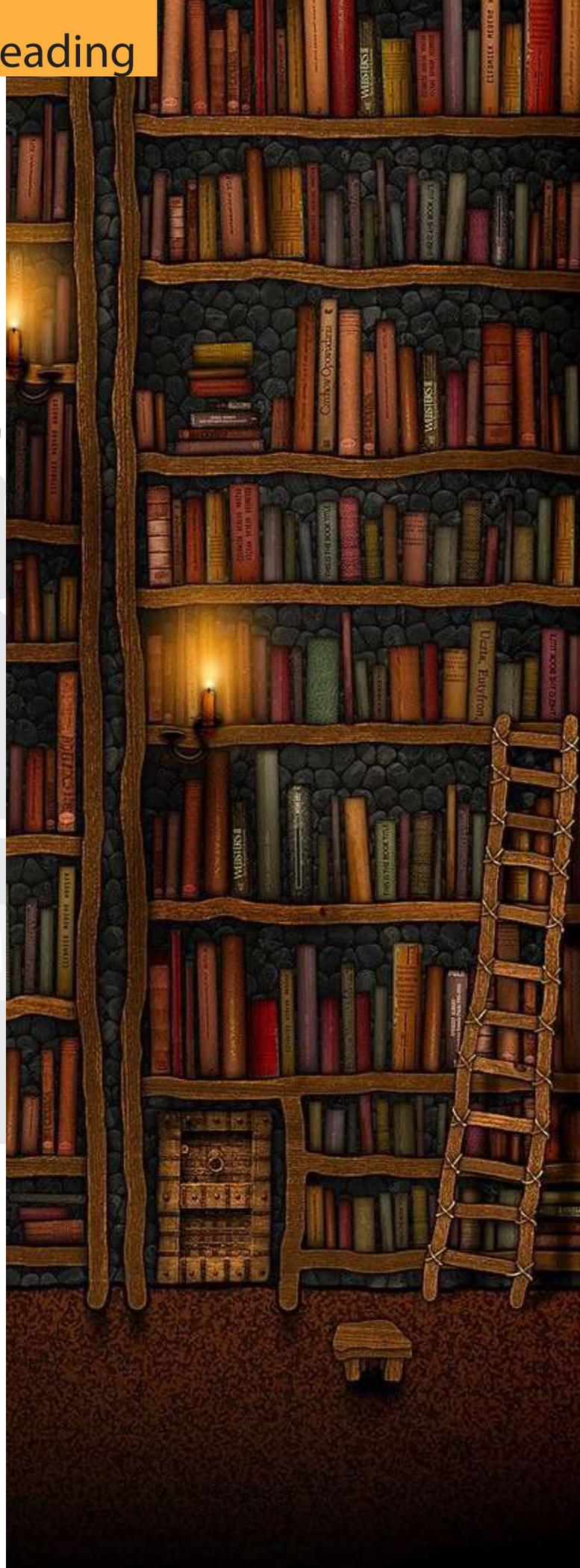
A widely published well known author in the realm of Bengali literature, Kankabati Datta is also an editor and translator. Her translation of Taslima Nasrin's "Lajjwa" in English was published by Prometheus publishers of NewYork. At present she is deeply into upholding creative writing in English from her Indian base through the magazine she edits, The Creative Post.

# The Castle

Franz Kafka

Dr. Amit Shankar Saha

Franz Kafka started writing his novel *The Castle* in first person narration but midway he changed his mind and rewrote from the beginning changing the first person to third person. And thus was born the character named only with a single letter of the alphabets, K. The obvious interpretation can be that K stands for Kafka himself but so can be the first person narrator. So what was the purpose of giving a name to the protagonist that too just an initial K?



