

KALAA SAMIKSHA

(A MULTIDISCIPLINARY JOURNAL OF ART, LITERATURE, CULTURE, AND CONTEMPORARY SOCIETY)

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<https://kalaasamiksha.in/>

Kalaa Samiksha - Volume 02, No 05, May. 2026

ISSN : 3107- 4936(Online)

Frequency – Monthly

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संपादकीय

कला मानव चेतना का एक ऐसा प्रतिबिंब है, जिसमें समाज अपनी सांस्कृतिक परंपराओं और भविष्य की आकांक्षाओं दोनों को एक साथ देख सकता है। 'कला समीक्षा' का यह विशेष अंक कला के विस्तृत और निरंतर विकसित होते स्वरूप को समर्पित है, जहाँ परंपरा की समृद्धि आधुनिक प्रयोगों के साथ संतुलित रूप में आगे बढ़ रही है। इसका उद्देश्य उन कलात्मक पक्षों को सामने लाना है, जो सामान्यतः अकादमिक विमर्शों के दायरे से बाहर रह जाते हैं।

इस अंक में भारतीय शास्त्रीय संगीत की गहरी परंपरा और उसकी घराना प्रणाली का विस्तृत अध्ययन प्रस्तुत किया गया है। किराना, पटियाला, ग्वालियर और जयपुर-अतरौली जैसे प्रमुख घरानों की गायन शैलियों की तुलना के माध्यम से संगीत की बारीकियों को समझने का प्रयास किया गया है। साथ ही, मेवाती घराने के विकास में पंडित जसराज जी के अंतरराष्ट्रीय योगदान को भी विशेष रूप से रेखांकित किया गया है।

दृश्य कला के संदर्भ में, यह अंक भारतीय लघु चित्रकला में महिलाओं की भूमिका के ऐतिहासिक से लेकर आधुनिक समय तक के परिवर्तन को दर्शाता है। जहाँ पहले चित्रों में नारी को अक्सर एक सीमित और वस्तु-रूप में प्रस्तुत किया जाता था, वहीं आज की महिला कलाकार इस छवि को चुनौती देते हुए स्वयं को सृजनकर्ता और शक्ति के रूप में स्थापित कर रही हैं। इसके अतिरिक्त, कला शिक्षा में शास्त्रीय, लोक और समकालीन परंपराओं के समन्वय पर भी विचार किया गया है, जिससे एक समावेशी और संतुलित पाठ्यक्रम की दिशा स्पष्ट होती है।

वर्तमान डिजिटल और वैश्वीकरण के युग में, जहाँ तकनीक कला अभिव्यक्ति के नए अवसर प्रदान कर रही है, वहीं सांस्कृतिक पहचान और लोक परंपराओं को संरक्षित रखना भी एक बड़ी चुनौती बन गया है। यह अंक कला के शोधकर्ताओं, अध्येताओं और कला-प्रेमियों के लिए नए विचार और दृष्टिकोण प्रस्तुत करने की उम्मीद करता है।

शुभकामनाएँ सहित,

डॉ. मंतोष यादव
सह-संपादक, कला समीक्षा

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<https://kalaasamiksha.in/>

Kalaa Samiksha - Volume 02, No 05, May. 2026

ISSN : 3107- 4936(Online)

Frequency – Monthly

1. PLURALISM IN ART PEDAGOGY: INTEGRATING CLASSICAL, FOLK, AND CONTEMPORARY PRACTICES IN INDIAN VISUAL ARTS CURRICULUM

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Abstract

Indian education on art is a blend of the new. One of the classes is where students are taught to paint in a detailed manner. During another lesson they are trained in the instruction on how to draw Madhubani designs. They learn art in one of the classes that are more conceptual. These different forms of learning are not typically connected to each other as the manner in which they are taught. They are there. They are not actually working together. Art schools in India do not even have to have types of art as it would be stated in this paper. These are their different types that they have to come together. The paper looks into how people in India perceive art and how art education was taught in the former British colony what transpired after Indian were given the independence and what is really happening in the classrooms. It means a teaching concept of the art that would be combined with modern critical thinking and folk art and traditional techniques. Of separating them, the paper adds they should be connected in a way that is grounded on the Indian ideas of teaching and learning. Possession of different art is not just an issue of looking different. It concerns itself with fairness that possesses a process and prudence about the different modalities that people in India learn about art. The education on Indian art needs to be decided on to involve the multifarious forms of art and learning. The fact that art education is pluralistic is very vital. Indian art must be dealing with more than a single art. It has to be a myriad of arts and the majority of learning.

Keywords: Pluralism, art pedagogy, Indian visual arts curriculum, classical rasa, Shilpa Shastras, folk art, Madhubani, Warli, contemporary Indian art, colonial legacy, Santiniketan, Nai Talim, art integration, NCERT

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1. Introduction

The art education cannot be discussed without referring to the fact that it always was about a lot of things. Indian art is not one thing. The temples have sculptures, too, little paintings to put up at the courts, paintings on the walls of the villages prints to sell at the markets art that will attempt to rediscover ancient ideas, art in which the simple shapes and colours are used, and art in which many different things are used to be capable of making its point. All these exist in our history. When we enter a classroom it seems that we fail to relate all these different things. That is how we teach traditions and that cannot be violated. We do folk art as projects. We speculate of art without seeing art. Students can see a number of things but seldom can one talk about them referring to the way they are connected. This is not an accident. It came about through the history. It was sometime ago that the schools started to teach art in very realistic approach like in the case of the Europeans.

When people desired in future/later times that the Indian state should possess freedom again, they started appreciating the Indian style of making art though they could to some extent make it seem more than it was. The manner of teaching art in schools is also affected by the world and the schools fail to focus on the art itself and what is distinctive about India. In my opinion, it is a most fascinating issue because I am majoring in the sphere of art education. The question is not whether we should address art, folk art and modern art. We already do. The question is how they are connected to each other. All these things must be put together in a way that will make sense and not keep them isolated like was the case before this paper. The Indian art education needs to show that all art is art; not just classical art, but folk art and contemporary art. We have to be aware of their connection with one another and the overall importance of them to the art education. The Pluralism in the Indian Context. Pluralism in India does not imply the presence of many people but many ways of thinking. In India, systems of knowledge have been living together and compromising over a period contrary to a situation where there is one dominant system over the other. One can see the same in the art tradition of the Indians that have continued to grow and develop.

2. Understanding Pluralism in the Indian Context

In India, pluralism does not mean the existence of numerous individuals, but existence of numerous ways of thinking. Over a period, disparate systems of knowledge in India have lived together and compromised, as opposed to having one system dominant over the other. The same can be observed in the art traditions of the Indians that have still evolved and developed.

2.1 Classical Rasa and Shilpa

When we speak of the Indian art we mean the *Natyashastra* in the case of the *Natyashastra* which was written by Bharata Muni. This book talks of a concept of *rasa* which is a way of thinking of art, which states that art should leave us with a very strong feeling.¹In this conception art is not about imitation, rather a sort of experience, or to be precise, emotional. The other edition of the texts is known as the *Shilpa Shastras* which give us information on how to make a piece of art like how to apply proportion, iconography, geometry and materials

These writings make us familiar with the fact that learning art in India has been and remained to be about discipline, producing and minding detail. Guru-Shishya parampara or relationship between a teacher and a student was a very significant one in past in the art learning. Teachers would have to do learning by observing and providing feedback to the students. They would drill till they had it. It was not a rule-less learning process and was more about the making of a feeling of how to make an art, that was beautiful and meaningful. When we today hear about classical art at school, we are merely informed of the facts and put out of touch with more intensive forms of learning and thought. It is somehow necessary to learn how to teach art more subtly and allow students to learn their skills and beauty appreciation in a more active manner. The objectification of art as a past object, a traditional phenomenon must not only be introduced as the source of knowledge and production.

2.2 Folk Practices as Living Knowledge Systems

Indian folk art Folk and tribal Art Indian folk art can be illustrated in school textbooks as an example of the Madhubani and the Warli and Pattachitra. These styles are not only traditions. They also form part of rituals and how individuals coexist with nature and how they collaborate and the stories that they tell.³ Warli painting is an example. It shows a spiraling effect of farming and how the people come in to feast. The Madhubani paintings are associated with the perspective of how people view the world around them and the manner in which men and women coexist at home. It is when lacking that the students can only copy the patterns without knowing their sources even when it is something important.

The folk traditions become beautiful pictures instead of an intellectual way. We ought to be capable of teaching with the appreciation of forms of learning. Folk art does not need to be visualized as something trendy and not significant. It is a way of knowing things. We should take our time. Talk about the process of creating art and derive definitions off of the art and then place the burden upon ourselves to create the art. This way the folk art like the Madhubanni and the Warli and the Patta chitra will also be honored.

2.3 Contemporary Practices and Criticality

The Progressive Artists Group formation was Indian art transformation after the independence of the country was achieved. The Indian art was revolutionized to Progressive Artists Group after the country became independent. Artists were not keen on producing works of art without losing the features that made their culture to be unique

Other forms of art created by artists like Nalini Malani and Subodh Gupta include videos and installations and addressed the large-scale problems that go all over the world. The Progressive Artists Group through its artists like Nalini Malani and Subodh Gupta enabled the Indian art to be updated. Educating art we help students to think over the big ideas and to work simultaneously on numerous topics. The contemporary art is also educating the students of asking questions like, who I am, boy or girl, what I think about politics, what I think about the environment. Modern art and the Progressive Artists Group would help pupils to think in connection with these issues. In other instances when teaching the modern art we may be overly concerned with the concepts and less concerned with the actual creation of the art work. The students are able to be good in explaining their ideas but they do not know how to bring them to life. This idea of putting all that in a single pile suggests that we should never make a decision between conceptualizing the big and acquisition of skills to create art. It is possible that the abilities that we need to apply in the creation of the works of art and the gigantic ideas which we ponder can instruct each other and be capable of assisting each other.

3. Colonial Legacy and Curriculum Fragmentation

The manner in which art schools had been founded in the past including the Sir J. J. School of Art, and the Government College of Art and Craft, was influenced by colonial academic realism They belonged to an art school that instructed on academic realism which is a style that accentuates on making things look real. Such an artwork was very important. It gave people an impression that it was the sole way of good art. They thought craft was inferior to the fine art and knowledge on the body and the technique of painting oil paintings was important. The art that was already being made by the people in

India was not defined as art but something that they were to learn as history. People succeeded in attempting to change this.

These archaic notions are still present in the way in which art is being taught. We are the present generation, and yet we continue to separate art into things like painting or sculpture and we must understand that this is how they have always been taught, and we should not simply follow that pattern of teaching art. Education in art which still is founded on something near to academic realism continues to be taught in the Sir J. J. School of Art and in the Government College of Art and Craft. We must ask ourselves how we can be taught art in a manner that will include art traditions, not merely the Western method of producing art. It is the necessity to analyze the way art is taught and to try to reconcile different conceptions like the way people make art in India and the way people make art in the West. This can happen in the art schools like Sir J. J. School of art and Government College of art and craft. We have to make sure that we have introduced art in a way that is fair and which encompasses all kinds of art which a person produces. Pedagogical Indian Philosophies and Art Education.

