

Globalization and Culture
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Lecture – 21
Travels of Dastan

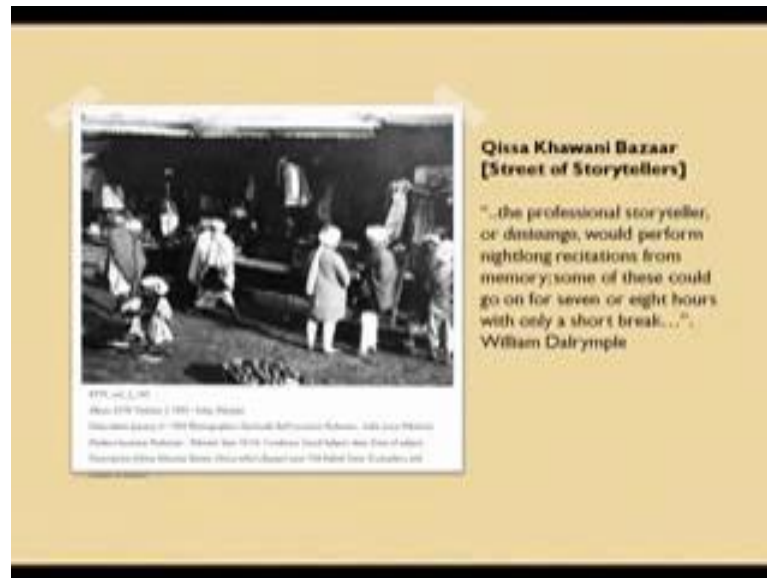
Welcome, to the next module of Globalization Culture in this module we are going to focus on Globalization of fiction. When, we look at fiction we are not going to locate fiction in the sense of the global, but also narratives of other kind we looking at stories. Today we talk about the huge market for Indian fiction in English in the west and that is often cited as an example of the Globalization of fiction, not only is the global publish publishing industry recent phenomena, but also the idea that writers do not belong to nations, but belong to the entire world. So, people talk about writers in English rather than writers Indian writers in English.

But before I tell you that story we are going to visit I am going to take you to a story in which stories travel not from the east to the west, but also from the west to the east and different directions several centuries ago in. When we look at these stories and how they traveled in the era of very little very poor communication in less frequency of travel we are amazed at the other kind of stories and the number of stories that traveled across the world from different parts one part of the world to another part of the world.

You are probably aware that stories from the east much before writers like Salman Rushdie and Vikram Seth and Arundati Roy became the darlings of the Global publishing industry stories from India had been circulating in the west for several centuries. In fact, stories from the "Panchatantra" and "Jathakas" are believed to have been incorporated in western collections of stories such as the Decameron or the canterbury tales which in the same way as stories from the Arabian nights two thousand and one nights find their way into different collections.

I am going to take you to the travels of stories from Persia and the middle east of India the travels of Dastan and Qissa in beginning in different centuries dates have been suggested, but some say as early as the 16th century A D.

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Now, when we talk about this it will also help us to talk about the other great tradition which we said was suppressed in the production of Indian national culture in the nineteen thirties namely the 'Persia Arabic' great tradition although this Persia Arabic great tradition as influenced not just fiction, but all other genres including film, music, poetry, painting and so on fooled. We will use a we will use fiction to focus on the great influence of Persio Arabic tradition on Indian culture beginning with the birth of the Indian novel not in English, but in Indian languages.

So, let us look at the story Qissa Khawani Bazaar translates as it is streets of storytellers and it is been in the news recently for the wrong reasons for the number of terrorists attacks for the blasts, but for more familiar reasons because of it is association with three of the iconic figures of the Hindi film industry namely, Dilip Kumar, Raj Kapoor and Shahrukh Khan whose ancestors hail from that region, but let us look at it is importance to the formation to the to the role of the Persio Arabic tradition on Indian story telling in general and Indian fiction in particular.