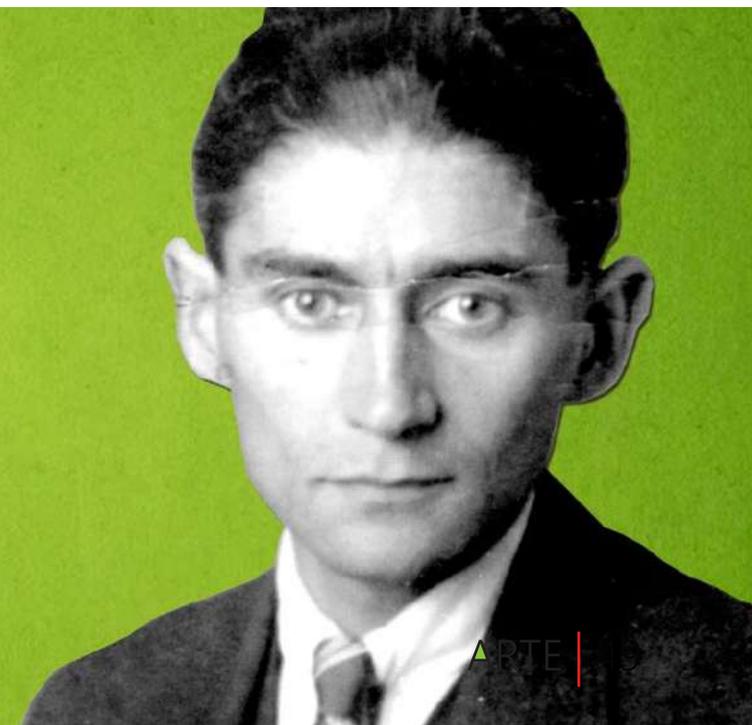
I read Kafka's *The Castle* when I was studying in MA and the book was in the syllabus. But the book became an influence on me beyond the syllabus. This influence was possible through identification with the character K. No, there were no similarities between me and K in the sense that I was not a Land Surveyor who was given the job of a school janitor as was the case with K. But in a different sense are we all not land surveyors who are the doing the jobs of janitors at some stages in our lives? Growing up is as much about finding one's calling as it is about heeding to that call with a sense of belonging. K is the quintessential tragic hero who has been thrown into a world where he does not belong. As a protagonist of *The Castle* he has been appointed by some authority, probably the Count in the Castle, as a Land Surveyor in a village that belongs to the Castle. But when he arrives in the village with the intention of joining work as a Land Surveyor he is denied entry into the Castle and he enters into a perpetually defying system where all his attempts to enter the Castle or seek an appointment with any concerned official there is thwarted. He spends his time as a school janitor making apparently fruitless attempts at gaining his position as a Land Surveyor. The Castle will not yield, not because of any malign intention, but because that is the very nature of the Castle. In utter indifference to K's struggles to enter the Castle, the Castle

stands as an example of a great incomprehensible world which will not yield to lucidity.

The Castle may represent anything that is beyond human comprehension and it can even be God. The authority of the Castle is neither benevolent nor malevolent but is just an apparatus to thwart human desires and aspirations. The mysteries of life, death and this entire universe are, after some point in time, beyond human comprehension. The Castle is that a representation of that incomprehensibility. As we grow up, get educated, and try to make our way in life we are constantly racked by these questions of existence. There are no definite answers to these apart from some belief-induced philosophy. Why does one exist? And why does one exist the way one exists? These are profound questions. Allied to these are the questions: Why does one have to work for a living? And why does one have to live at all when death is a finality? There are no easy answers to these. The Castle too does not provide any answer either but it teaches us to go on living like Kafka's K who continues with his struggle to enter the Castle and gets perennially thwarted. He never gives up.