4. Indian Pedagogical Philosophies and Art Education

4.1 Rabindranath Tagore and Santiniketan

Rabindranath Tagore formed an idea of education in Visva-Bharati University. He desired education to be one that involved experiencing things in closeness to nature and being related to culture.

This concept was applied at Visva Bharati University as expressed by Kumar in 1997. The Santiniketan method of instruction was quite different under the influence of Nandalal Bose. It was a mixture of mural paintings, native folk designs and contemporary modes of experimenting with the art. At Santiniketan the paintings in Ajanta were not merely a thing, in a museum, to which the students at Santiniketan gazed. They instead viewed them as living things which could motivate them. Santiniketan teaching reveals that it is possible to have a high number of ideas and approaches to things. This occurs when the learning is grounded on speaking to one another and be linked to the environment as opposed to adhering to a rigid blueprint of what to learn.

4.2 Gandhian Nai Talim

Nai Talim was a curriculum that was developed by Mahatma Gandhi to educate the populace that is a combination of book learning and practical work. Mahatma Gandhi wrote this idea in the year 1937.⁷ Nai Talim is a kind of education in which Nai Talim ensures that working with your hands is not less important as reading and writing. In Nai Talim people learn through doing. The concept is quite significant in art education. It implies that things, such as folk crafts must be included in how we educate people not just of something that people do as a hobby.

5. Emerging Possibilities in Contemporary Indian Curriculum

Over the past few decades Indian art education has undergone several changes. The National Council of Educational Research and Training has initiated policies that emphasize on art integration learning through doing and making sure that the students have the skills they require. It is an indication that individuals are beginning to understand that the Indian art is part of a balanced education. Teachers in schools and universities are experimenting with the methods of teaching Indian

art such as integrating other subjects in projects that students work together on and participating in the community. They are educating the folk traditions as a means of knowing the culture not as something and looking at it. The issues related to environment, who we are and who we become responsible are also being discussed through the contemporary Indian art.

Also there is a shift in the way students were graded with greater emphasis on examining their entire portfolio and taking notes. Students are made to consider the reason why they are creating Indian art in the way they are. They are also getting an opportunity to meet with Indian artists visit museums and consult online sources to be acquainted with various forms of Indian art. All these developments indicate that Indian art curriculum is not remaining the same. It is increasingly becoming inclusive and related to other things. It is not only an idea to teach art in a manner that takes into account numerous perspectives. It is an already existing phenomenon in most classrooms because of the teachers who are concerned about the numerous art forms of Indians. Indian art education is quite significant. It is nice to know that it is developing. In India, Indian art is getting entered into the school system.

6. Case-Based Classroom Reflections

Discussion of pluralism in teaching art must necessitate a consideration of what occurs in the classroom. It is at this point that thoughts on art make sense or appear to be theories. This is what had happened in my experience with teaching art to school children where triangles and circles were emphasized upon in drawing when we introduced Warli painting to them as a style to imitate and copy. We begin to discuss farm life, community rituals and presentation of nature in art and the entire class is different. Students begin to pose such questions as why the people in the paintings are so simple why do we paint mud walls with white paint and what do the spiral shapes represent. Painting does not mean imitate others but learn and discover something. The same occurs when we are informed about the Madhubani art through reading stories that it narrates, rather than its beautiful edges. Students begin to reflect about the stories that their families and communities share and the ways in which the stories are related to the art. It goes to an extent that some students begin to associate the pictures with their memories, festivals or activities they perform back home. I also knew that it is possible to practice art techniques. Students may become frustrated when they start learning how to control their brushstrokes as in painting. It appears difficult to be this accurate particularly when they are accustomed to learning. As time goes by the practice enables them to concentrate and listen to details. When they employ these methods to make their art about the contemporary life such as in the form of cities, they are aware of how it all falls into place. The methods they studied prove to be beneficial to them in expressing their thoughts rather than suppressing them. These classroom scenes demonstrate that pluralism is not a concept that should be taught. We do have the ability to do it. This is because when we teach art in a manner that takes into account the context and makes the students think about what they are doing it works. Students prefer that they feel that

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they are learning about tradition that are still alive and relevant and not the old things that were in the past.

7. Pluralism as Ethical and Creative Affirmation

Teaching art does not mean to add some more things in the curriculum. It is all about assisting students to create their mode of thinking and feeling. In a nation such as India where people have other cultures and ways of expressing themselves, art education may serve as a means of bringing people to learn with each other. Once students get acquainted with art such as the concepts of the Natyashastra and with other forms of art, such as Warli or Madhubani they begin to perceive the whole thing in its interconnectedness. They also know that because something is a simple one does not necessarily imply that it is not a good one as well.. The fact that something is complicated does not make it better. They differ in their way of doing things based on the circumstances. The work of artists such as Nalini Malani can enable students to know this better. They observe how artists are capable of picking up stories and ideas and reenacting them with new materials and techniques. The point is that tradition is not something that does not change at all. It is something that is ever-increasing and changing. then when we teach art in such a manner that encompasses the varying views we are the ones teaching students to honor one another. We are making them appreciate the knowledge and skills that others are not learning anywhere they are going. We are training them to be bold and attempt things and be thinkers of what they are doing. Through this, art education is taught as a means of imparting ethics. It assists students to be receptive, understanding and sensitive. It makes them feel secure when they are put before complex scenarios. Pluralism and pluralism are one another about art education and about respecting and appreciating the ways that people express themselves in different ways.

8. Conclusion

The Indian visual culture is conversational. And we may consult the Indian books such as the Shilpa Shastras and the Natyashastra which they discuss the art and the art of feeling. Then there are the paintings of Madhubani and Warli and now we are witnessing new versions of these forms of art, in the world. The Indian visual culture is never the same. It also stays the same. When we educate art we are able to ensure that our learners acquire the desired skills. And also allow them to use their imagination. They ought to be aware of the past. Also think about the future. They are supposed to take pride in their origin. Also question things. The Indian art is not a single thing, it is various things. We have the art, folk art and new art. They have all been interrelated and significant. It is by instructing all these that we are stating them to be all valuable. When we combine all these kinds of art in a class we are in effect preserving the tradition of the Indian art. The classroom is where the students have an opportunity to learn about the past. Also make it their own. They can ask questions. Try new things. Through this Indian art learning is not only adapting with the time it is demonstrating that it can always be new. Indian art education and Indian visual culture are in inseparable communication with each other. And it is what causes them to be so powerful and alive.

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2. FROM OBJECT TO AGENT: WOMEN, VISUAL POWER, AND AGENCY IN INDIAN MINIATURE PAINTING FROM TRADITION TO CONTEMPORARY PRACTICE

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Abstract

This paper focuses on examining the role played by women in shaping the world of Indian miniature painting, both by serving as decorative subjects for pleasure inside the Indian miniature painting as well as acting as visionary artists outside the miniature painting rebuilding the feminine identity in contemporary miniature painting and investigates the transition between the depiction of women as an object for male gaze to the contemporary time, where women are serving as influential characters reimagining the portrayal of modern women. The goal of this study is to explore the evolving depiction of females as passive subjects of display to active roles as practitioners who are challenging male dominated society and reconstructing women's identity in the present era. This study aims to interrogate on how women were portrayed in major miniature art schools, and categorizes the portrayal of women in accordance with their socio-political status, such as high-class elite women, courtly women, attendants, and the friends of the female protagonists, to deeply analyze their distinct roles within the canons of Indian miniature painting. The study analyses the categorization of women in accordance with earlier representations. This research concludes with a comprehensive study on Gargi Chandola, a contemporary artist, and a critical analysis of her artworks to investigate her contribution in shaping the female identity within the gendered biased society and socio-cultural landscapes and reimagining the traditional miniature painting in the 21st century.

Keywords: Indian Miniature Painting, Female Iconography, Contemporary Miniature Art, Feminism, Gargi Chandola, Female Artists

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1. Introduction

Essentially, "miniature painting" involves small-scale art characterized by intricate detail, often suited for presentation in a workbook format. Miniature paintings use finer brushes and are painted using materials that occur naturally, prepared by artists themselves on perishable materials, such as paper, ivory, etc. Miniature painting has been practiced in India, Persia, and Europe since ancient times (Shaikh, 2019). Every nation had their own style and specialization. The history of miniature painting in India could be dated back to as early as the 7th century AD, during the rule of the Palas in Bengal. The main theme that focused on miniature painting during Palas's rule in Bengal was centered around Buddhist gods and their narratives. Art during the rule of the Palas in Bengal flourished in Nalanda, Odantapuri, Vikram Shila, and Somarpura-influenced institutes (Srivastava, 2022). Miniature art became widely spread during the Rajput and Mughal rule in India. Miniature paintings were produced to embellish manuscripts, capture historical events, and illustrate life in the courts. Miniature paintings consist of colorful scenes using colors and paint. It includes scenes from day-to-day lives to more scenes of a mythological aspect. These paintings were widely purchased by India's rulers and upper-class society. They were commissioned to keep a record of culture/history. Miniatures consist of smaller and specific things like portraits, subtleness of facial features, finer details, and decor that portrays beauty with an essence of charisma. Natural paints were used in miniature painting. Srivastava and Shuchi (2022) describe the main characteristics of miniature paintings as well as how artists used natural and handmade colors from vegetables, minerals, shells, precious stones, gold, and silver to paint. The themes of most miniature paintings were the ragas, or the classical melodies of India. Miniature paintings depict the life of the royals as well as the common man, females' beauty, grace, and charm, and the artists' passion.

Gradually through the ages they were influenced by other cultures, like with the Persians during the Mughal reigns, causing a mixture of Hindu and Islamic styles. Miniature painting is still popular today, with artists using their methods to depict modern-day items while keeping their traditional techniques. Pande and Rekha (2004) explained that the primary motive behind the miniature painting is the objectification of women as sensuality and for entertainment for men. Royal women, maidens, courtesans, or figures like Ragini and Yogini are shown as sources of sexual and visual pleasures for men in miniature paintings; this represents that the women were just used as an object satisfying the men in society. In the tradition of miniature paintings, including Mughal imperial miniatures, Radhakrishna narrative scenes from Rajput miniatures, and Nayak Nayika portrayals in the Pahari School, women are portrayed as secondary figures and are rendered as decorative objects for male spectatorship or as romantic partners for erotic fulfillment of male sensuality. Such representation of women in a male-centric society diminished their independent autonomy and individuality. There are many research papers already done on the history of miniature painting and its significance, motifs, and themes involved in miniature art; however, there are very few studies done focusing on the portrayal of female figures in miniature painting and female artists who are working on the redevelopment of miniature painting by adopting contemporary practices. This research study focuses on the transformation of women from passive objects to active agents reclaiming visual power and agency through the lens of visual narratives along with iconography and the role of female artists in the revival of miniature painting in the contemporary world.