'William Dalrymple', says that in this street the professional story teller or Dastangoi would perform nightlong recitations from memory some of these would go on for 7 or 8 hours with only a short break and here we have a picture of nineteen hundred and three in Pakistan it is Gertrude bell and the location is Peshawar, you have a very it is a picture

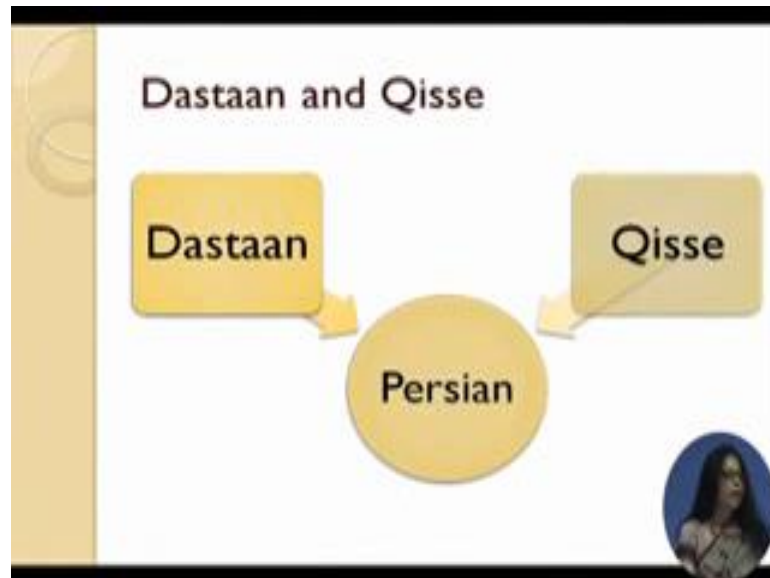
of the Qissa Khawani Bazaar the storytellers bazaar and the old Khawani gate where you have fruit sellers with mingling with one another.

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You have another picture here of the Caravanserais where, where the camel where the camel the again the Khawani Bazaar where the traders would take would stop over in the journeys and halt there. So, it is part of this whole trade circulation of trade and as I had mentioned the very beginning that the careers of trade in a Khanabadosh were also the carriers of culture because on the trade roots, the land trade roots they are not carried goods, but also stories. And this is how Qissa and Dastan tour rounds Persian rounds found their fair way into India.

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Now, Dastaan and Qisse are two separate genres in each initially, but they merged given by the time.

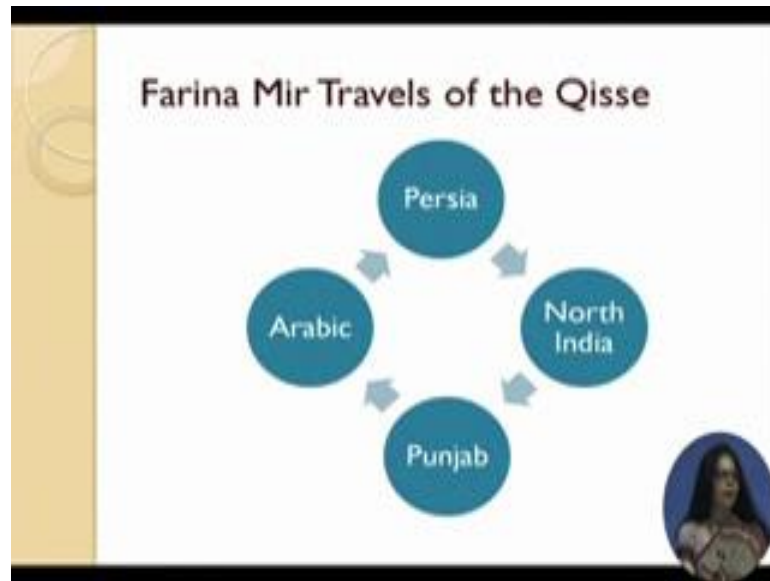
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The slide is titled "Dastaan\Qissa". It contains a bulleted list of information. In the bottom right corner, there is a small circular inset image of a woman with long dark hair.

- Hanaway: "a form of orally recited prose romance "created, elaborated, and transmitted" by professional narrators"
- Ferdowsi
- The Shahnameh [*Persian The Book of Kings*]
- Late 10th and early 11th century A.D.
- Shah Tahmasp ordered its illustration

They travel to India to main story in general. Dastaan is defined by William Hanaway as: "a form of orally recited prose romance "created, elaborated, or transmitted" by professional narrators" and the most famous of these romances the press romances is, The Shahnameh or the [*Persian book of Kings*] by Ferdosi, which was composed in the late tenth and early eleventh century A D by Shah Tahmasp.

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Now, a young scholar from "Columbia Farina Mir" who has an award winning book on a vernacular traditions of Punjab, has traced the travels of the Qissa from Persia and the middle east to north India to first to Punjab and then to north India.

