

ANTHROPOMORPHISM IN NORTH INDIAN RAGAS; A BRIEF STUDY OF ITS GENDER REPRESENTATION: WITH SPECIAL REFERENCE TO RAGA DHYANA VERSES

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Abstract

Ancient Indian musicians and poets tried to illustrate the musical nature of North Indian Ragas, composing some Sanskrit poems including the major characteristics of those Ragas, which are called as Raga Dhyana Poems. The main objective of this study was to understand about the Gender Characters depicted in Raga Dhyana poems through the anthropological concept of 'Anthropomorphism'. Mainly this study was done under the qualitative approach. Reviewing Books and Printed Materials, Listening to Audio Clips and referring some websites were Data Collection Methods. According to the sample, it can be seen that 'Gender Diversity' is the most essential part of Raga Dhyana poems. Accordingly, each raga represents a unique female or male character. When a raga has been anthropomorphized as a male character in Raga Dhyana verses, there are few facts that can be identified as special features of masculinity such as war-heroism, romance, playfulness and meditateness. When a raga has been anthropomorphized as a female character in Dhyana verses, it can be seen that physical beauty, variety in dress and romance, devotion to God or love and sadness were highly described. It seems that these verses have been based on varies expectations and character traits of people in Contemporary societies, both worldly and transcendental. Considering the above facts, it is known that the Raga Dhyana Poems of North Indian Ragas have unique characteristics of Anthropomorphism.

Keywords: Anthropomorphism, Gender Depiction, North Indian Ragas, Raga Dhyana Poems

Introduction

'Raga' is a key concept of North Indian Classical Music. It is called as a collection of musical sounds, which is used to evoke a certain feeling or mood. The term 'Raga' is derived from the Sanskrit Root 'Ranja' which means to please or agreeable. According to Nigam (1998) the meaning of term Raga is 'a sweet combination of musical tones in successive order'. (43 Page) Practically 250 ragas are used in North Indian Classical Music. Although that musical genre belongs to India, at present ragas are sung or

played by varies artists and students who practice in both India and some other countries like Sri Lanka. In Sri Lankan Music Education, Raga Singing is trained in a systematic manner.

Some ancient Indian musicians tried to explain the nature of North Indian Ragas, composing some Sanskrit poems including the major characteristics of those Ragas, which are called as Raga Dhyana Poems. They had written those poems to say that what they have felt when they were singing or playing that ragas. At present,

they are used as a primary source to identify the nature of the ragas.

‘Anthropomorphism’ is a concept, which comes in Anthropology. As Cambridge Dictionary (2021) states, the meaning of this term is ‘The showing or treating of animals, gods, and objects as if they are human in appearance, character, or behavior.’ In other words, the meaning of this term is attributing human qualities to a non-human object, concept or substance. This term is derived from the Greek *Anthropos* (Human) and *Morphe* (Form) (Britannica Encyclopedia, 2021).

The Researcher had an opportunity to listen to the plenary speech of IRCHSS (International Research Conference of Humanities and Social Sciences organized by University of Sri Jayewardenepura) 2021. It was about ‘*Anthropomorphism and Zoomorphism*’, delivered by Praneeth Abhayasundara who is a veteran professor in Anthropology, Department of Anthropology at University of Sri Jayewardenepura. Getting inspiration from that speech, the co-relationship between North Indian ragas and Anthropomorphism through *Raga Dhyana* Poems will be investigated via this research.

The main objective of this study was to understand about the gender characters depicted in *Raga Dhyana* poems through the concept of Anthropomorphism. Therefore, this article is an attempt to investigate the co-relationship between anthropomorphism, Gender Studies and Indian *ragas* through *Raga Dhyana* Poems.

Literature review

The overall purposes of this section are to establish the significance of the general field of study and identify the gap of knowledge to place a new contribution in the field. Researches,

which have been done, linking Anthropomorphism and Ethnomusicology can rarely can be seen. Of these, studies, which have been done under the theme of North Indian Raga system and Anthropomorphism, are difficult to find.