The Castle is incomplete. Kafka never

# FRANZ KAFKA

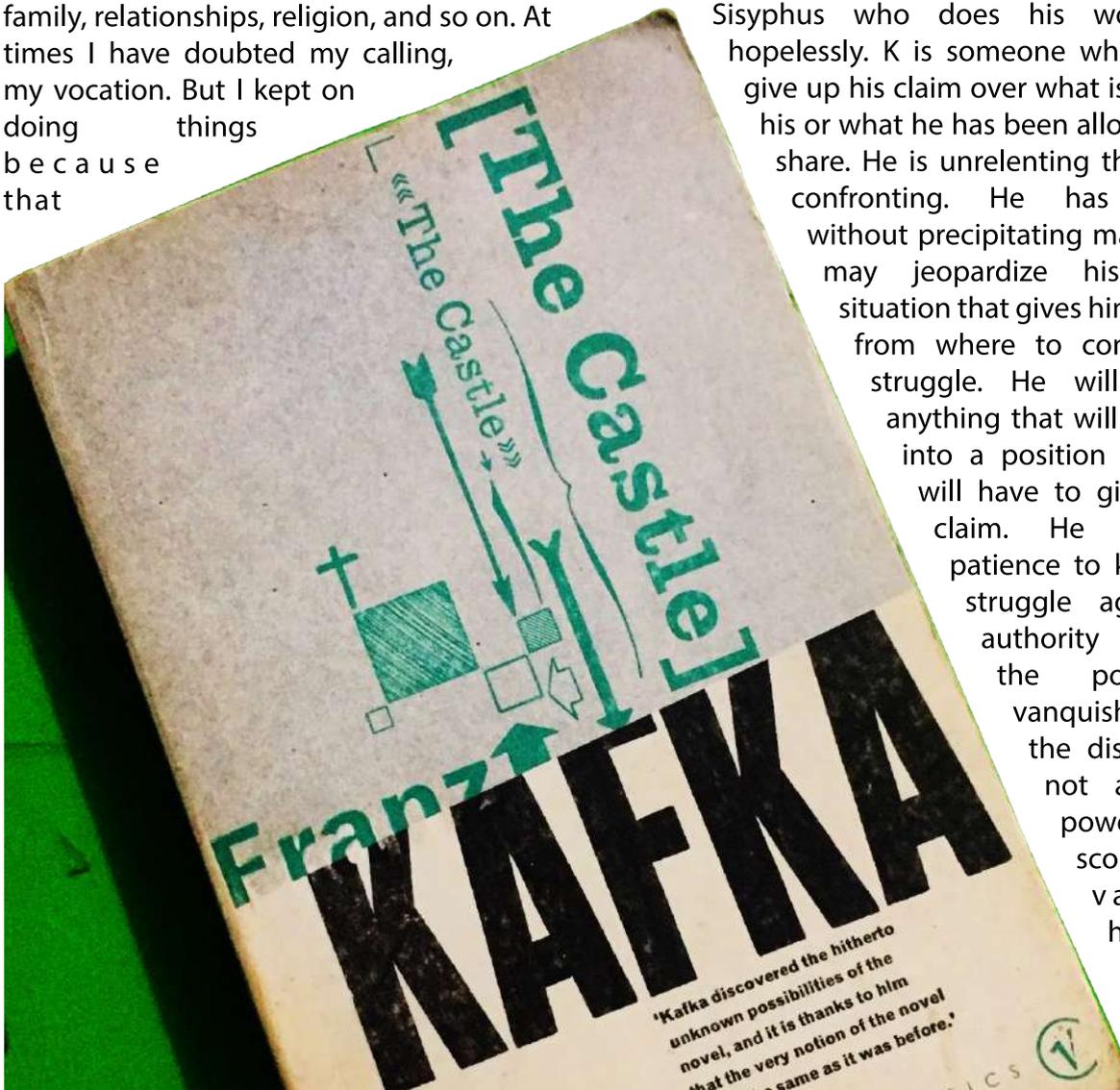


never completed it but he gave indications to his friend Max Brod how it was to end. K was to continue in his struggle to enter the Castle and ultimately exhaust himself. But when he is on his death bed due to exhaustion a word was to come from the Castle, which will though not improve his condition in any way. K gives us hope against an indifferent and incomprehensible universe. It is not the hope of any success or comprehension but to continue in our struggle against all odds. It gives us courage not to yield. It makes the struggle itself valuable even when the goal is unreachable. It helps us negotiate a world which will make us not only lose ourselves but also our purpose.

I myself had faced trying circumstances in various phases of my life be it in terms of career, family, relationships, religion, and so on. At times I have doubted my calling, my vocation. But I kept on doing things because that

that is what I felt I was born to do. I was not going to give up my struggle to claim my position as the Land Surveyor and yield myself to be the eternal janitor of the world. That is where I found my verisimilitude with K. And hence the subsequent influence. The struggle itself should give us meaning of life or help us create meaning in life and all our goals are just milestones in the path of struggle. There is no inherent meaning in this universe but the meaning is in the doing itself. Later when I read various theories of existentialism I found them to be compatible with my thinking because K defined human existence for me.

What does K achieve in his futile struggle to penetrate the Castle? Isn't he a Sisyphus like character? Yes. But what K does is with hope, even if it is perpetually thwarted, unlike Sisyphus who does his work quite hopelessly. K is someone who will not give up his claim over what is rightfully his or what he has been allotted in his share. He is unrelenting though not confronting. He has tenacity without precipitating matters that may jeopardize his tenable situation that gives him the base from where to continue his struggle. He will not do anything that will force him into a position where he will have to give up his claim. He has the patience to keep on a struggle against an authority that has the power to vanquish him and the discipline to not allow the power that scope to vanquish him. His madness has a method.