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The slide, titled "The Travels of the Dastaan", lists two scholars and a quote. The text is as follows:

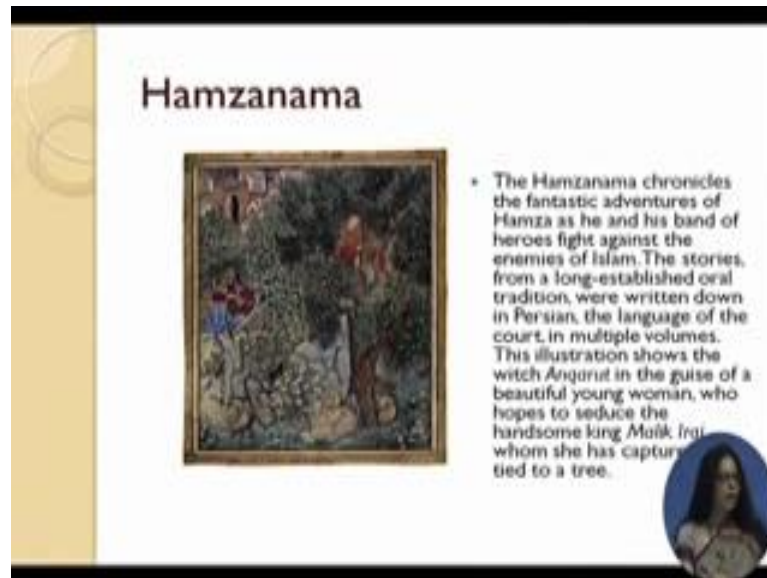
- Annemarie Schimmel *dastaan* 11th century AD
- Frances Pritchett
- "...one narrative in particular, the Qissah-e Hamzah or Dāstān-e amīr Hamzah, became far more popular in India than it had ever been in its homeland...".

A small circular portrait of a woman is visible in the bottom right corner of the slide.

Ah, Annemarie Schimmel another scholar traces the travels of Dastaan to eleventh century a d and Frances Pritchett professor Amerita and Columbia university and a very renounced scholar on the Dastaan and Urdu fiction in general, says that "one narrative in

particular the Qissah-e Hamzah or Dastan-e amir Hamzah, became more far more popular in India than it had ever been in its homeland".

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Some would go as far as to say that Qisse were found in the Deccan as early as the sixth century A D. Now, let us look at the Hamzanama. And Hamzanama is the series of paintings based on the Dastan-e amir Hamzah, which were commissioned by the Mughal emperor: Akbar, but I need to tell you how Mughal the Mughal emperor became a fan of an admirer an admirer of the Dastaan. So, if we are to believe Farina Mir the Qisse from travel to first to Punjab, amalgamated with the local narrative traditions and a new (Refer Time: 09:13) of the Indian Qissa the Indo Indian Qissa was formed through the merging of the Punjabi Qisse such as, the "Heer Ranja" and so on with the Arabic Qisse to result in a hybrid form a more Indian version of the Qisse. And from there she says that they traveled to north India to the court the Mughal court of Delhi and they were very not only popular among the poets and storytellers, but the emperor Akbar himself was extremely fond of the Dastaan and. In fact, had they recited to himself very frequently not only that he was very fond of narrating Dastaan and he had the Qisse visually represented in a series of paintings which are called a 'Hamzanama'

Now, let us look at the Hamzanama paintings. The Hamzanama chronicles the fantastic adventures of Hamza as he and his band of heroes fight against the enemies of Islam. The stories from a long established oral tradition were written down in Persian the language

of the court in multiple volumes this illustration shows the which anqarut in the guise of a beautiful young woman who hopes to seduce the handsome king Malik Iras whom she has captured and tied to a tree.

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Hamzanama(1558-1573)




- Originally included 1400 huge folios
- 170 folios spread across various collection
- Arranged in 14 volumes kept in a huge box
- On one side of a folio, within a large, gold-flecked and color-toned paper frame, typically was a colorful painting about 69 centimeters long and 54 centimeters wide (about 27 by 21 inches)




Hamzanama, was commissioned between the Hamzanama paintings were painted between 1558 to 1573 and originally included fourteen hundred huge folios seven hundred and seventy folios spread across various collections have been found these and these were arranged in 14 volumes kept in a huge box. On one side of the folio within a large gold flecked and color toned paper frame typically was a colorful painting about 69 centimeters long and 54 centimeters wide about 27 by 21 inches.