2. Historical and Regional Portrayal of Female Figures in Miniature Paintings

Feminism in art was built in tandem with the contemporary women's movement. Feminist historians and critics started challenging the patriarchy that intermingled a masculine narrative with human experience, realizing men as the sole protagonist of history. This approach sidelined women's artistic contributions and representation and reinforced the portrait of women mainly as objects of display and consumed in dominant art practices. Mathew (1984), through his study, widely acknowledged how history privileges male-dominated paradigms and sidelines the women by presuming their significance and casting them as subordinate motifs. In Indian art, the female form has always been an important and widely represented subject. Women have been represented in various roles throughout Indian art history. In the Harappan Civilization, the "Mother Goddess" is portrayed as a symbol of fertility, divinity, and femininity. Khajuraho, Ajanta, and Ellora cave reliefs and murals portrayed women as sensual figures where the main protagonist is often shown seminude or nude, to capture the male gaze with their idle beauty standards. Buddhist art similarly represents women in different roles such as deities like Prajna Paramita and Goddess Tara, dancers, and queens and their attendants. However, miniature painting attained its pinnacle during Mughal rule in India, where Mughals rendered women as ethereal beauties, visual trophies for the male gaze, and decorative objects designed for fulfilling sensual desires of males in patriarchal society. In contrast, Rajput and Pahari School miniatures illustrated women through Radha-Krishna narratives and Nayak-Nayika portrayals, capturing diverse romantic sentiments of the lovers (bhava).

Traditional practices typically restricted women to passive roles, depriving them from true agency and visual power as self-reliant protagonists, this study explores a shift from historical convention to modern interpretations. .

Kamat Potpourri observes that in Bhimbetka Cave paintings, women have been depicted with emphasized reduced genitalia with elided mammary features, which helps in clear understanding of female figures in Bhimbetka rock art. The painting titled "Mother Goddess" in figure 1 is glorified in a depiction where voluptuous bosoms expel milky streams onto the Earth, evoking fertility symbolism ubiquitous in Indian prehistoric paintings. Another piece of evidence of this iconography is the painting shown in figure 2, portraying women accompanied by two animals, all of them in a gestation period, carrying the unborn inside their diaphanous bodies. The animals are shown in translucent form, revealing embryonic forms inside their bodies, and the woman is recognized by swollen breasts and a protuberant belly. Female figures in early rock art are shown much less vigorously than male figures are. They are often shown pregnant (see figure 1 and 2). Hunting and gathering as means for survival would seem to be the central theme throughout prehistoric art. The emphasis of patriarchal history is power, potency, and masculinity. Women were mostly used as a way to birth children positioned as reproductive objects rather than empowered agents. However, childbirth stands as a powerful creative force. The painting of women releasing milky streams onto the ground could be seen as her contribution and rejuvenation.



Figure 1: The Mother Goddess Prehistoric Cave Painting, Bhimbetka Rephotographed from an exhibit from Tribal Museum Chindwara

Source:

<https://www.kamat.com/kalranga/rockpain/7098.jpg>



Figure 2: Bhimbetka painting depiction women, and two animals in gestational phase

Source: <http://www.kamat.com/kalranga/rockpain/7099.jpg>

Harappan civilization sculptures represented women as a sign of fertility and grace, whereas Khajuraho Temple portrayed women in erotic art. The paintings predated the miniature school of painting and served as an important foundation (Sharma et al., 2016). The early Indian artwork portrayed female figures as goddesses and symbols of fertility, divinity, femininity, grace, and moral virtue, which was later implemented by miniature artists in their artwork. Sensuality, fertility, and the roles of companions and symbols were probably the ways in which early depictions of women were portrayed in Indian miniature paintings. These came out with full force from the time of the Pala dynasty, marking the peak of the masterpieces of Mughal and regional schools like Garhwal and Deccani, in which adherence to social norms blended with erotic appeal, depriving women of personal agency and visual power for male dominated stories.

The Mughal School of miniatures (16th to 19th century) is the amalgamation of Persian art styles and local Indian designs. The artist of the Mughal School of miniature mainly painted female figures in royal settings to highlight leisure, elegance, beauty, and relaxed lives. Artworks often include women of the court, queens, attendants, and other high-ranking ladies, to emphasize high social standing (Kooch, 2016). Their fancy detailed clothing, elaborate jewelry, and hair of queens and helpers served to highlight their social status. The primary focus of Mughal miniature paintings was the portrayal of luxury and the courtly lives of Mughal women. Women began appearing in scenes of harem life, gardens, and terraces during this time, where women spent their time finding amusement through musical performance, smoking a huqqa, hunting, or dancing. Portraits were extremely popular as images of Nur Jahan or princesses, who were depicted in rich jewellery, extravagant flowing dresses and dignified elegant poses. Painting subjects included stories from texts such as the 'Khamsa' of 'Nizami' or 'Padshahnama' in which love, desire or meetings with Princes were depicted.

The advent of Mughal rule fostered the eminence of miniature painting, transforming female figures into visual showpieces for patriarchal admiration and sensual fulfillment confining them as a sensual object and depriving them visual power. Royal Mughal patrons glorified these artworks, elevating miniature art to extraordinary refinement, delicacy, and mastery. Paintings of the Mughal era predominantly objectified women, portraying them as erotic embellishments with provocative imagery crafted for the pleasure and enjoyment of male connoisseurs. Women were mostly represented in illustrated manuscripts during the Mughal era. The feminine figures were romanticized through a lens of idealized proportions, where painters cast women with exaggerated features such as curvaceousness in order to define the Mughal era concept of beauty and grace. Pande and Neeharika Joshi (2019) explained that under Akbar's rule, masculine aristocrats' strict gendered boundaries existed, yielding male-centric artistic records and concealing women from public representation. Under the rule of Jahangir, Mughal portraiture reached its zenith, supported by royal patrons. However, this precision was

exclusively reserved for the male elite, neglecting female subjects. Reawakened with Jahangir's rule, boundaries of Mughal decorum softened, which permitted women to step out of the shadows, chiefly credited to Noor Jahan's versatile patronage of arts and aesthetic interests emerging as rare agents of influence. Women of special seclusion lived all their days within the Zenana or Haram quarter, where no outsider was permitted entry, and were protected from the artist's lens. Women typically appear in leisurely vignettes often in bathing scenes accompanied by attendants. The way women portrayed in Mughal miniature reflects social strata: royal women were cloaked in *Purdah* (veiled) isolated in separate settings attended by their servants. Work from Jahangir's album depicts how good the artist was at capturing facial expressions and postures giving women a life-like quality while still making them look perfectly flawless and beautiful. In Mughal miniature women were often showcased as courtiers, dancers and companions. Noor Jahan was represented as an independent powerful influential patron who influenced female central miniatures in the Mughal era.

The Rajasthani miniature captures the essence of mundane activities such as daily hunting scene as well as focuses on diverse temperaments of Radha Krishna by portraying Nayaks and Nayikas in evolving emotional states and nocturnal settings. The artist articulates the complex *rasas* emotional essence of human experience. The artist of Pahari School portrays the features and sensual sentiments of the female protagonist in accordance with *Nayika Bheda* in much the same way *Baramasa* (12 months) and *Raag Mala* (garland or melodies) were popular themes of the painters of Rajasthani School (Lal, 1968, pp-23). The representation of *Nayika* epitomizes the beauty standards of female figures in the artistic works of Pahari school painters. Ancient Indian Scriptures characterized "*Nayika*" as a young lady who focuses on the emotional and spiritual intensity of her love. Indian art theory describes how *Naika* represents intense emotional commitment in her physical environment. Pande and Niharika Joshi (2019) highlight the roles of women in Pahari miniature based on their characteristics, emotions, feelings and their moods, this idea was called *Nayikabheda* and was very popular just like "*Baramasa*" painting of 12 months and "*Ragamala*" painting inspired by music. In the paintings the lover was called *Nayak* and the beloved was called *Nayika*, describing their emotional states of love.

The Rajput and Pahari School of miniature create regional styles that are concerned with domestic life, rural settings, nature and romantic stories. A milestone was the use of the "*Nayika Bheda*" system which helped artists to highlight emotional states like longing or union classifying women's feelings. Women figured in scenes of love as well, like Radha-Krishna from *Geet Govinda* or *Baramasa* Series illustrating the seasons with their moods of separation. Religious narratives by *Ramayana*, *Mahabharata* and *Bhagavata Purana* depict them as devoted wives, dancers or yoginis,



Figure 3: Emperor Jahangir celebrating Holi with the ladies of the Zenana, Lucknow, c.1800 National Gallery of Australia
Source:

<https://cdn.sanity.io/images/nlpqts3z/production/7b032c5b5ee310acfc95bda593931c6072cb749d-2560x1729.jpg?auto=format>

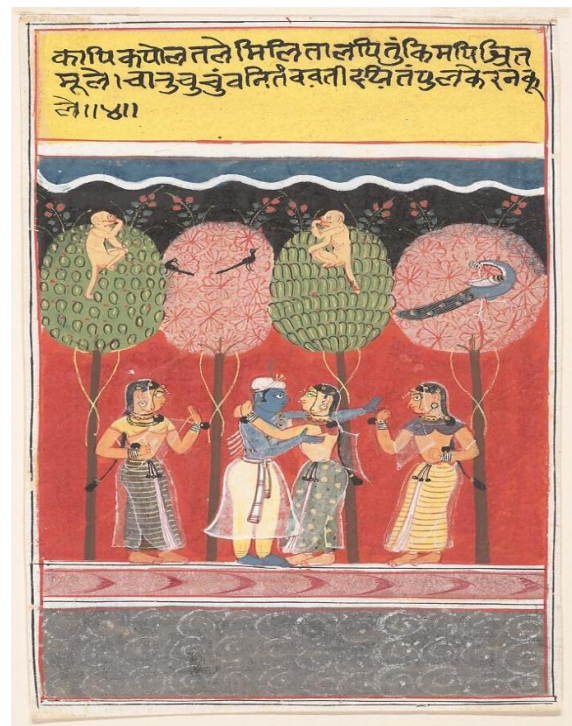


Figure 4: Krishna Revels with the Gopis: Page from a Dispersed Gita Govinda (Song of the Cowherds)

Source:

<https://www.metmuseum.org/art/collection/search/65584>

while secular themes present palace life, music and nature. Psychological states are underlined, for example, by the musical modes personified as women showing longing or anger, as in Raginis. For instance, in Kangra miniature Radha is often depicted in peaceful natural settings to visually convey themes of love, devotion and spiritual desires. These miniature paintings artfully merged poetic themes, visual beauty and literature. Rajput miniature primarily focuses on portraying romantic devotion as seen in the Radha Krishna painting. Women served as carriers of Bhakti Rasa depicting devotional characteristics. In Pahadi miniature painting, Radha's emotion symbolized love, reunion and separation.