He has seen his greatness flicker and he has not been afraid. He is in a battle of attrition with fate itself. He gives us hope against an authority however great or mysterious or tyrannical or nonchalant that authority might be when one has a rightful claim and one is creating value out of that struggle. It is quite justifiable that Kafka did not finish the novel because it could not have been finished.

Every individual faces at various points in life the choices where one option seems to yield benefits and yet the other option seems to be right. This is a moral conundrum, a dilemma. It is here we find K as an example of doing what is one's calling and vocation rather than succumbing to something that seems to yield rich dividends but is either manifestly wrong or does not provide any meaning in one's life in pursuit of something whose achievement is superficial and not part of one's calling or vocation. Had K given up his claim to be the Land Surveyor and accepted his position only as the school janitor he would have not exhausted himself in struggle. But what would have been the meaning of his life? It would be like living someone else's life where there is no identification. He refuses to do so.

Does K really have any chance of success of getting accepted by the Castle? Or, in other words do we, taking K as a role model, have any chance of success in our endeavours that are spin like a Mobius curve? Do we have any hope? Towards the end of *The Castle* an official of the Castle tells K that "a word, a glance, a sign of trust" may have helped K in achieving his goal. Is this all we can hope for? Is success just a fickle matter of fate? This makes K indulge in his pursuit with all the more diligence. But his can be one more subterfuge to make K run around just as he has been perpetually subjected to since his arrival at the village. What does that leave a person who has taken K as a role model? Let us take a concrete example of a person stuck in the bureaucratic red-tapism of endless paperwork which is akin to the soulless structure of the Castle.

K seems to be running without actually moving. K's quest is therefore not about finding something or knowing the reason of things but rather a kind of heroism. K is a victim of circumstances rather than a tragic flaw. And these circumstances are innate in the very nature of the world. It is the reconciliation with this understanding that makes human life sustainable without looking for a scapegoat to put the blame on for everything bad that happens in one's life. Kafka's godless world is an antidote to a world beset with rivalries of religions and resources.

While doing my graduate studies in Mathematics the world turned Kafkaesque for me and I knew that I was not doing what was my vocation. I was doing the work of a janitor while my calling was that of a Land Surveyor. I had a sense of non-belonging not because I liked Mathematics less but because I liked Literature more. I shifted my stream of studies and like K, who tried to penetrate the Castle, I, as a science graduate, tried to penetrate the castle of literary studies. The struggle seemed at some point in time Sisyphus-ian but it never lacked in heroism. And soon while pursuing MA in English Literature I found that what I was doing was also what I was studying in the character of Kafka's K. Literature and life seem to coincide. After that all I had to do was to live my life as literature. Though it is different matter that I did get "a word, a glance, a sign of trust" and ended up penetrating the proverbial Castle. What Kafka's *The Castle* ingrained in me was a belief that when everything seems dark there is no point in discontinuing the struggle. It is all the more important to continue the struggle when hope dims. One has to keep giving oneself a chance till one's last breath and not let hope wither. In a world which will not yield to comprehension that is the best we can do create meaning with our lives. It is defiance no doubt but it gives us courage.

Franz Kafka's books, especially *The Castle*, teach us we should identify our mission in life and pursue it passionately. Reading Kafka is not an extrinsic act but an intrinsic one where what happens at the level of words becomes

becomes through their identification and influence embedded in the consciousness. If K is the hero of Kafka's *The Castle*, the reader of Kafka's *The Castle* too becomes a hero if he or she pursues his or her life in the philosophy of K. Kafka taught us that we must prepare to exhaust ourselves. Only then we will be prepared to get "a word, a glance, a sign of trust" from an evidently indifferent Castle and an apparently unjust authority.



Dr. Amit Shankar Saha is an Assistant Professor in the Department of English at Seacom Skills University. He has a Ph.D. in English from Calcutta University. His research work has been published in many national and international journals. He is also a short story writer and poet with two published collections of poems. He has won the Poesis Award for Excellence in Literature, the Wordweavers Prize, the Nissim International Runner-up Prize for Poetry and has been nominated for the Pushcart Prize and Griffin Poetry Prize. He is also the fiction editor of *Ethos Literary Journal*.