Sharma (1995) had investigated ‘Anthropomorphic forms of North Indian Ragas ‘with regard to Raga Mala Paintings in her doctoral thesis named ‘A Critical study of *Ragamala* Paints of Gujarat, Rajasthan and Central India.’ In fourth chapter of that study author has stated that singers and painters of *Ragas and Raginis* have visualized them with *Rupa* and *Varna* i.e. form and complexion. According to Sharma (1995), the source of *Raga Mala* paintings is *Raga Dhyana* Poems, and artists who painted the *Raga Mala* Paintings have visualized then in human form in the iconography of Hindu gods and goddesses. (P.68) Although this study can be considered as the best study under the scope of Anthropomorphism in north Indian Ragas, it can be seen that author has mainly focused about *Raga Mala* Paintings, but not focused about the *Raga Mala* or *Raga Dhyana* poems.

Gangoly (1935) in his book named ‘*Ragas and Raginis*’ has investigated the co-relationship between the concepts of *Ragas* and *Rasa* (Emotions of feelings). Gangoly in his chapter ‘Deification and visualization of Melodies’ has proved that ancient Indian poets believed that each *raga*, or *ragini*) has its peculiar psychic form, corresponding to its sonal body over which the former presides as the nymph, deity, or the *devata* (presiding genius, or god) of that particular melody. (P. 95)

As he said that the entire Sanskrit verses (*Raga dhyana* poems) surviving to-day, appear to be very late compositions. The existing body of

Dhyana texts show that they were composed at the time when all the three schools of *Brahma*, *Narada* and *Hanuman* were known and practiced. So he had assumed that the roots of those *raga dhyana* verses come from those Gods Worshiping. According to him each Raga has its own divine form (*Raga Devata*) and the moods like happiness, sorrow, anger are indicated in North Indian Ragas. Ancient lovers, love stories, love heroes are used as themes to raga mala paintings, which are the visualized forms of ragas. Gangoly (1935) stated those themes represent the human characteristics. (P.103) In this chapter Gangoly has used a term, ‘personification’. He said that the *devatas*, no doubt, stand as the symbols or the personifications of the essential *rasa*-the theme, or objective of each *raga*. (P.100). Although the whole chapter has not explained much about this term, it can be understood that he has used this term for describing the nature of Anthropomorphism in *Ragas*. A descriptive explanation of the relationship between the *Raga dhyana* Poems and Anthropomorphism could not be seen there.

Popley (1921) in his book ‘*The Music of India*’ has explained the history and evolution of north Indian Raga system, also he explained the ancient *Raga –Ragini* Classification. In the chapter 4 named ‘*Raga*, the basis of melody’ he tried to explain about the nature of Indian *Ragas*. In addition, he has tried to give a descriptive explanation about the nature of *Ragas*, attributing the humanity to some selected *Ragas* using ancient musician and poet’s opinions. Although he did not pay much attention to its anthropomorphic nature.

Danielou (1949) in chapter 4 of his book, ‘*Nothern Indian Music*’ gives examples of several *Raga dhyana* verses. Danielou's view of the *Raga* verse differs from that of contemporary scholars. However, he does not ignore the idea

that the concept of God and human characters have been used to represent Indian Ragas. According to him, the correspondence of the notes with colors, emotions, deities and so on makes possible a graphic representation of the ragas. The raga as a whole determines a state of feeling, which can also be expressed in poems or in pictures. As he stated it must be remembered that, since many ragas have changed their form, these pictures (*Raga Mala* Paintings) and poems (*Raga dhyana* Poems) often no longer accurately represent the raga after which they are named. Beside the above studies, there can be seen few more researches that discussed the relationship between Ragas and anthropomorphism, but their accordance is lower to this study.

The literature related to the anthropomorphism of North Indian *ragas* regarding to *Raga dhyana* poems is found in less extent. These studies absolutely have not focused the scope on the theme of anthropomorphism in North Indian *Ragas* however; these studies provide the knowledge of evolution of Indian *ragas* and the history of the *Raga mala* or *dhyana* poems. In this context, ‘the Anthropomorphism of North Indian *Ragas*; its Gender Representation’ is the main theme, which was identified to discuss in current study.