In the paintings from Deccan Sultanates women were depicted in a unique aesthetic that artfully merged Persian and local Indian styles. Artists made sure to highlight their jewelry, ornamentation, graceful postures then overall royal manners the purposeful use of vibrant hues are intricate designs not only showed artists great skills but also highlighted the social status of the women depicted. Deccan miniatures portrayed women in a Persian inspired style and were richly ornamented. Women figured as princesses, courtesans, servants, and confidantes in depictions of dressing, reclining on cushions, swinging, and flower-gifting, often in garden or pavilion settings with fountains and peacocks. The queen as patron in Ahmednagar manuscripts represented power as well as sexual appeal; suburban women in music, festivals, and slavery; while courtesans represented idealized beauty in serving their consumers' pleasure through conventional representations of class-transcending attractiveness.

Pande and Lavanya, (2004) explained that the composite Decani culture is the fusion of Hindu and Islamic culture and tradition which became a key theme in miniature art. Due to the support of rulers and patrons the key focus of miniature painting were royal courts hunting and pleasure rather showcasing the everyday life of common people but miniature painting provided employment to common people by employing artists and people skilled in creating paper brushes and colors. Women In paintings from Deccan Sultanates were represented in the traditional Deccani aesthetic, which blended Persian style with regional Indian style traditions. Painters carefully detailed jewelry and their elegant stance and demeanor. Intentional vivid color and rich detailing reflect the skill of the artists and the stature of the women, frequently confining them as ornamental objectification lacking independent agency and visual dominance.



Figure 5: Maharaja playing Holi with women near a garden pavilion, Deccani, 1765

Source:

<https://cdn.sanity.io/images/nlpqts3z/production/3a6617420f038ea2389d1db27825c1a6d7f372fa-1912x1206.jpg?auto=format>

3. Reimagining Role of Nayika from Objectification to Power: Studying Artworks of Gargi Chandola

Women were portrayed in various roles in miniature painting but most often they were objectified. Female figures were showcased as a source of entertainment and sensual fulfilment for the male subject. In the contemporary world miniature painting still continues to be a significant form of Art. Modern female practitioners are reinventing Indian miniature traditions, elevating women's passive depiction as ornamental figures to symbols of dominance, agency and strength. Spanning Imperial Mughal miniatures court painting where women serve as a decorative object for sensual fulfilment for male subjects, to Pahari school's romantic Nayak Nayika depiction, these contemporary women artists are challenging male dominated legacies via feminist narrative. This is evident in the contemporary miniature artworks of Gargi Chandola a visual artist based in New Delhi and trained under Padmashree Awardee Vijay Sharma and Deepak Sharma in Kangra and Basohli style Pahari miniature. She blends her distinct style in miniature painting in order to revive miniature painting by mixing modern touch while preserving the traditional style. Gargi Chandola reimagines traditional Pahari miniature through feminist contemporary perspective, integrating meticulous techniques with socio political commentary. According to her, strong story telling plays an important role in miniature painting.

She challenges entrenched portrayal of women as showpiece for pleasure fulfilment for male subjects in Indian art history through her art practice and represents women as a lead protagonist, reimagining her position in male orthodox domain transforming passive objects into empowered agents possessing visual power. Chandola's depiction of combat between nude woman and a monkey symbolizes war over territory, power and reflects feminism's approach. Gargi Chandola's miniatures centers on power dynamics witnessing conflict between nude female and monkey over male dominated territory that reveal gendered hierarchies. She portrays her female protagonist nude, rejecting objectification and refusing to serve as erotic tools which was a common subject in traditional miniature painting, by fighting against male proxies (monkeys) over a banana, a symbol of territory and power. Chandola integrates traditional techniques like handmade ground gouache, khadiya zinc white on Wasli paper and custom miniature brushes as well as incorporates digital tools such as Adobe Photoshop and Adobe Illustrator for creating layout experimentation. Chandola's integration of traditional execution with digital technology, suggests transforming traditional practice into contemporary art trends. Symbolism plays a



Figure 6: “The Macaqophony” series by Gargi Chandola
Source: <https://blurtheborder.com/wp-content/uploads/brizy/imgs/gargi-chandola-2-1110x1388x0x66x1110x1088x1708669853.jpg>

a significant role in Chandola's art practice, bananas serve as phallic symbols representing patriarchal power and territorial dominance while the fearless nudeness of the female protagonist matches with her wild opponents, clothing plays no importance in primal combat. She clarifies that if monkeys are portrayed raw in the wilderness, then there is no need to cover up the female figure, and viewers should go beyond the nudity to explore the deeper insights of her work. Her solo exhibition “The Macaqophony” (2023) at Method Kala Ghoda, Mumbai showcases her female narration and clearly depicts how women are fighting for her individuality and dominance in a patriarchal society. Nude women's portrayal in her artwork clearly signifies primal agency not sensuality and not serve as a sensual object and serve beyond the ornamentation object, challenging traditional miniature art designed for male gaze.

3.1 Portrayal of nude women as surface level rawness in Gargi's miniature painting

Gargi Chandola clarifies that representation of women as a nude figure in her artistic works are not for erotic fulfilment or central showpiece for men. On the contrary they signify basic outward nudity that viewers should pass through to access deeper insights. In raw wilderness of jungles and having primal fight bare handed and toolless and without armor she finds women dressing in clothes illogical, harmonizing women's state with monkey's natural bareness. According to Chandola's, if there is no tool and they are fighting bare handed without armor so there is no need for clothing for women she should also be represented as raw as monkey.

Occasionally Chandola integrates subtle floral garlands as minimal ornamentation to add a touch of grace in her nayika. Chandola grounds her artistic practice historically, she explains that male nudes dominated in 90 per cent of Western Art which was created by male artists, while Indian Temple especially South Indian temples reliefs depict scenes of intercourse, and human animal acts which was common in rock paintings. Now due to cultural changes and societal evaluations sanctimonious spaces mandated decorum enforcing head coverings and etiquettes. Historical changes enforced modernization but her practice recaptures unapologetic rawness. Gargi's view reframes nude women from just a sexual showpiece for men to enjoy which was a common theme in traditional miniature painting to a symbol of natural strength fighting for her survival and dominance, transforming roles of women from passive objects to active agents reclaiming visual power. It undermines patriarchal viewing by depicting mutual actions monkey fooling the Nayika and her countering back shows women fighting for her power and dominance.

3.2 Bridging miniature painting with gendered narratives in Chandola's artwork

Chandola's involvement with miniature tradition and gender dynamics began on experiential learning at her Padmashree guru's workshop where she was the only female participant among male students and fellow artists. This resulted in mixed interactions challenges from gender marked dynamics resulting in softened criticism tempered by gender from her guru reflecting gender divided interactions, and benefits were relieving her from laborious material handling. Chandola's gendered miniature painting shows transformation from gendered studio exclusion into visual narratives that shapes her core artistic method paintings that challenge traditional gendered hierarchies through nude women competing for phallic banana symbolizing power over territory with aggressive monkeys which can be seen as masculine symbols elevating women from passive objects to empowered agents.

Acknowledging studio hierarchies, she supports boundary free workshops welcoming all genders, caste and socioeconomic strata. Chandola's "The Macaqophony" series 2023 illustrates this vision where nude female figure invades male dominated jungle territories battling without tools for her power with aggressive monkeys symbolizing patriarchal society. Her unclothed nayika counterattack to monkey trickery could be seen as transforming role of female figure in old miniature tradition serving as a supporting role for a male dominated artworks to Chandola's nude Nayika battling in male dominated domains for her power and individuality and repositioning herself in the patriarchal society. This positions Chandola's work as feminist activism where banana symbolizes male dominated shortage and female nude reflects control in traditionally submissive miniature context entrenched female objectification.

4. Conclusion

Throughout the canons of Indian art history female figures have been lavishly represented in boundless roles from celestial goddesses to romantic lovers and erotic heroines, yet they were not represented in powerful themes like hunts or battles, instead they were confined to maternity, mundane activities or sensual objectification, that suppressed their self-identity. Prehistoric cave painting exalted their role for giving birth; they were represented in gestational depiction. Women were represented as mother goddesses, a symbol of fertility and reduced their roles to womb. Buddhist art portrayed women as goddesses and Queens but still women were displayed seminude or nude to highlight their social position and to mesmerize the viewer. The background placement suggests their role as a supporting character in the paintings of the Buddhist era. Mughal Era artists objectified female figures confining their role as an erotic tool. Women serve male sensual gratification. Rajasthani and Pahari Nayika play a role of confined lover representing various moods of love, depicting their position as secondary characters sculpted for male protagonists. Their individuality was neglected due to emotional feelings for her lover.

However, in contemporary times feminist artists are challenging these portrayals of women in miniature painting and reshaping their feminine identity. This study revolves around the artworks of Gargi Chandola where she represents nude female protagonists who rise above objectification to the powerful role of conquering her position in patriarchal domain rising as dynamic agents who claim pictorial dominance through provocative composition that compel viewer participation over passive spectatorship. The artist encourages viewers to notice beyond female nudity to witness her nayikas raging combat against male proxies (monkeys) across male controlled zones fighting for banana, a symbol of territory, countering provocations and accessing male dominated territories. Contrasting traditional miniatures where she served as sensual ornamentation for male fulfilment.

Chandola's work strongly epitomizes the women's evolution from just an erotic tool for male dominated community to dominant protagonist reinventing women's identity in miniature art. Through her art practice she is reimagining female



Figure 7: "The Macaqophony" series by Gargi Chandola - depiction control over a banana, a symbol of territory
Source: <https://blurtheborder.com/wp-content/uploads/brizy/imgs/gargi-chandola-3-1110x1110x0x12x1110x1088x1708669855.jpg>

iconography from seductive lies to the Nayika dominating the world, fighting for her identity and strength. This study maps the cataclysmic transformation of women in miniature painting from fertility goddess confining their role to gestational objects, through Mughal Era's women as patriarchal erotic gratification object, climaxing through Chandola's bare bodied nayika snatching phallus shaped fruit, a symbol of territorial dominance in a male dominated area and establishing their visual power in a miniature painting.

Acknowledgement

It gives me great pleasure in acknowledging the support and help of Dr. Mandakini Sharma, Associate Professor, Department of Fine Arts at Graphic Era Hill University, Dehradun for her valuable guidance throughout this research journey.

I cannot find words to express my gratitude to Gargi Chandola for her generous personal interview which provided invaluable first hand insight into her contemporary miniature works- transforming female figures from historical objects of male gaze into empowered agents possessing visual power and agency serving as a conceptual spark for this study's central argument.

Last but not the least, heartfelt gratitude to my family for their love and encouragement, and to my dear friend Aman Panwar for his unwavering moral support and motivation through countless late night writing sessions and academic pressures.