**Venue:** ILEAD, Kolkata, India

**Dates:** 27-29 September, 2019



# NIFF, 2019

**NEZ is simply a platform for beings in this planet to come forward, and come together and explore their collective talents for the progress of the world and beyond. NEZ stands for simplicity of life and existence. It is a platform to promote excellence in Education, Arts, Literature, Films, Medicine, Science, Research or Community Service. The new thought patterns that shall shape this world and the universe in times to come is what they value.**



**Event Type:** NEZ International short film festival, Competitive  
**Organised by:** NEZ Foundation, Kolkata, India



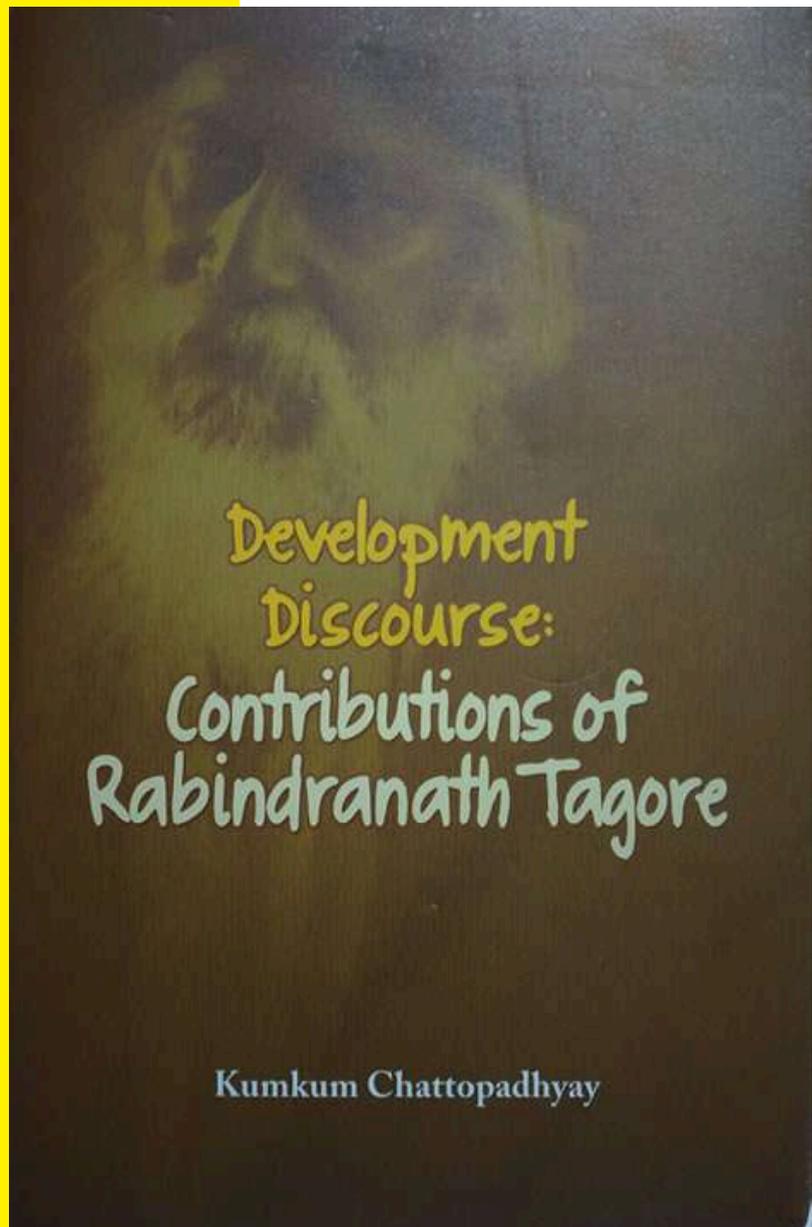
NEZ International Film Festival (NIFF) stands for best of world cinemas in the categories of Feature Films, Short Films, Documentaries Films and Ad Films. A platform of NIFF is meant for bringing undiscovered pure talents before a larger audience of the world. NIFF is an umbrella; it is a conglomeration of niche festivals under one category.

This year NIFF is completing half decade of its visual carnival. Sudeep Ranjan Sarkar, the award winning film maker has been the founder and mentor of this Festival while Rita Jhawar is the Festival chairperson. Sumit Modak is the Festival CEO and Mandeep Ghai is Festival Director.