Methodology

Research Approach

This study is an ethnographical research. Mainly this study was done under the qualitative approach. According to ethnomusicology, Music is a cultural phenomenon. In addition, one of the main purposes of music is to express human emotions and experiences through musical Sounds. Raga, a basic musical concept developed in the Indian tradition, and raga mala poems express human emotions and experiences, so this study is a re-reading of how human characteristics, experiences, emotions are

phonologically and visually represented through raga dhyana poems.

The raga melodies (modes) were fully described in various books related to different musical schools named ‘Gharana’. In addition, there are so many debates among those books with related to the nature of Ragas and its own characteristics. Pt. Bhathkhande is the pioneer who tried to critically evaluate those opinions and justify them in an acceptable manner. Even there are so many traditional Gharanas and modern Institutes (such as universities), among those schools and institutes, the system of Bhathkhande is most accepted not only in India but also in abroad who study north Indian Music. Therefore, this study mainly consider about pt. Bhathkhande’s theoretical system.

Primary and secondary Sources

According to the pandemic situation, finding original manuscripts as primary sources were difficult. Thus, this study mainly focused on secondary data. Many recognized authors have stated and mentioned raga mala poems as examples in their research work. Those poems were quoted from ancient music theory books. Hence, these poems were written in ancient Indian languages such as *Sanskrit* or *Prakrta*. For this study did not focus on its original lingual characteristics, so to identify the anthropomorphism in ragas using those raga mala poems, their translated versions (in to English Language) were used as Primary data source. Therefore, Alain Danielou’s book, *Nothern Indian Music –Volume 2, the main Ragas* (1954) was used as the primary data source to quote Raga Dhyana Poems. For comparing raga dhyana poems with their nature and Raga descriptions Nigam’s *Musicology of India* book series (1992, 1993, and 1998) were used.

Sample of the study

This sample was selected under the *Thata* Raga Classification of Bhathkhande’s music theory. *Thata* (Parent Modes) is the basic form of raga. According to *Bhathkhande* all north Indian ragas are derived from 10 *thatas*. They are *Kalyan*, *Bilaval*, *Kafi*, *Khamaj*, *Asavari*, *Bhirav*, *Bhiravi*, *Purvi*, *Marva* and *Todi*. (Nigam, 1992). From these classifications, selected 17 ragas were used as the sample. Those 17 ragas are mentioned as follows:

Table 1- Sample of the Study

Bilaval	Yaman	Kedar	Hindol
Gaud Sarang	Khamaj	JaiJayavanti	Kafi
Asawari	Bhirav	Malkouns	Bhiravi
Todi	Purvi	Basant	Marva
Lalit			

Data collection methods

Reviewing Books and other printed materials

In this study, books, research papers and other printed sources, which are written about North Indian Music, music theory and history, were used. There are many different opinions about the same ragas, which were stated in, various books, they also are thematically evaluated.

Listening to Audio Clips; Some kind of Field Observation

Musicologists say that the theories of Ragas and its practice cannot be separated from each other. Even though some theories are quite different from practice, the origin of those theories were derived from practicing music. Get more experience about these ragas and its practical use, sample recordings of above ragas, which were done by Experts in local, and India were taken in to account.

Discussion

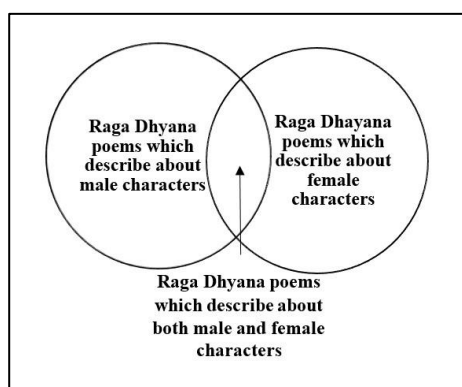
Visualizing North Indian ragas in human form; attributing human characteristics to or personification of ragas.