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3. THE KIRANA AND PATIALA GHARANAS: A DETAILED COMPARATIVE STUDY

(किराना और पटियाला घराना: एक विस्तृत तुलनात्मक अध्ययन)

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Abstract

This research paper presents a comparative study of the Kirana and Patiala gharanas, two major traditions of Hindustani classical music. The study examines their historical background, eminent artists, stylistic features, raga presentation, rhythmic patterns, and cultural influences. The Kirana gharana is renowned for its purity of notes, meend, and meditative khayal singing, whereas the Patiala gharana is known for its gamak, murki, thumri, and energetic rhythmic style. The study highlights that both gharanas represent the diversity, aesthetic richness, and cultural harmony of the Indian classical music tradition.

यह शोध-पत्र हिन्दुस्तानी शास्त्रीय संगीत के दो प्रमुख घरानों—किराना और पटियाला—का तुलनात्मक अध्ययन प्रस्तुत करता है। अध्ययन में दोनों घरानों की ऐतिहासिक पृष्ठभूमि, प्रमुख कलाकारों, शैलीगत विशेषताओं, राग-विन्यास, लयकारी तथा सांस्कृतिक प्रभावों का विश्लेषण किया गया है। किराना घराना सुर-शुद्धता, मींद और ध्यानात्मक खयाल गायकी के लिए प्रसिद्ध है, जबकि पटियाला घराना गमक, मुरकी, ठुमरी और ऊर्जस्वी लयकारी के लिए जाना जाता है। शोध से स्पष्ट होता है कि दोनों घराने भारतीय संगीत परम्परा की विविधता, सौन्दर्य-दृष्टि और सांस्कृतिक समन्वय के महत्वपूर्ण प्रतिनिधि हैं।

Keywords: Kirana Gharana, Patiala Gharana, Khayal Singing, Thumri, Gharana Tradition

किराना घराना, पटियाला घराना, खयाल गायकी, ठुमरी, घराना परम्परा

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1. प्रस्तावना

भारतीय शास्त्रीय संगीत विश्व की प्राचीनतम संगीत परम्पराओं में से एक है। इस विशाल परम्परा को जीवित और विकसित रखने में घराना प्रणाली की भूमिका अतुलनीय रही है। 'घराना' शब्द उर्दू-हिन्दी के 'घर' से बना है जिसका अर्थ है – एक विशिष्ट संगीत शैली की पारिवारिक एवं गुरु-शिष्य परम्परा। हिन्दुस्तानी संगीत में किराना और पटियाला घराना अपनी विशिष्ट शैलियों के कारण संगीत शोधकर्ताओं और रसिकों के लिए विशेष रुचि का विषय रहे हैं। किराना घराना सुर-साधना और ध्यानात्मक खयाल शैली के लिए, तो पटियाला घराना ठुमरी, मुरकी और ठाठदार लयकारी के लिए प्रसिद्ध है। यह शोध पत्र इन दोनों महान परम्पराओं के बीच समानताओं और अंतरों को रेखांकित करते हुए एक समग्र तुलनात्मक चित्र प्रस्तुत करता है।

2. घराना परम्परा: एक परिचय

2.1 घराना की अवधारणा

पंडित विष्णुनारायण भातखण्डे ने घराना को 'एक विशिष्ट संगीत शैली और उसे सीखने-सिखाने की प्रणाली' के रूप में परिभाषित किया है। प्रत्येक घराने की पहचान उसकी स्वर-साधना पद्धति, राग-विस्तार के तरीके, विशेष तानें, लयकारी के नियम और बंदिशों के भण्डार से होती है।

2.2 घराने का सामाजिक और ऐतिहासिक संदर्भ

मध्यकालीन भारत में दरबारी संगीतकारों को राज-आश्रय मिलता था जिससे उनकी शैली एक क्षेत्रीय पहचान पाती थी। पटियाला घराने में पंजाबी लोक संगीत का प्रभाव और किराना घराने में ब्रज तथा पश्चिमी उत्तर प्रदेश की सांस्कृतिक छाप इसी का परिणाम है।

3. किराना घराना

3.1 ऐतिहासिक पृष्ठभूमि

किराना घराने का नाम उत्तर प्रदेश के मुज़फ़्फ़रनगर जिले में स्थित कसबे 'किराना' के नाम पर पड़ा। इस घराने की जड़ें 19वीं शताब्दी के उत्तरार्ध में हैं। घराने को अंतरराष्ट्रीय पहचान उस्ताद अब्दुल करीम खाँ (1872-1937) ने दिलाई। उन्होंने कर्नाटक संगीत की सुरशुद्धता को हिन्दुस्तानी खयाल में समाहित किया।

3.2 प्रमुख गायक

उस्ताद अब्दुल करीम खाँ (1872-1937)

'गान-सरस्वती' के नाम से प्रसिद्ध। भीगे सुर, लम्बी मीड और भावपूर्ण बंदिश उनकी विशेषता थी।

उस्ताद अब्दुल वाहिद खाँ (1871-1949)

किराना शैली के दूसरे स्तम्भ। ध्रुपद अंग की दृढ़ता और खयाल की मधुरता का अपूर्व संयोग।

पंडित भीमसेन जोशी (1922-2011)

किराना घराने के सबसे प्रसिद्ध गायक। शक्तिशाली आवाज़, गहरी मीड। 1998 में भारत रत्न से सम्मानित।

विदुषी गंगूबाई हंगल (1913-2009)

भारी, मर्दाना आवाज़ और विलम्बित खयाल की गहराई के लिए प्रसिद्ध।

विदुषी प्रभा अत्रे (1932-2022)

गायिका एवं संगीतशास्त्री। 'Swaranjali' और 'Swarsadhana' जैसी पुस्तकों की रचना की।

3.3 शैलीगत विशेषताएँ

(अ) सुर-साधना और मीड

सुर-शुद्धता किराना की आत्मा है। मीड – एक स्वर से दूसरे स्वर तक तरल यात्रा – यहाँ भाव-प्रकाशन का माध्यम है।

(ब) विलम्बित खयाल

एक-एक स्वर पर गहन साधना। श्रोता को धीरे-धीरे ध्यानात्मक अवस्था में ले जाना किराना का लक्ष्य है।

(स) तानें

सपाट, मीड-प्रधान तानें – राग के भाव को बनाए रखते हुए।

3.4 प्रिय राग

- राग यमन – सुर-शुद्धता का आदर्श
- राग दरबारी कान्हड़ा – गहन भाव
- राग मारवा – सूक्ष्म स्वर-चित्रण
- राग मियाँ मल्हार – भीमसेन जोशी की अमर छाप
- राग भैरवी – स्नेहिल समापन

4. पटियाला घराना

4.1 ऐतिहासिक पृष्ठभूमि

पटियाला घराने का उद्भव पंजाब की पटियाला रियासत में हुआ। संस्थापक उस्ताद फ़तेह अली खाँ और अली बक्श खाँ थे। इस घराने की असली पहचान उस्ताद बड़े गुलाम अली खाँ (1902-1968) ने दिलाई। पटियाला घराने ने पंजाब अंग की गायकी को असाधारण रूप से प्रसिद्ध किया।

4.2 प्रमुख गायक

उस्ताद बड़े गुलाम अली खाँ (1902-1968)

पटियाला का सबसे चमकदार नक्षत्र। असाधारण आवाज़ – मीठी, भारी, विस्तृत रेंज। ठुमरी 'याद पिया की आए' अमर है। https://www.youtube.com/watch?v=4LB_NI_93rw ये यूट्यूब लिंक है उस महान गीत की।

उस्ताद बरकत अली खाँ (1905-1963)

ठुमरी के सर्वश्रेष्ठ गायक। भाव-प्रकाशन की अतुलनीय क्षमता। पंजाबी अंग की गायकी में महारत और खुली पेंचदार तानें इनकी विशिष्टता थी।

पंडित अजय चक्रवर्ती (जन्म 1953)

आधुनिक युग में पटियाला घराने के सबसे प्रतिष्ठित प्रतिनिधि। पंडित अजय चक्रवर्ती जी ने वर्तमान में पटियाला घराने के प्रतिनिधित्व की कमान अपने हाथों में ले रखी है। पटियाला घराने की ठुमरी में पंजाब अंग की गायकी के साथ पंडित जी बहुत खूबसूरती से ठुमरी गाते हैं।

4.3 शैलीगत विशेषताएँ

(अ) गमक और मुरकी

स्वर-कम्पन के साथ जोरदार गायकी – पटियाला की पहचान। मुरकी – स्वरों का तीव्र और लघु घुमाव।

(ब) ठुमरी

'बोल-बनाव' पद्धति – एक ही बोल को बार-बार भिन्न-भिन्न भावों में गाना – पटियाला ठुमरी की जान है।

(स) लयकारी

बोल-बौट – बंदिश के शब्दों को लय के साथ तोड़कर-जोड़कर प्रस्तुत करना – पटियाला की विशेष कला।

4.4 प्रिय राग

- राग भैरवी – ठुमरी का मुख्य आधार
- राग खमाज – भाव और लयकारी का संयोग
- राग भीमपलासी – दोपहर की उदासी
- राग पहाड़ी – पंजाबी लोक प्रभाव

5. तुलनात्मक विश्लेषण

5.1 तुलना तालिका

विशेषता	किराना घराना	पटियाला घराना
उत्पत्ति स्थान	किराना, उत्तर प्रदेश	पटियाला, पंजाब
संस्थापक	अब्दुल करीम खाँ	फ़तेह अली खाँ
प्रमुख विधा	खयाल	खयाल, ठुमरी
स्वर पक्ष	सुर-शुद्धता, मीड	गमक, मुरकी
लयकारी	सुर-प्रधान	विस्तृत, जटिल
विलम्बित खयाल	ध्यानात्मक, विस्तृत	लयदार, विविध
तानें	सपाट, मीड-प्रधान	गमक-तान, जटिल
ठुमरी	गौण	केन्द्रीय विधा
भावपक्ष	ध्यानपरक	उत्सवधर्मी
प्रिय राग	यमन, दरबारी, मारवा	भैरवी, खमाज, पहाड़ी
क्षेत्रीय प्रभाव	ब्रज, गंगा-यमुनी	पंजाबी लोक संगीत
गाने का ढंग	गोल, धीमा	ठेठ, ओजस्वी

5.2 शैलीगत विश्लेषण

किराना और पटियाला के बीच सबसे मौलिक अंतर स्वर के प्रति दृष्टिकोण में है। किराना 'सुर' को परम मानता है – एक-एक स्वर पर गहन साधना।

पटियाला में स्वर को गमक के माध्यम से शक्ति दी जाती है – ओजस्वी और तत्काल प्रभावी।

ठुमरी के क्षेत्र में दोनों में सर्वाधिक अंतर है। किराना में खयाल सर्वोपरि है, ठुमरी गौण। पटियाला में ठुमरी एक केन्द्रीय विधा है – बड़े गुलाम अली खाँ और बरकत अली खाँ की ठुमरियाँ भारतीय संगीत की अमूल्य निधि हैं।