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Hamzanama




- Babur called it "one long far-fetched lie; opposed to sense and nature"
- By Akbar's time, the adventures of Hamza, a romance that never took a canonical form, had attracted the interest of diverse persons across the Islamic world for at least five hundred years.
- In directing the creation of the Hamzanama, Akbar invested greatly in enhancing the sensuousness of the adventures of Hamza.
- Official and dominant language of Akbar's court was Persian.
- The Hamzanama was constructed to be used as a complement to oral tradition.



And Hamzanama, although Mughal emperors seem to be equally fond of the Hamzanama in fact, the emperor Babur have called it "one long far" fetched lie: opposed to sense in nature", he was against the recitation of the Dastaan's because he believed that they took attention away diverted the attention from reality. On the other hand by Akbar's time the adventures of Hamza romance that never took a canon canonical form had attracted the interests of diverse person across the Islamic world for at least 500 years. In directing the creation of the Hamzanama, Akbar, invested greatly in enhancing the sensuousness of the adventures of Hamza and official dominant language of Akbar's court was Persian.

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Multi-sensory Stimulation



- The large size of the Hamzanama's paintings makes them visually interesting at much greater distance than usual manuscript paintings.
- While Persian illustrated manuscripts typically integrate text into the paintings, most Hamzanama folios follow an Indian manuscript style of having a painting on one side of a folio and text on the other side. However, unlike the folios that in a typical Indian illustrated manuscript, almost every Hamzanama folio has a painting on one side.

The Hamzanama was constructed to be used as a complement to oral storytelling. So, we hired the Dastan's recited by the "Dastaango" and these Dastan's these recitations were accompanied by the showing of the paintings they were used to compliment the oral story telling. The large size of the Hamzanamas paintings makes them visually interesting at much greater distance than usual manuscript paintings while, Persian illustrated manuscripts typically integrate the text into paintings most Hamzanama folios follow an Indian manuscript style of having a painting on one side of folio and the text on the other however, unlike the folios that in a typical Indian illustrated manuscript almost every Hamzanama has a painting on one side.

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Introductory phrases

Non-linear, multi-modal sense




- Hamzanama is organized episodically, with a painting on the front of one folio corresponding to text on the back of another.
- Each text page typically includes a formal opening, so that a text page and the corresponding painting define an episodic structure for the story as a whole.
- Available evidence suggests that the folios were not bound, but kept in boxes.
- An assistant could display the painting on one folio while the storyteller, assisted by the text on another folio, narrated an episode. (The audience for a story told with the Hamzanama might never see any text. The paintings and texts were created and combined to be tools for storytelling.)




Hamzanama is organised episodically, with a painting on the front of the one folio corresponding to the text on the back of another: each text page typically includes a formal opening. So, that a text page and the corresponding painting define an episodic structure for this story as a whole, available evidence suggests that the folios were not bound but kept in boxes. An assistant could display the painting on one folio while the storyteller assisted by the text on another folio narrated in episode the audience for a story told but Hamzanama might never see any text, paintings and texts were created and combined to be tools for oral storytelling.

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Literature of Action



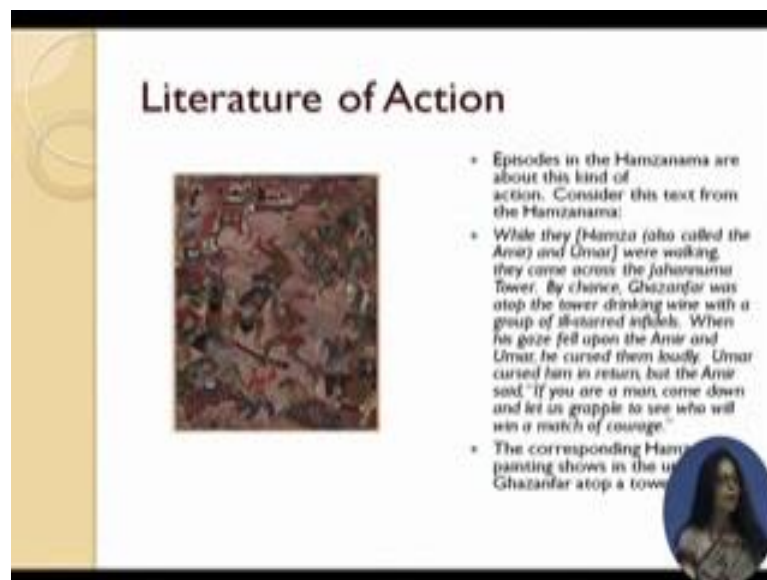
- The Hamzanama stimulates sense across sensory modes and at an early level of making sense. As told in Akbar's court, the adventures of Hamza drew upon the oral tradition of Persian epics. A study of this tradition notes:
- Persian epic literature is a literature of action. The emphasis is not on human character development or accidents of fate, but on human action. The characters are generally preparing to fight, actually fighting or celebrating after a fight. Whatever they are doing, action is the focus of the story.
- A focus on action connects senses, such as sight and sound: "The lines of epic poetry should ring like a sword on a shield, or a hammer on an anvil, not like a cartlon in a bell tower."