The half decade of NEZ International Film Festival will bring some pleasant surprises this year. Sneha Chakraborty will be the Anchor for the festival. Aman Yatan Verma will be the talk show host, Parijat Chakraborty will be the Festival Upholder, Sanjit Jha and Rashmi Sharma are Festival angels, Neha Kapoor and Mrunalini Thakur Festival face.



**Price: Rs. 699**



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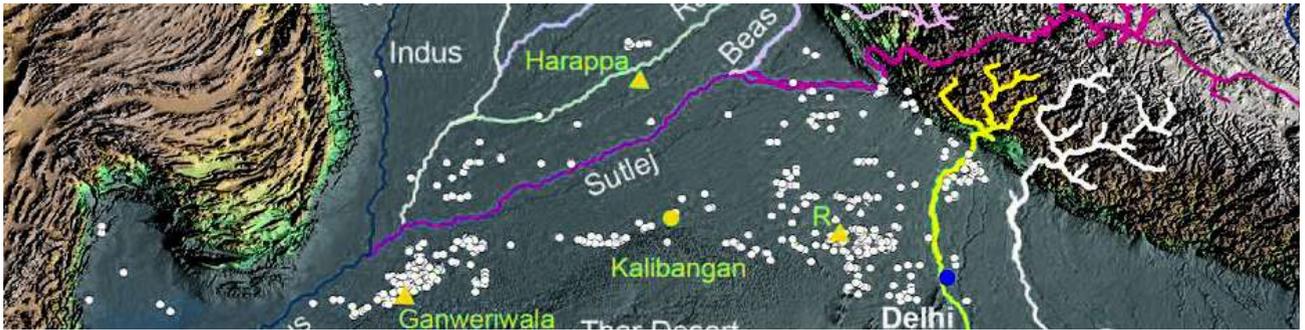
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**Project:** Saraswati Mahabhage

**Route:** From the source of Saraswati in Prayaag to bank of Saraswati at Triveni in West Bengal



# Saraswati Mahabhage

Saraswati Mahabhage is a tour project by Indus, countrywide, from October this year, with a mind to know the origin and development of the river Saraswati and the concept of Devi Saraswati. These two have something in common in a very subtle way including their reference in the Vedas.

Indus is out to search for these two spheres in parallel and to sing out loud the saga involved to bring out the beauty they created under the sky. They will search for the legacy of culture that is yet thriving along the places where Saraswati River was or has been alive. There they will perform the Vedic legacy of Saraswati, the river and the Devi, along with live painting, poetry performances or live acts. The local academic institutions and students will be invited to perform in



सaraswati  
mahabhage

For full project: [indusband.com](http://indusband.com)

For elaborate information write to  
[info@indusband.com](mailto:info@indusband.com)

collaboration. This way a panoramic collage of audio and visual elements will be there ranging from the Ancient sounds or colour to present day palpability.

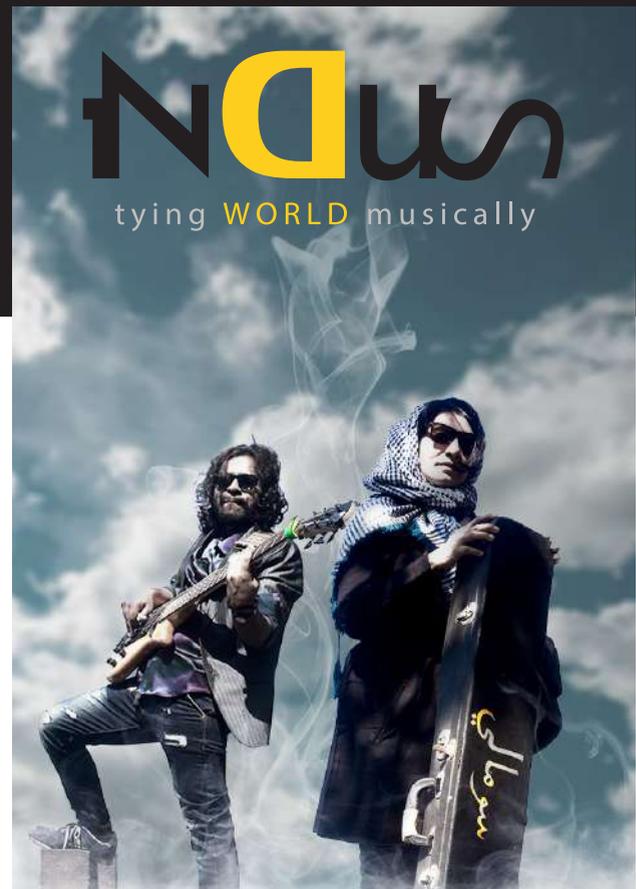
Indus will walk along the path by the bank of Saraswati, and will search for the legacy of Saraswati the deity, to create a harmonised saga.