6. सांस्कृतिक एवं सामाजिक परिप्रेक्ष्य

6.1 क्षेत्रीय सांस्कृतिक प्रभाव

किराना घराने पर कबीर, मीरा और तुलसीदास की भक्ति-परम्परा की छाया है – इसीलिए यहाँ आध्यात्मिक गहराई और वैराग्य-भाव मिलता है। पटियाला पर पंजाब का उत्साह और जीवन-प्रेम – गायकी में ठसक, जोश और गर्मजोशी।

6.2 विभाजन का प्रभाव

1947 के भारत-पाकिस्तान विभाजन ने पटियाला घराने को गहरे रूप से प्रभावित किया। लाहौर में जन्मे बड़े गुलाम अली खाँ मुंबई में बस गए। विभाजन के दर्द ने उनकी ठुमरियों में और अधिक गहराई भर दी।

6.3 महिला गायिकाओं की भूमिका

किराना घराने ने महिला गायिकाओं को विशेष सम्मान दिया – हीराबाई बरोडेकर, गंगूबाई हंगल और प्रभा अत्रे ने इस परम्परा को नई ऊँचाई दी। पटियाला में परंपरागत रूप से पुरुष गायकों का वर्चस्व अधिक रहा।

7. आधुनिक काल में योगदान

7.1 रिकॉर्डिंग और प्रसारण

ग्रामोफोन रिकॉर्ड और ऑल इंडिया रेडियो ने दोनों घरानों के प्रसार में अपूर्व योगदान दिया। अब्दुल करीम खाँ और बड़े गुलाम अली खाँ की 78 RPM रिकॉर्डिंग्स आज ऐतिहासिक महत्व की हैं।

7.2 फ़िल्म संगीत

बड़े गुलाम अली खाँ ने मुगल-ए-आज़म (1960) में 'प्रेम जोगन बन के' गाया – यह भारतीय फ़िल्म इतिहास में अमर है। <https://www.youtube.com/watch?v=HmZnOIWYtqM> ये यूट्यूब लिंक है उस महान गीत की।

7.3 वैश्विक पहुँच

दोनों घरानों के कलाकारों ने यूरोप, अमेरिका और जापान में भारतीय शास्त्रीय संगीत का प्रसार किया।

8. समानताएँ और संगम-बिन्दु

तमाम अंतरों के बावजूद, इन दोनों घरानों में महत्वपूर्ण समानताएँ हैं:

- दोनों खयाल गायकी को मुख्य विधा मानते हैं।
- दोनों में गुरु-शिष्य परम्परा की अपूर्व निष्ठा है।
- दोनों ने राग-संगीत की शुद्धता और भावपक्ष पर बल दिया।
- दोनों ने मुस्लिम और हिन्दू परम्पराओं को समान सम्मान दिया।
- पंडित भीमसेन जोशी बड़े गुलाम अली खाँ के प्रशंसक थे और उनसे प्रेरणा ली।

'किराना घराना ध्यान है तो पटियाला घराना उत्सव – दोनों मिलकर भारतीय संगीत को पूर्ण करते हैं।' – दत्तात्रेय विष्णु पलुस्कर

9. निष्कर्ष

किराना और पटियाला – दोनों घराने भारतीय शास्त्रीय संगीत के आकाश में दो अलग-अलग नक्षत्रों की तरह हैं। किराना हमें अंतर्मन की गहराइयों में ले जाता है, पटियाला जीवन की उत्सवधर्मिता से जोड़ता है। दोनों घराने एक-दूसरे के विरोधी नहीं, बल्कि पूरक हैं। यदि किराना संगीत की आत्मा है, तो पटियाला उसका उत्सव। भारतीय संगीत परम्परा की महानता इसी विविधता में है।

किराना और पटियाला घराने हिन्दुस्तानी खयाल परम्परा की दो भिन्न, किन्तु पूरक सौंदर्य-दृष्टियाँ प्रस्तुत करते हैं। किराना स्वर की सूक्ष्मता और ध्यानात्मक गहराई का प्रतीक है, जबकि पटियाला लय, गमक और अलंकरण की गतिशीलता का।

इस तुलनात्मक अध्ययन से यह स्पष्ट होता है कि घराना प्रणाली भारतीय संगीत में विविधता के संरक्षण का माध्यम है। यह अध्ययन संगीतशास्त्र को अधिक संरचनात्मक और विश्लेषणात्मक आधार प्रदान करता है तथा यह सिद्ध करता है कि परम्परा और नवोन्मेष एक-दूसरे के विरोधी नहीं, बल्कि सह-अस्तित्व की प्रक्रिया हैं। दोनों घरानों का अध्ययन केवल संगीत-शास्त्र का विषय नहीं – यह भारत की सांस्कृतिक आत्मा को समझने की एक अनमोल कुंजी है।

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Abstract

The gharana tradition in classical music is a heritage of vocal music that preserves within itself the fundamental elements of different singing styles. These gharanas have made a significant contribution to establishing the khayal singing tradition as it exists today. In the Gwalior gharana and the Jaipur-Atrauli gharana, khayal singing is presented through various stylistic approaches, rhythmic patterns, and different methods of alapchari.

The present research paper studies the various aspects of khayal singing in both gharanas.

शास्त्रीय संगीत में घराना परंपरा गायकी की विरासत है, जो गायन शैलियों के मूल तत्वों को स्वयं में संजोए हुए है। वर्तमान में प्रचलित खयाल गायन शैली को प्रतिष्ठापित करने में इन घरानों का विशेष योगदान है। ग्वालियर घराना और जयपुर-अतरौली घराना में खयाल शैली के विविध ढंग, लयात्मकता, आलापचारी के विभिन्न तरीकों द्वारा खयाल शैली की गायकी का प्रयोग किया जा रहा है।

प्रस्तुत शोध-पत्र में दोनों घरानों में खयाल के विविध पक्षों का अध्ययन किया जा रहा है।

Keywords: Khayal, Gharana, Tradition, Comparison

खयाल, घराना, परंपरा, तुलना

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प्रस्तावना

घराना परंपरा एक ऐसी परंपरा है जो किसी प्रतिभाशाली कलाकार से शुरू होती है। घराना कलाकार की शान व्यक्तित्व, सम्पन्नता तथा गुणों का प्रतिबिम्ब होता है।

वर्तमान में खयाल शैली बहुप्रचलित गायन शैली है जिसका प्रयोग गायकी के लगभग प्रत्येक घराने में दृष्टिगोचर होता है। प्रत्येक घराने में खयाल शैली के विविध ढंग को अपनाया गया है।

कहा जाता है कि ग्वालियर घराने को सभी घरानों की गंगोत्री कहा जाता है अर्थात् कलाकारों ने ग्वालियर घराने से गायकी के विविध आयाम की तालीम लेकर उसमें रचनात्मक परिवर्तन द्वारा अन्य घरानों को जन्म दिया।

खयाल शैली के संदर्भ में ग्वालियर घराना अति प्राचीन तथा प्रसिद्ध है इसमें खयाल की आलापचारी, स्पष्ट तानों का प्रयोग तथा अष्टांग गायक इसे अन्य घरानों से विशिष्ट बनाती है।

वहीं दूसरी ओर खयाल को परिभाषित करता हुआ जयपुर अतरौली घराना ग्वालियर की तरह सपाट तान का प्रयोग न करते हुए वक्र व पेंचीदा तान लयकारियों के विविध प्रयोगों के कारण प्रसिद्ध है। अतः इन दोनों घरानों का तुलनात्मक अध्ययन खयाल के परिप्रेक्ष्य में अत्यन्त आवश्यक है। आगे खयाल के विविध पक्षों का विश्लेषण दोनों घरानों द्वारा किया जा रहा है।

शोध विधि

- इस शोध में जयपुर अतरौली घराना तथा ग्वालियर घराने की खयाल गायकी का सूक्ष्म विश्लेषण शोध की गुणात्मक, वर्णनात्मक, विश्लेषणात्मक विधि द्वारा किया गया है।
- इस शोध में दोनों घरानों के कलाकारों द्वारा घराने की गायकी को श्रव्य सामग्री द्वारा व्यवहारिक रूप में भी दर्शाया गया है।

ऐतिहासिक पृष्ठभूमि

ग्वालियर घराना

ग्वालियर घराने का आरम्भ नत्थन पीरबख्श से माना जाता है नत्थन पीरबख्श उस समय के ख्याति प्राप्त कलाकर थे जिन्होंने उस समय के परिवर्तनानुसार ध्रुपद के स्थान पर ख्याल की नवीन शैली को अपने घराने में स्थान दिया इसके अलावा हस्सू खॉ, हद्दू खॉ तथा नत्थू खॉ ने भी इस घराने को ख्याति दिलाई। हद्दू खॉ की शानदार, रौबिली और प्रभावोत्पादक गायकी ने इस घराने को चरम तक पहुंचाया।

जयपुर अतरौली घराना:-

अतरौली घराने के संस्थापक बम्बई के उस्ताद अल्लादिया खां को माना जाता है इनके गुरु चाचा जहाँगीर खॉ थे उस्ताद अल्लादिया खॉ प्रारम्भ में ध्रुपद शैली का बेजोड़ गायन करते थे बाद में उन्होंने अपने घराने में ख्याल की शैली को अपनाया। इसके अलावा मंजी खॉ, शमशुद्दीन (भुर्जी खॉ), गजानन बुवा जोशी, मोगूंगबाई कुंडीकर, मल्लिकार्जुन मंसूर, केसरबाई केरकर द्वारा ख्याल शैली के विशिष्ट गायन से इस घराने की प्रसिद्धि हुई।

दोनों घरानों की गायन शैली के मुख्य तुलनात्मक बिन्दु

अष्टांग बनाम एकात्मक प्रवाह

ग्वालियर घराने की अष्टांग गायकी को दुनियाभर में प्रसिद्ध गायकी माना जाता है। इस घराने की अष्टांग गायकी का स्वर के महत्वपूर्ण लगाव तथा बोलो की स्पष्टता प्रधान गुण है। अष्टांग गायकी में स्वर के साधारण प्रयोग के बजाय अलग-अलग स्वर को मेल से बनी सुन्दर रचनाओं का प्रयोग होता है।

ग्वालियर घराने के अष्ट अंग

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|----------------------|------------|------------|
| 1. आलाप-बहलावा | 2. लयकारी, | 3. बोलालाप |
| 4. मींड सूत | 5. तान, | 6. बोलतान |
| 7. खटका मुर्की जमजमा | 8. गमक | |

वहीं जयपुर घराने के ख्याल में एकात्मकता का पुट दिखाई पड़ता है ग्वालियर घराने के विपरीत जयपुर अतरौली घराने में आलाप का निरन्तरता पर जोर दिया जाता है यहाँ आलाप व तान के बीच को विभाजन नहीं दिखता है। अर्थात् पूरी गायकी एक अखण्ड प्रवाह की ओर चलती है।