Depiction of Gender

In *Raga Dhyana* verses, common human characteristics such as gender diversity, external appearance and behavioral differences of community have been used to represent the basic nature of ragas. Accordingly, each raga represents a unique male or female character.

As per the ancient *raga-ragini* system, all ragas can be divided in to two types: as male or female ragas. (Gangoly, 1935) In the same way, these verses, which describe the basic nature of ragas, also depict a variety of male and female characters. One verse describes one particular male character while another describes a specific female character. Some verses describe ragas with both male and female characters. This can be considered a special feature of *Raga Dhyana* poems.

Figure 1: Depiction of Gender in Raga Dhayana Verses



According to the above diagram, it can be seen that some ragas have been anthropomorphized into both male and female forms. This is due to the variety of interpretations given to ragas by authors of various books. Some authors have considered a raga as a woman, while the others have depicted the same raga in a masculine form.

Ex: According to work like *Raga Sagara*, Basant is a masculine raga. According to book *Chatvarimshachhata Raga Nirupanam*, it is a feminine raga. Thus, ideas greatly differ when the images of the persons represented in Raga verses can be found to be female, male or both male and female.

Representation of male characters in Raga Dhayana verses

The manner in which the masculinity of *Raga Dhyana* verses are portrayed is varied.

War Warriors in Raga Dhayana Poems

A *dhyana poem*, which describes a particular raga as a male character, usually portrays him as a war warrior. Raga *Yaman* or *Kalyana* is a serious raga, i.e. it is considered to be a raga with a deep mood. In *dhyana* poems, Raga *Yaman* is described as a war warrior.

“Blood-red, sword in hand, his forehead marked with sandal paste, he enters the battle robed in gold. The sages speak of Kalyana- Raga as the embodiment of fury.” (Raga Kalpadruma p. 32: Sangita Darpana 2, 82) (Daielou, 1954, p.141)

According to the ancient Hindu culture, the strongest feature of masculinity is war heroism. (Basham, 2012) As per the above verse, *Yaman* (the male character attributed to raga *yaman*) bears a sword and he is adorned with a golden battle robe. Therefore, it can be assumed that raga *Yaman* has been anthropomorphized as a king or war warrior.

Raga *Malkauns* has a pentatonic mode. It is considered as the king of *Bhairavi* scale. (Solangarachchi, 2008) In the books, ‘*Raga Kalpadruma, Sangit Darpana*’ and ‘*Shiva Tattva Ratnakara*’ Raga *Malkauns* has been described as a brave hero.

“His mace running with blood, garlanded with the skulls of heroes, Malakosha, surrounded by braves, and bravest of the brave!” (Raga Kalpadruma p.18: Sangita Darpana 2, 52: Shiva tattva Ratnakara 6, 8, And 67) (Daielou, 1954, p.205)

Ragas, which attributed as a Sage

In addition to conveying heroism, some ragas have been anthropomorphized sages. The character traits of a *yogi* (sage) are often used to represent ragas that are relatively deep and slow in motion between tones. Raga *Gaud Sarang* is another famous raga in the North Indian classical music system. This raga has a crooked shape. It creates a calm surrounding. The book ‘*Raga Kalpadruma*’ explains about the nature of this raga.

“Seated beneath the wishing Tree his body white as snow, his long hair tightly bound, Gauda Saranga is seen in the afternoon playing a lute. He has the voice of nightingale.” (Raga Kalpadruma p. 29) (Se. quoted. from Daielou, 1954, P.102)

According to above poem Raga Gauda Saranga (the male character that was attributed to Gauda Saranga) is represented as a sage (Yogi) or a sage musician. He has bound his hair tightly, plays a lute (*Veena*) in the afternoon. According to the last stanza, the poet tries to describe the beauty of his singing. The person that the poet tries to portray should be the great sage *Narada*, who was considered as the pioneer in Hindu mythology of music, who gave music to humankind. However, there is no proof to verify this hypothesis.

Raga Bhirava also represented as a Sage who worships God Shiva.