And. So, basically what I am trying to say is that just like I am trying to take forward Mir Thesus in the context of painting a not generalization argument, but this has been made by visual scholars, scholars of art who suggest that as in the case of the recitation of the Qisse. Which were hybridized with local demotic Qisse to form a new genre of the Qissa in India. Similarly, the paintings also borrowed equally from Persian and Indian training visual aesthetics to produce a new genre of painting in the Hamzanama paintings. What is Hamzanama? So, hamzanama is essentially literature of action it stimulates sense across sensory modes and at an early level of making sense, as told in Akbar's court the adventures of Hamza troop on this horror traditional version ethics.

Study of this tradition noted Persian affected literature, is a literature of action the emphasis is not on human character development or accidents of faith, but on human action the characters are generally preparing to fight actually fighting or celebrating after a fight whatever they are doing actions are focus of the story. A focus on action connects senses such as sight and sound the hymns of ethic poetry should ring like a sword on a shield or a hammer on Nanwill not like a carillon in a bell tower.

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Literature of Action

- Episodes in the Hamzanama are about this kind of action. Consider this text from the Hamzanama:
- While they (Hamza (also called the Amir) and Umar) were walking, they came across the Jahannuma tower. By chance, Ghazanfar was atop the tower drinking wine with a group of ill-starred infidels. When his gaze fell upon the Amir and Umar, he cursed them loudly. Umar cursed him in return, but the Amir said, "If you are a man, come down and let us grapple to see who will win a match of courage."
- The corresponding Hamzanama painting shows in the upper right corner Ghazanfar atop a tower.

The episodes in the Hamzanama are about this kind of action consider this text from the Hamzanama. When they Hamza also called the Amer and Umar, were walking they came across the Jahannuma tower, "by chance Ghazanfar was a top a tower drinking wine with the group of ill starred infidels". When his gaze fell upon the Amer and Umar

he cursed them loudly. Umar cursed them return when the Amer said "if you are a man come down and let us grapple to see who will win a match of courage", the corresponding Hamzanama painting shows in the upper left Ghazanfar atop a tower. I am sorry I do not have the painting and just used example, but I will try to get the painting for you if it is possible.

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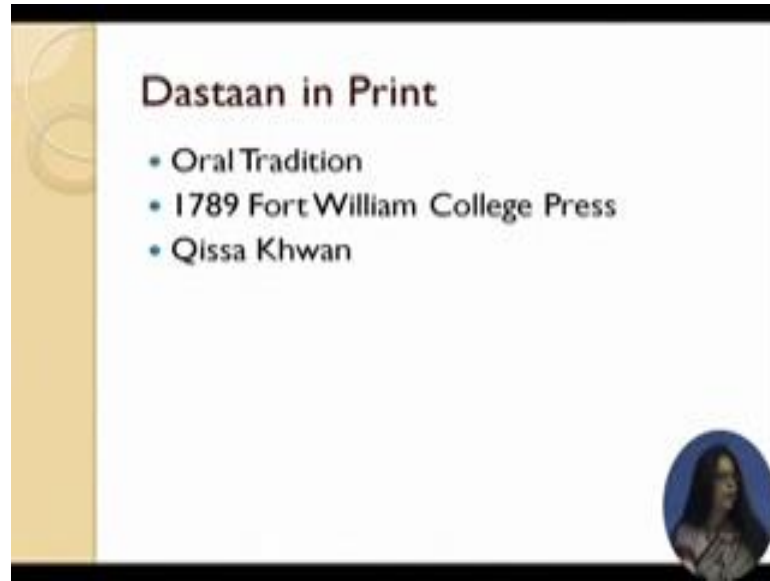


Now, this Dastan's were recited by a kind of heredity storytellers called the Dastaangoi who would who would recite Dastan's or Qissa Khwan who would this story.