राग चयन

ग्वालियर घराने में लोकप्रिय रागों पर ध्यान दिया जाता है ताकि राग का शुद्ध स्वरूप बना रहे जैसे यमन, भैरव, शुद्ध कल्याण, देश, मियां, मल्हार वहीं दूसरी ओर जयपुर अतरौली घराने में अनवर तथा जोड़ का सुन्दर काम दिखाया जाता है। जो दो रागों के मिश्रण से बनते हैं जिन्हें गाना ग्वालियर घराने की गायकी में दो प्रसिद्ध रागों का प्रचलन अधिक राग दरबारी, राग तोड़ी जो इसकी एवम् विशिष्ट परंपरा है।

अत्यन्त कठिन है जैसे बसन्ती कान्हटा, जैतकल्याण, अहीरी ललित

लयकारी

इसमें सीधी तथा सरल लयकारी जैसे दुगुन, तिगुन का प्रयोग होता है, ग्वालियर घराने में लयकारी दिखाने के लिए बन्दिश के शब्दों को पकड़कर लय में तान स्वरूप गाते हैं इस प्रक्रिया में तिहाई के प्रयोग से आनन्द प्राप्त होता है। ख्याल गायन में गायक बोलतानों को भिन्न-भिन्न लय में गाते हैं, जिसे बोलतानों में लयकारी कहते हैं।

वहीं जयपुर अतरौली के ख्याल गायन में विलस्ट लयकारियों का प्रयोग किया जाता है। जयपुर अतरौली में लय का गणित बहुत जटिल है इसमें गायक आड कुआड़ लयकारियों के प्रयोग से श्रोताओं को आश्चर्यचकित कर देते हैं।

आलापचारी तकनीक

ग्वालियर घराने में आलाप का विशेष महत्व है। आकार में आलाप करना ग्वालियर घराने की निजी विशेषता है स्वर विस्तार के अन्तर्गत राग के प्रत्येक स्वर को अलग रखते हुए विलम्बित लय में सबसे पहले आकार से खुली आवाज में आलाप करते हैं जिसे “बहलावा आलाप” कहते हैं। बहलावा में स्वर ठहराव का अभाव रहता है। जयपुर अतरौली घराने में आलाप व बंदिश अलग नहीं होते गायक बंदिश से ही राग का विस्तार करता है। इसमें श्वास नियंत्रण इतना अद्भुत होता है कि आलाप का एक लम्बा आवर्तन बिना रुके चलता रहता है।

स्वर लगाव

ग्वालियर घराने की सबसे बड़ी विशेषता खुला गला है। यह हस्सू, हद्दू खॉ की विरासत है जिसमें सीन से आवाज निकलती है। इसमें आकार का उच्चारण बेहद चौड़ा तथा स्पष्ट होता है। वहीं दूसरी ओर जयपुर अतरौली की ख्याल गायकी में कण स्वर तथा सूक्ष्म स्वरों का प्रयोग होता है।

यहाँ पर एक स्वर से दूसरे स्वर पर जाते समय मींड का इतना सूक्ष्म अंतर दिखाया जाता है कि बीच का अंतराल महसूस ही नहीं होता।

बंदिशों का प्रयोग

ग्वालियर घराने की बंदिशों में शब्दों की स्पष्टता व शुद्धता पर विशेष बल दिया जाता है बंदिशों के साथ राग विस्तार करते समय शब्दों के उच्चारण पर विशेष ध्यान दिया जाता है।

वहीं जयपुर अतरौली घराने में स्वर व तलय का इतना विशिष्ट प्रयोग किया जाता है कि स्वरों में ही शब्दों का विलय सा प्रतीत होता है। इसमें स्वर लगाव व लयकारी पर ध्यान दिया जाता है, शब्दों की स्पष्टता पर ध्यान नहीं दिया जाता है।

दोनों घराने के प्रमुख कलाकारों का योगदान

ग्वालियर घराना

ओंकार नाथ ठाकुर— ओंकार नाथ ठाकुर ग्वालियर घराने के प्रतिष्ठित कलाकारों में से गिने जाते हैं इनका गायन स्वर प्रधान व भावना प्रधान होते हुए भी आवाज इतनी जोरदा की दोनों बाजू में बजने वाले दो तानपुरों की फनकार भी फीकी मालूम होती है।

दो घण्टें तक विभिन्न प्रकार से एक ही राग को गाकर ठाकुर जी उसका हूबहू स्वरूप खड़ा करने में माहिर थे। ये क्लिष्ट, वक्र व फूट ताने भी खूब लेते थे फिर भी इनका विशेष झुकाव आलापचारी पर रहता था जो ग्वालियर घराने की विशेषता है।

बालकृष्ण बुवा इचलकरंजिकरः—

बालकृष्ण बुवा जी ग्वालियर घराने के उत्तम गायक, विलक्षण व्यक्तित्व के धनी तथा संगीत मर्मज्ञ थे। इन्होंने ग्वालियर घराने की गायकी को जन-जन तक पहुंचाया तथा शास्त्रीय संगीत को लिपिबद्ध कर स्वरलिपि पद्धति का आविस्कार किया। ध्रुपद, धमार, टप्पा तथा ख्याल चारों शैलियों में प्रवीण होने के कारण ये कलावंत कहलाएँ।

जयपुर घराना

मोधुबाई कुर्डीकर

जयपुर घराने के श्रेष्ठ कलाकारों में मोधुबाई कुर्डीकर का नाम अग्रणी है। जयपुर घराने की सभी विशेषताएँ इनके गायन में दिखती हैं। ताल की एक आवृत्ति में किसी भी मात्रा से सम पर आते समय मुखड़े की बंदिश में बारम्बार नवीनता पैदा करना मोधुबाई की मौलिक कल्पना शक्ति का परिचाय जयपुर घराने की क्लिष्ट तथा कठिन लयकारियों का सुन्दर प्रयोग मोधुबाई की गायकी में स्पष्ट दिखता है।

केसरबाई केरकर

विलक्षण व्यक्तित्व की धनी तथा उस्ताद अल्लादिया खाँ की शिष्या केसरबाई केरकर जयपुर अतरौली की विशिष्ट कलाकार हैं। इन्होंने उस्ताद अल्लादिया खाँ से जयपुर घराने की बारीकियों की सीखा।

निर्दोष तथा खुली आवाज निकालना तथा उसे सुविधानुसार ऊँचाई— नीचाई पर बारीक मीटी करते हुए मन्द पंचम से तार मध्यम या पंचम तक आसानी से पहुँचना केसरबाई जी का विशिष्ट गुण है।

इनके द्वारा कुछ प्रिय रागों का गायन जैसे— बसंतबहार, लियामल्हार, गुणकली, जयजयवन्ती, गौड़ मल्हार, शुद्ध नट, अहाना मारु बिहाग, तोड़ी आदि इनके प्रिय राग हैं।

शोध की श्रव्य सामग्री (प्राथमिक स्रोत)

जयपुर अतरौली घराना

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- किषोरी अमोनकर द्वारा जोड़ राग बसन्त बहार (You tube, 27-06-2023)
- मल्लिकार्जुन मंसूर द्वारा जोड़ राग कबीरी भैरव (AIR RAAGAM, 2021)

ग्वालियर घराना

- पं० कृष्ण शंकर राव द्वारा अष्टांग गायकी (You tube, 2024)
- गंगाधर राव तैलंग द्वारा राग प्रस्तुति ग्वालियर घराना (You tube, 2023)

जयपुर अतरौली तथा ग्वालियर घराना एक दृष्टि में

क्रम	तुलनात्मक बिन्दु	जयपुर अतरौली	ग्वालियर घराना
1.	संस्थापक	उस्ताद अल्लादिया खाँ	नत्थम पीरबख्श
2.	गायकी का मूल	जटिल बौद्धिक पेंचीदा	सरल, संतुलित, पारंपरिक
3.	राग विस्तार	अत्यन्त क्रमबद्ध, सूक्ष्म	सीधा तथा स्पष्ट
4.	राग चयन	दुर्लभ तथा जोड़ राग की प्रधानता	प्रचलित तथा शुद्ध रागों की प्रधानता
5.	आलाप शैली	बोल आलाप का अल्प प्रयोग	बोल आलाप का कम प्रयोग, बहलावा
6.	तान शैली	जटिल गमक युक्त वक्र	सपाट, सीधी व सरल ताने
7.	लय का प्रयोग	आड तथा कुआड़ जैसी क्लिष्ट लयकारियों का प्रयोग	सीधी सरल लय दुगुन, तिगुन, चौगुना प्रयोग

निष्कर्ष

अतः दोनों घरानों का तुलनात्मक अध्ययन के उपरान्त वह स्पष्ट हुआ कि दोनों ही घरानों में ख्याल शैली में विविध ढंग को अपनाया। जयपुर अतरौली घराना अपनी जटिल राग संरचना, जोड़ रागों तथा क्लिष्ट लयकारियों के लिए प्रसिद्ध है, जबकि ग्वालियर घराना ख्याल गायन का मूल माना जाता है। जिसमें सरलता, स्पष्टता, भाव प्रधान गायकी की बाहुल्यता है। दोनों घराने हिन्दुस्तानी ख्याल गायन शैली के स्तंभ हैं किन्तु इनकी प्रस्तुति, राग चयन, तान पद्धति में स्पष्ट भिन्नता दृष्टिगोचर होती है।

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5. PANDIT JASRAJ'S CONTRIBUTION TO THE POPULARITY OF THE MEWATI GHARANA (मेवाती घराने की लोकप्रियता में पं० जसराज जी का योगदान)

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Abstract:

The tradition of the Mewati Gharana is of great antiquity. It has been enriched from time to time by the artists belonging to this lineage; among them, the highly acclaimed artist of the Mewati Gharana—Pandit Jasraj—significantly enhanced the popularity of this school and mesmerized audiences through his novel and unique vocal style. Today, his disciples continue to emulate this innovative style of singing.

मेवाती घराने की परंपरा अति प्राचीन है। जिसे समय-समय पर उस घराने के कलाकारों द्वारा समृद्ध किया है उन्हीं में से मेवाती घराने के बहुप्रतिष्ठित कलाकार पं० जसराज जी ने इस घराने की लोकप्रियता को संवर्धित किया तथा अपनी एक नवीन तथा अनूठी गायकी द्वारा श्रोताओं को मंत्रमुग्ध किया इनकी नवीन गायकी का अनुकरण आज भी इनके शिष्यों द्वारा किया जा रहा है।

Keywords: Folk Culture, Tribe, Folk Arts, Bhopa.