“We praise Bhirava, the hero, the source of life, the measure of rhythm pervading the ocean of notes and intervals. A skull in his hand, the crescent moon upon his matted hair, he worships shiva, Lord of sleep. His body is smeared with sandal paste.” (*Raga Sagara 3, 1*)(Daielou, 1954, p. 32)

Lovers, depicted in Raga Dhyana verses

It can be seen that some ragas have been visualized lovers. Following examples prove this statement.

According to Bhatkhande, Raga Lalit or Lalitha derived from Marva Thata. (Sri Vastaw, 2015) Raga *Lalita* has been described as a male character who is dressed for a lovers’ meeting.

“Lalitha Young and fair Lord of Lalitha wears a garland of the sweet- scented seven fold flowers. His lovely laughing eyes are long like the petal of the white lotus. It is dawn. Over-whelmed by fate. Lalita Sighs dressed for a lovers meeting. ” (Chatvarimshachhata Raga Nirupanam p. 20, Sangita Darpana 2. p.63, Shiva Tattva Ratnakara 6.8. p.90) Secondary quoted from Danielou (1954, P.16)

Raga *Basant* or *Vasant* is a seasonal raga, which is sung in the spring. It also has described as a joyful lover.

“Parrots, Cuckoos and Shari birds flutter about Vasanta, Lord of spring, who dances in the garden of Love surrounded by lovely women. His image never leaves my heart.” (Raga Sagara 3, 17) Se. quoted from Daielou, 1954, p.231)

In some place Raga Jaijayawanti has been attributed as the god of Love; Kamadeva.

“Dark of limb, dressed in yellow with a necklace of precious gems, his forehead is elaborately

marked with saffron. His body graceful in its triple curve, noble amorous, companion of the god of love whose arrows are of flowers, Jaijayavanti (Jaijayavanta) plays charmingly a heart – enchanting flute.” (Daielou, 1954, 187)

As aforementioned, there are some special features in relation to attributing male characters to visualize ragas in Raga *Dhayana* Verses. According to the sample, those verses represent ragas as a warrior, a sage musician and a joyful lover.

Representing female characters through Raga Dhayana verses

In Indian culture, femininity also bears a unique place. This fact can be seen in the Hindustani music system too. Accordingly, the verses of Raga *Dhyana* depict a unique female figure related to each Raga.

Outer look of Women depicted by Raga Dhyana Verses

Most of Raga *Dhyanas*, which are personified as female characters, had paid much attention to describe their outer look such as, costumes, jewels and other garments.

Raga *Bilaval* or *Velaval* has a joyful melody, which is sung at any time. (Nigam, 1993) In raga *Dhyanas*, it has been visualized as a girl adorned with jewels.

“Velavali has the lustre of the blue lotus. Arranging jewels upon her body, she makes secret signs to her lover. How can she forget for one moment her chosen deity, the god of love?” (Sangit Darpana, 59: Chatvarimshach hataraganirumanam : shiva tatva Ratnakara 6,8,81) second. quated from Danielou, 1954.p.86)

The poet has used the metaphor, ‘Blue Lotus’ to explain about her dark colored skin. In the book,

‘Sangit Darpana’ Raga *Kamod* is portrayed as a woman dressed in yellow.

“In the forest, dressed in yellow and with lovely hair, Kamodi looks about on every side in terror. Thinking of her lover, even the cuckoo’s happy cry fills her with desperation.” (Sangit Darpana 2, 68) (Daielou, 1954, p.146)

Raga *Khamaj* is also portrayed as a young woman who dressed in yellow.

“A lovely girl in the flower of youth, robed in yellow, Kambhojika of the beautiful hair. Searching everywhere in the forest with her maids, the thought of her lover makes her weep with tenderness. “(Shiva Tattva Ratnakara 6, 8, 99)

“Bearing arrows of flowers and adorned with the blue lotus, moon – faced Kambhoja, her breasts like lily buds.” (Chatvarimshachhataraga nirupanam p. 18)

“In a sensuous mood, ever ready to sing, Kambhoji holds wooden clappers near her left temple. Her dancing feet seem to write, restless, on the ground. I ever think of her.” (Raga Sagara 3, 31) (Danielou, 1954, p. 167)

It can be seen that above poems have praised the character, appearance and beauty of Raga *khamaj* attributed as a young girl.