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Now, the Dastaan in print is part of the oral it was part of the Oral Tradition for a long time as we said it is traveled as early as sixth century A D, according to some to the Deccan and to eleventh century A D to the north of India. So, it is been part of an Oral Tradition for several centuries in Dastaans world recited in Persian as we saw that Persian was a court language of Akbar and continued to be the official language for several centuries. Now, gradually as we move from the Persian Dastaan to the Urdu Dastaan. So, when we are talking about earlier destinations we are talking about Dastaan in Persian and then we have Dastaan in Urdu, and this it carries forward till the into the nineteenth century. When in the Fort William College Press it is published in 1789 and apparently in the Fort William College even had a Qissa Khwan on its roles.

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So, the first compilation of the Dastan-e Amir Hamzah which which he tells us was one of the most popular Dastan in India were took place between 1819 thirty ninety three and 1908 and it is coeval it also marks the beginning of the printing the one of the earliest indigenous printing presses in India namely, the Munshi Nawal Kishore press in India and was the first book to be have to having published by the press was which was the Dastan-e Amir Hamzah between 1893 and 1908. So, sorry not 1893 and 1908 between 1865 and 1880 this had 46 Volumes.

Now, those story of the writing down of the transcription of the Dastan is itself the stuff of fiction about how the Dastan as we have it the copies of the Dastan-e Amir Hamzah transcribed in 1865 to 1880 that we have are based on different versions because the first version was commissioned and asked Mir Ahmed Ali the person we met earlier was asked commission to write the transcribed Dastaans being the most famous dastaango of Lucknow, but as the between in these years in these 15 years period lot of water flowed under the bridge the dissensions between Mir Ahmed Ali's own ill health the dissention between him and his disciples and Munshi the Nawal Kishore press assigning his disciples the task of transcribing the Dastan-e Amir Hamzah when Mir Ahmed Ali was not able to deliver in time and Mir Ahmed Ali's gradual exit from Lucknow.

So, we have this in that this version of the Dastan which itself is based on different versions of Mir Ahmed Ali and his 2 disciples. Now, a Canadian scholar called

Musharraf Ali Farooqi has recently translated the *Tilism-e-Hoshruba* and his introduction tells us the story of how the *dastaan* came to be written down and how these 46 Volumes of the *dastaan* were written down and published by the Munshi Nawal Kishore press.

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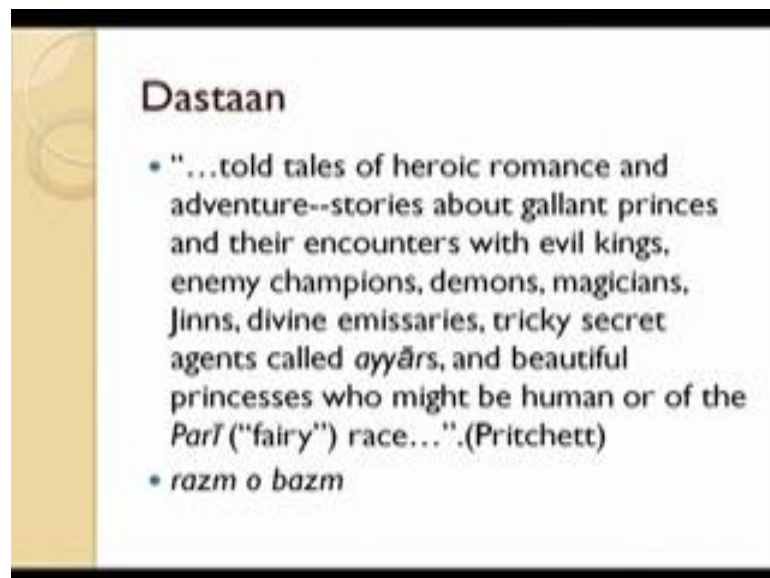