Indus will present lecture-demonstrations and short performances in educational institutes with special focus on young minds to let them know the rich tradition of cultural heritage of this sub-continent.

Indus is tracing back the path of human migration since the dawn of civilization to understand the migration of music with them, and is searching for the numerous cultures involved in the course, and is celebrating the soul reflected in one another. Indus is treading along the paths of the 5th century BC Greece to understand what actually spurred Alexander the Great to move this far with the entire panorama of Hellenic culture. Eventually the pure Hellenic culture, after interactions with many a cultures, evolved into Hellenistic culture. This path that led Alexander to this part of the world, a very important corridor, to be known as Silk Route afterwards, incidentally, has been the cradle of Mysticism.

Indus, the two member duo band, is destined to tell the story of migration with its pain and pangs, the legacy of culture that is yet thriving in music of the different places involved, to narrate the saga of the ancient civilisations involved which could have a dialogue between them, all these are merging in Indus's music to evolve a nascent genre that is being termed as Migrating Music.

Diaspora, the word is used more broadly to refer to the cultural connections maintained by



a group of people who have been dispersed, or who have migrated for that matter, around the globe. Each distinct group or community is different timescales. A key characteristic of Diasporas is that a strong sense of connection to a homeland which is maintained through cultural practices and ways of life. This 'homeland' may be imaginary rather than real. Its existence even need not be tied to any desire to 'return', and its magnificent outcome Migrating Music. It may be the Roma Music of the Romani people, Fado of the Portuguese, Flamenco from Spain, Turkish Music of Persia, Jazz or Blues and so on. Wherever there is migration, partition, yearning for the loved ones, there are the forms of soulful music.

Now in this world of apparent lovelessness and cruelty in social scenario, somehow these two forms, i.e., Mystical Music and Migrating Music, the genre being evolved by Indus, are gradually and immensely being popular. To involve more people with this endeavour Indus is performing on street since September 1st, the inaugural performance being in Allen Park, Park Street.

**Event Type:** Dance

**Schedule:** Max Mueller Bhawan, Kolkata  
23-24 September

Doodle Room, Kolkata  
23-27 September



## *Flamenco without Borders (Flamenco sin fronteras)*

facilitated by Annalouise Paul

by registration only



# Annalouise Paul

Annalouise Paul is a dance maker inspired by cultures and peoples. Dance narratives express the ancestries, histories and memories that reside within our bodies and identity as a constantly transforming construct.

At the heart of Annalouise's rich choreographic works is a love for storytelling.

In devising original performance, Annalouise draws on a culmination of her skills as a dancer, actor, choreographer, teacher, curator, mentor and director. Her broad experience encompasses working across feature films, television, opera, theatre, music videos, radio and corporate entertainment in Australia, London and Los Angeles. Exploring cultural content has fuelled all her works, and collaborations with artists from an eclectic mix of cultures delving into rigorous research and rich dialogue.

**This wonderful artist is touring India. And the city of joy is experiencing her work and workshops in this month of September.**

**Five day workshop at Doodle Room from 23 to 27 September,**

**Two evenings she spends in conversation at Max Mueller Kolkata on Monday 23 & 24 September.**



**Venue:** Edge Gallery, Dhaka, Bangladesh

**Dates:** 18 September-16 October, 2019-09-20

**Open every day from 10am to 8pm**



# JOLOKABBO 2

**Artists:** Alakesh Ghosh, Al-Akhir Sharkar, Anisur Rahaman, Anisuzzaman, Ariful Islam, Azmeer Hossain, Biren Shome, Hamiduzzaman Khan, Jamal Ahmed, Kamruzzoha, Kauser Hossain, Mintu Dey, Monirul Islam, Nabaraj Roy, Nafiuzzaman Nafi, Nazmul Haque Bappy, Ranjit Das, SAbbir Ahmed, Samarjit Roy Chowdhury, Shakirunnahar Kanon, Sharmin Akter Lina, Shohag Parvez, Soikat Hossain, Sultan Ishtiaque, WArrior Rahman Sami, Zahangir Alom