लोकसंस्कृति, जनजाति, लोककलाएँ, भोपा।

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प्रस्तावना

हिन्दुस्तानी संगीत में मेवाती घराने की परंपरा सौ वर्षों से अधिक है। प्रारम्भ में यह घराना कव्वाल बच्चों के घराने तथा ध्रुपद गायन शैली से सम्बन्धित था परन्तु समय परिवर्तनानुसार ध्रुपद शैली में परिवर्तन आया तथा सभी घरानों में ख्याल शैली को अपनाया गया, अतः मेवाती घराने की गायकी में भी ख्याल शैली की चमक पड़ी।

मेवाती घराना ख्याल शैली के साथ-साथ वाद्य संगीत का घराना भी रहा है। मेवाती घराने की ख्याल गायन शैली में मेरुखण्ड पद्धति का प्रयोग इसे अन्य घरानों से विशिष्ट बनाता है। तीनों सप्तकों में आवाज को घुमाना, मध्यम विलम्बित लय में बंदिशों का गायन इस घराने की परंपरा रही है जिसे इस घराने के कलाकारों द्वारा पीढ़ी दर पीढ़ी अपनाया गया।

इस घराने के प्रसिद्ध गायकों में घग्घे नजीर खॉं, पंडित नत्थूलाल, पंडित चिमन लाल, पंडित मणिराम, पंडित ज्योतिराम तथा वर्तमान में पं० जसराज जी का नाम अग्रणी है।

पं० जसराज जी को 'रस' का मर्मज्ञ कहा जाता है कि इनका गायन में रस टपकता है इसी कारण इन्हें 'रसराज' की पदवी दी गई। पं० जसराज जी ने अपनी गायकी में नवीनता तथा मौलिकता उत्पन्न करके इस घराने को वैश्विक स्तर पर पहुंचाया।

इस शोध पत्र में पं० जसराज जी की गायकी के सभी सूक्ष्म पहलुओं को दर्शाया जा रहा है।

घराना

घरानों की नींव 18वीं शताब्दी के बाद पड़ी। घराना शब्द से अभिप्राय घर से है। अर्थात् किसी कलाकार की गायकी के विशिष्ट गुणों को कम से कम तीन पीढ़ी तक हस्तान्तरित होना ही घराना कहलाता है। प्रत्येक घराने की गायकी का अपना एक अलग अंदाज होता है। तथा घराने की यह परंपरा गुरु-शिष्य द्वारा पीढ़ी दर पीढ़ी चलती रहती है।

मेवाती घराना

मेवाती घराना उत्पत्ति व विकास

हिन्दुस्तानी शास्त्रीय संगीत की समृद्ध परंपरा में मेवाती घराना एक प्रतिष्ठित घराना माना जाता है इसकी उत्पत्ति 19वीं शताब्दी के उत्तरार्द्ध मानी जाती है। इस घराने की उत्पत्ति उस्ताद घग्घे नजीर खान द्वारा की गई इनके बड़े भाई उस्ताद वहीद खॉ भी उच्च कोटि के कलाकार थे। इस घराने की जड़े दो प्रमुख परंपराओं में मिलती हैं—

1. कव्वाल बच्चों का घराना
2. ध्रुपद की खण्डारबानी शैली

प्रारम्भ में इस घराने में ध्रुपद की गम्भीरता की पूर्ण झलक मिलती थी परन्तु बाद में ख्याल के विकास के साथ मेवाती घराने में भी ख्याल का प्रचार प्रसार हुआ।

मेवाती घराने की गायकी की विशिष्ट विशेषताएँ

1. **बंदिश के शब्दों का स्पष्ट उच्चारण** — मेवाती घराने की गायकी में गीत के बोलों की स्पष्टता पर अधिक बल दिया जाता है। स्पष्ट शब्द तथा साफ उच्चारण इस घराने की मौलिक विशेषता है।

पं० जसराज जी के अनुसार— शुद्ध वाणी (साफ उच्चारण) शुद्ध मुद्रा (सही अभिव्यक्ति) ही गायकी को सुन्दर बनाती है।

2. **भाव प्रधान व भक्ति तत्व से युक्त प्रस्तुति** — गीत के शब्दों का झुकाव भक्ति संगीत से होना इस घराने की निजी विशेषता है। भाव प्रधान गीतों द्वारा भगवद् आराधना करके ख्याल गाना मेवाती घराने की गायकी में सौंदर्य तथा मिठास को घोल देता है।

दुर्लभ तथा अप्रचलित रागों का गायन — मेवाती घराने की गायकी में शुरू तथा प्रचलित रागों के बजाय परंपरागत दुर्लभ रागों का गान भी होता है।

जैसे— नानक मल्हार, नागध्वनि कान्हड़ा खमाज बहार, नट नारायणी शुद्ध नट, भैरव बहार, धुलिया मल्हार इत्यादि।

तीनों सप्तकों में आवाज का संतुलित विस्तार— इस घराने में कलाकारों द्वारा आवाज को घुमाया जाता है, मध्य, मंद्र तथा तार सप्तक के द्वारा राग की आलापचारी, सपाट तानों का प्रयोग करके राग का विस्तार करते हैं।

मेवाती घराने में पं० जसराज जी की गायकी के तत्व

मेवाती घराने को लोकप्रिय बनाने में पं० जसराज जी की अहम भूमिका है। पं० जसराज जी ने मेवाती घराने की पारंपरिक शैली को बनाए रखते हुए उसमें भाव, भक्ति व नवाचा का समन्वय किया। इनकी गायकी के तत्व निम्न प्रकार से हैं।

1. भावप्रधानता

मेवाती घराने का विशिष्ट गुण भाव प्रधानता ही है इसीलिये पं० जसराज जी ने इसी पारंपरिक शैली को अपनाकर अपनी गायकी में भाव पक्ष को प्रधान बनाये रखा।

इनकी गायकी में भक्ति रस, करुण रस, तथा शांति रस का अनुभव होता है जो अत्यन्त भावपूर्ण प्रतीत होती है।

2. हवेली संगीत की परंपरा—

पं० जसराज जी ने अपनी गायकी में पारंपरिक ब्रज के निबद्ध गीत जिसमें राधा कृष्ण के श्रृंगार से लेकर आरती तक के पदों का गान होता था जिन्हें हवेली संगीत कहा गया। इस हवेली संगीत की परंपरा को पं० जी ने अपनी गायकी से प्रचलित किया।

अतः मेवाती घराने में हवेली संगीत की परंपरा का प्रारम्भ पं० जसराज जी द्वारा ही माना जाता है।

3. जसरंगी जुगलबंदी—

पं० जसराज जी ने आधुनिक ख्याल को एक नया आयाम दिया जिसे जसरंगी कहा गया।

इस प्रयोग में पुरुष तथा महिला गायक अपने-अपने मूल स्केल से राग का गायन कर सकते हैं। मूर्च्छना पर आधारित यह प्रयोग ख्याल में नवाचार है।

4. मेरुखण्ड पद्धति का प्रयोग—

मेरुखण्ड पद्धति स्वर-विन्यास पर आधारित है। इसमें स्वरों की विविध संयोजन श्रृंखलाएं शामिल हैं। ये पं० जसराज जी की गायकी में मेरुदण्ड का सौंदर्य झलकता है उन्होंने मेरुखण्ड को भाव से जोड़ा क्योंकि भावाभिव्यक्ति मेवाती घराने का प्रधान गुण है।

पं० जसराज जी के प्रमुख शिष्य

मेवाती घराने की गायकी को प्रचलित व संवर्धित करने में पं० जसराज जी का नाम अग्रणी है। इस घराने की भावनात्मक गहराई, भक्ति संगीत, मेरुखण्ड तथा सपाट तानों का संतुलन, व आध्यात्मिकता के साथ सौंदर्य तत्व इत्यादि का संपूर्ण रस पंडित जसराज जी की गायकी में दिग्दर्शित होता है।

पं० जसराज जी ने मेवाती घराने की इसी परंपरा को अपने शिष्यों में भी हस्तान्तरित किया। इनके कुछ प्रमुख शिष्यों के नाम जो देश में ही नहीं विदेशों में भी प्रख्यात हैं।

उनके शिष्यों के माध्यम से मेवाती घराने की परंपरा आज अंतर्राष्ट्रीय स्तर पर स्थापित है।

कुछ प्रमुख शिष्यगण

- | | |
|----------------------------|-----------------------------------|
| ❖ संजीव अभ्यंकर | ❖ शशांक सुब्रम्यमन (बांसुरी वादक) |
| ❖ रतन मोहन शर्मा | ❖ लोकेश आनंद (शहनाई वादक) |
| ❖ तृप्ति मुखर्जी | ❖ रोहित आनंद |
| ❖ अंकिता जोशी | ❖ नीरज पारिख इत्यादि |
| ❖ कला रामनाथ (वायलिन वादक) | |

पंडित जसराज—प्रमुख पुरस्कार एवं सम्मान

पं० जसराज जी ने मेवाती घराने को अन्तर्राष्ट्रीय स्तर की ख्याति दिलवाई। पं० जी मेवाती घराने के एकमात्र ऐसे कलाकार हैं जिनके पुरस्कारों की लम्बी सूची है।

भारत सरकार के विशिष्ट सम्मान से पं० जी का नवाजा गया जो निम्नलिखित है।

- ❖ भारत सरकार द्वारा कला क्षेत्र के लिए 1975 में 'पद्म श्री' पुरस्कार।
- ❖ हिन्दुस्तानी संगीत में योगदान हेतु 'संगीत नाटक अकादमी पुरस्कार 1987 में।
- ❖ संगीत क्षेत्र में विशिष्ट सेवा के लिए 'पद्म भूषण' 1990 में।
- ❖ भारत का दूसरा सर्वोच्च नागरिक सम्मान वर्ष 2000 में 'पद्म विभूषण'
- ❖ संगीत नाटक अकादमी फेलोशिप 2004 में।
- ❖ मध्य प्रदेश शासन द्वारा लता मंगेशकर अवार्ड वर्ष 2008 में
- ❖ स्वाति संगीथा पुरस्कारम 2013 में।
- ❖ अमेरिका में इनके नाम पर एक क्षुद्रग्रह (Pandit Jasraj) का नामकरण 2019 में।
- ❖ अनेक विश्वविद्यालयों द्वारा 'मानद डाक्टरेट उपाधि

इत्यादि अनेकों सम्मान पं० जसराज जी को प्राप्त हुए तथा इसके जरिए इन्होंने मेवाती घराने की लोकप्रियता को शीर्ष तक पहुंचाया।

निष्कर्ष

प्रस्तुत शोध पत्र में हमने मेवाती घराने की परंपरा को पं० जसराज जी द्वारा आत्मसात करके उसमें नवीनत तथा मौलिकता का संगम प्रस्तुत कर मेवाती घराने को लोकप्रिय करने में पं० जी का योगदान हमने भली भांति देख लिया है।

पं० जसराज जी मेवाती घराने के ऐसे दैदीप्यमान सूर्य थे जिन्होंने मेवाती घराने की परंपरा को एकनिष्ठ प्रवाह दिया तथा नवीन आयामों द्वारा मेवाती घराने को अन्य प्रसिद्ध घरानों के समकक्ष लाकर खड़ा कर दिया।

अतः अगर मेवाती घराने को पं० जसराज जी का पर्याय कहे तो अतिशयोक्ति न होगी।

संदर्भ ग्रन्थ सूची

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