Raga *Kafi*, *Hindol* and *Asavari* has been portrayed as a girl who, is dressed in color and decked up with jewels. According to the following verse on *Kafi* Raga, she is shown in the form of a Royal princess.

“Of shining whiteness, Kapika who inspires lust tenderly sits on the lap of her play- mate in the royal palace, fond of parrots. She is dressed in blue and decked with jewels. She is the image of

sensuousness. In the Lotus of my heart I cherish her, lovelier than Lakshmi the goddess of fortune.” (Raga Sagara, 3, 33) (Daielou, 1954, p.197)

In many works, Asavari raga is depicted in the form of a beautiful woman. In the book Raga Nirupanam, Asavari is smearing her breasts with saffron.

“Her breast adorned with saffron, embraced by her man of expert in music, so shines Asavari, in the mind of the sages.” (Chatvarimshachhataraganirupanam p. 22)

According to the work Raga Sagara, she is depicted as having beautiful fingernails and having erotic behavior.

“I remember Asavari, all clad in red, eating pomegranates. Fair, with lovely nails, her arm supports her heavy breasts. Holding a cushion she bends her body and shows her face, loosening her garments in her eagerness for pleasure.” (Raga Sagara 3, 65)

According to works like Sangeet Darpana and Shiva Tattva Vibodha, she is wearing peacock feathers and beautiful pearls and her skin color is dark.

“On the peak of a mountain, Asavari of shining blackness, adorned with peacock feathers and a rare necklace of splendid pearls, drags forth the serpent from the sandal- trees and wears it as a zone.” (Sangiata Darpana 2, 75: Shiva Tattva Ratnakara 6, 8, 113) (Daielou 1954, p. 63)

It is clear from all the examples mentioned above that when a femininity is attributed to the Ragas, the poets concerned have tried to present in detail the external form of that woman. It can be recognized as an important point that the

description of the nature of women's body color, clothing and jewelry has been presented in particular.

Women who fall in Love

Some raga verses have been attributed to a woman who has fallen in love. Raga *Kamod* is an example to support this idea. ‘*Sangit Darpana*’ says that *Kamod* is a woman who is thinking about her lover. (Raga Kalpadruma P.23)

Raga *Purvi* is another evening melody, which has been attributed to a woman who is thinking about her lover in the evening. According to *Raga Kalpadruma* and *Raga Sagara*, *Purvi* is described as follows.

“*Purvi*, her deceitful body so charmingly beautiful is filled with the pain of separation. Her lotus eyes heavy with sleep, still at the end of the day she is thinking of her lover.” (Raga Kalpadruma P.23)

“Intoxicated with wine and with praise, *purvika* is restless like a young deer. Her moonlike body is clad in a garment thinly woven with gold. Her hands hold a parrot and a cup of wine. The head of her lover rests upon her lap.” (Raga Sagara, 3.49)(Daielou, 1954, p.128)

According to ‘*Raga Sagara*’ Raga *Todi* too portrays another woman who is waiting for her lover.

“Her slender body anointed with the saffron and camphor gleams like the Jasmin- flower. The woodland deers are spellbound at the sight of *todi* splendid, holding a lute.” (Sangiata Darpana2, 53: Chatvarimshashhataraganirupanam P.15, Shiva Tattva Ratnakara 6, 8, 69)

“Never shall my heart forget *Todi*, one hand supporting her charming face, the other clasping

the edge of her lover’s garment. Her crystal cup is filled with wine of Kadambha.” (Raga Sagara 3.45) Secondary quoted from Danielou (1954, p.47)

Raga *Jayajayavanti* has been described as the goddess of love who plays a flute.

“Buxom and comely, with eyes like a gazelle’s, her golden skin fragrant with divine flowers, Jayajayavanti is the consort of Megha Raga, god of rains. Drunken, playing upon a lute, she carols like a Kokila.” (Raga *Kalpadruma* p. 33).