*Organised By: Edge, The Foundation*



# JOLOKABBO 2

**Event Type:** Watercolour Painting, Group Exhibition

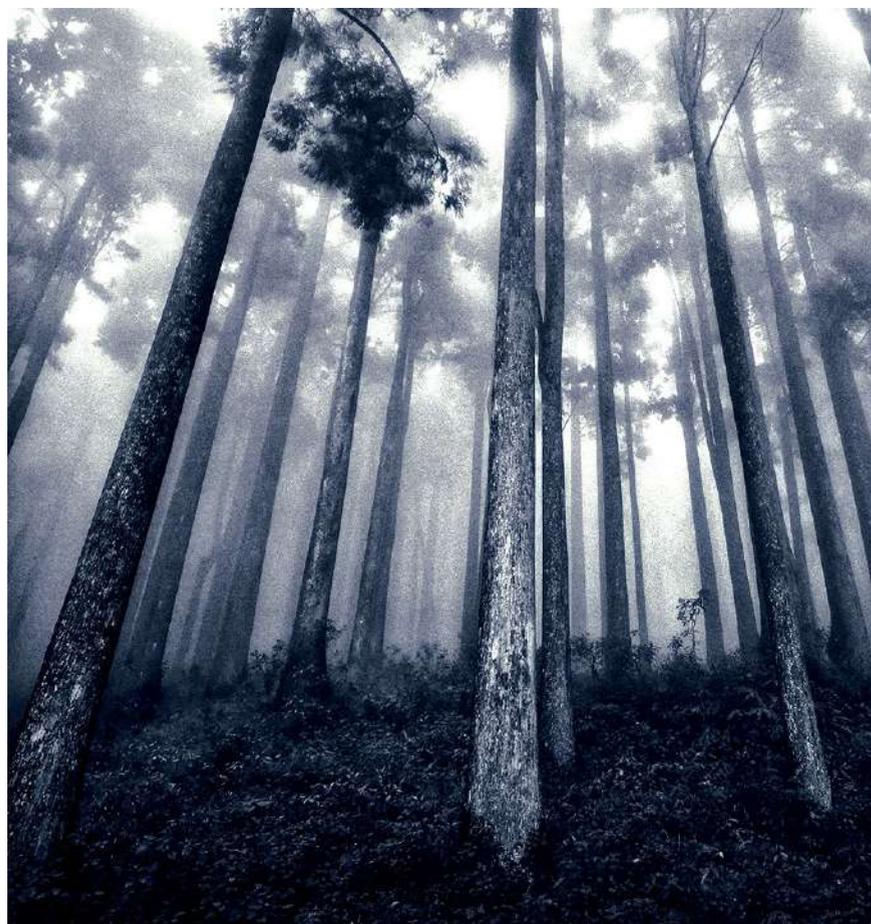
**Theme:** Landscapes, Nature, Riverine Life



This is the second edition, a continuation of watercolour show, presented by Edge, The Foundation, to discover a spectrum of emotions portrayed through vivid paintings of nature, captured in the form of landscapes and riverine life. The thought behind organising Jolokabbo 2 for the Foundation has been to engage in promoting not only watercolour but upcoming talents also. Although majority of the showcased artists are young. They display immense potential as can already be seen through the complexity of their compositions.

Among the works exhibited are paintings by 8 masters. Edge Gallery is organising this colourful and deeply optimistic collection of works with an aim to help art lovers across the city of Dhaka discover the joys of collecting art and to encourage supporting the growth of a new generation of artists.

# JOURNEY



Dr. Sudeep Ranjan Sarkar

A psychologist, celebrated poet, painter, philosopher and multi-award-winner filmmaker Dr. Sudeep Ranjan Sarkar has created history by filming a full length feature film, *Glorious Dead*, entirely with an i-phone.

Prof. Karl of New York University of film studies and founder of Karl

Bardosh Humanitarian Awards in Cinema invites and honors him at American Pavilion; Marche du Film Festival of Cannes, 2019 while *Glorious Dead* was screened in the festival this year.

Here is a collection of photographs from his mobile phone taken on location while shooting.