From the raga poems given as examples above, it seems that lovers' romantic pain, romantic thoughts about the lover, as well as romantic behavior are well presented.

Devotee of God; depicted by Raga Dhyanas

Deity worship has a prominent place in Indian culture. Accordingly, it is possible to identify many cases in which a deity was attributed to any aspect of Art in India.(Basham, 2015) This fact can be further confirmed from the raga poems that attribute personal images to the ragas.

Some raga verses have been anthropomorphized as a divine woman who worships god. Raga *Bhairavi* is an example to verify that statement. According to ‘Raga Kalpa Druma’ and other books, Raga *Bhairavi* worships God Shiva or Bhirava , and also she is the golden consort of God Bhirava.

“She whom poets in their vision as great- eyed Bhiravi, golden consort of Bhirava, throned on carven crystal at the peak of Kailasa, with cymbals in her hands, worships him with the leaves and flowers of thelotus.” (Raga*Kalpadruma*.17:Sangit*Darpana*248:Chatv arimshachhataraganirupanam p.13,Shiva Tattva Ratnakara 6,8,59) se. quoted from Danielou, 1954, p.76)

According *Raga Sagara*, *Raag Hindol*, a divine woman worships lord Krishna.

“Her pale golden body with great hips is fragrant like the flowers of heaven. Well favoured, long – eyed, she holds lute.” (Raga *Kalpadruma* p.20)

My heart dreams of Hindola, whose breasts are firm, dressed in colourful garments. With the flowers of the Lotus, she worships the Lord Krishna who sits on a swing tied to the hanging rots of a banyan tree. She listens to the notes of the flute, her heart full of love, her fair limbs covered with jewels. (Raga *Sagara*, 3, 6x) (Daielou, 1954, p. 226)

Shiva and Krishna are the most popular deities among Indian women devotees. (Basham, 2015) As shown in the above examples, it seems that the nature of certain women who offer sacrifices to God with unlimited devotion is attributed to certain ragas.

Conclusion

The major objective of this study was to understand about the gender characters depicted in Raga *Dhyana* poems through the Anthropomorphism concept. For that purpose, poems or verses, which was written about North Indian ragas, were selected to identify the Anthropomorphism in Ragas.

In *Dhyana* poems, various human characteristics have been used to represent the basic nature of ragas. According to the sample, it can be seen that ‘gender diversity’ is the most essential part of Raga *Dhyana* poems. Accordingly, each raga represents a unique female or male character. When a raga has been anthropomorphized as a male character in *Dhyana* verses, there are few facts that can be identified as special features of masculinity such as war-heroism, romance, playfulness and meditateness. When a raga has

been anthropomorphized as a female character in *Dhyana* verses, it can be seen that these facts such as beauty of the body, variety in dress, jewels, and romance, devotion to God or love and sadness were highly described.

According to raga *Dhyanas*, every character, which has been attributed to ragas, is different from another. Some play musical instruments with joy while others sing songs in melancholy. Some female characters wait for their lovers while others meditate. Some of them are visualized as heroes, when some others are visualized as devotees. Their expectations are also different from each other. The authors have composed the Raga *Dhyana* verses considering the practical usage of each raga in relation to that time. When the ragas were put into practice, they had described in verse the images of men or women that had naturally formed in their minds. Thus, the human characters portrayed in these verses belong to contemporary culture. Attributes such as the descriptions of costumes, love, enmity, heroism, devotion, and associated behavioral events seem to have been used in building the unique characters of many verses; they have been used to distinguish between female and male characters. It can be said that past socio-cultural patterns are represented in these verses.

Matters such as ‘music’ and ‘war’ were considered important in contemporary Indian society and these verses seem to represent spiritual matters such as the secular way of life of man, as well as religious beliefs, devotion and meditation. Thus, it can be seen that the authors have given worldly as well as spiritual value to the ragas, a basic concept that comes from Hindustani music. Therefore, it can be assumed that there are special features in anthropomorphism of North Indian ragas.

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