Now, it is the *Dastaan* which had a tremendous influence on all forms of Indian narrative not just fiction, but also film, storytelling, theater, drama they all have been influenced by the *dastaan* in different ways. So, if one stream of storytelling comes to India from the west, another stream of storytelling has always been indigenous, but there's been an inordinate disproportionate focus or emphasis on the Sanskritic oral traditions of India or the folk Hindu traditions of India. Whereas, the parallel streams of storytelling which came from which formed part of the Persio Arabic tradition and the other little traditions of India have been much less in the production of this history of Indian narrative traditions which have not excluded, but have marginalized these the great Persio Arabic tradition which has formed along with the Sanskritic core the parallel core of Indian narrative art. Whether it is visual, whether it is verbal or whether it is cinematic these traditions have tremendously influenced all genres of narrative in India.

So, the first example of the influence of *Dastaan* apart from the transcription of the *Dastaan* itself and it is forming the first printed book by the Nawal Kishore press with a

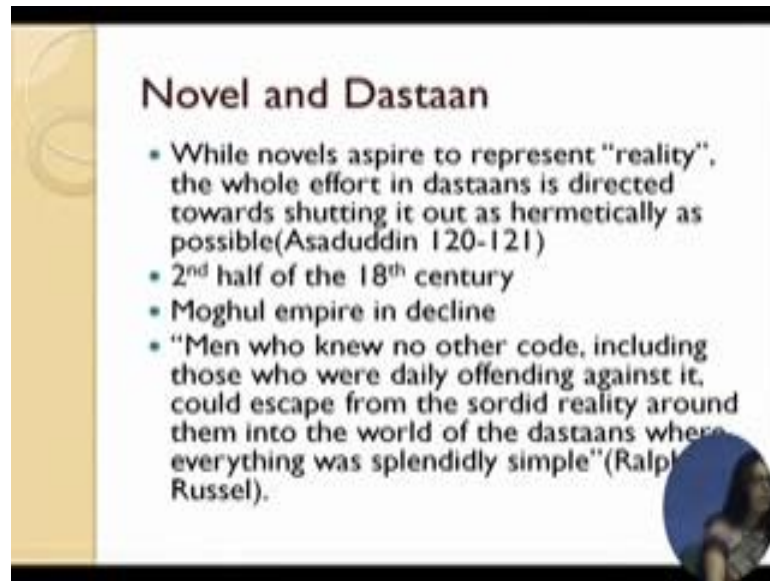
knows of Fort William College Press earlier is that the one of the earliest not the first, but one of the earliest Indian novels in English by Devakinandan Khatri called Chandrakanta displays the direct influence of Dastaan. We it is we also told that the Nawab Wajid Ali Shah of Oudh was a great admirer of the Dastaans and the he even the influence of the Dastaan was evident in the play Indra Sabha which was performed in his court now with the poets, courtesans, musicians, writers or from and the Munshi's who migrated from the court of Oudh to Parsi Theatre with the collapse of the court of Oudh and the loss of royal patronage. Dastaan traveled Parsi Theatre and from Parsi Theatre which is strongly influenced Indian cinema it traveled to Indian Hindi cinema.

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So, the Dastaan "told tales of heroic romance and adventure stories about gallant princess and their encounters with evil kings, enemy, champions, demons, magicians. Jinns, divine emissaries, tricky secret agents called ayyars, and beautiful Princesses who might be human or of the Pari race" is how Pritchett defines the Dastaan and she says *razm o bazm* are the most essential features of a Dastaan whereas, *razm* means assembly and *bazm* means poetry.

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While as while novels aspire to represent "reality". the whole effort so we are looking at dastaan as a predecessor of fiction of novels genre before we move on to the globalization of fiction and show how Indian folk fiction interrogates any idea of national boundaries and it is composed by a new group of writers who I call global cosmopolitans we are going to look at how the predecessor of the novel itself in India was art of this cross fertilization of cultures and was part of an early era of an earlier global process. So, while novels aspire to represent "reality" we will we will explore the difference between dastaan and novel later in detail, but the main differences that while novels aspire to represent "reality" the whole effort in dastaans is directed towards shutting it out as hermetically a possible. The second half of the eighteenth century Moghul empire was in decline and "Men who knew no other code, including those who are daily offending against it. could escape from the sordid reality around them into the world of the dastaans where everything was splendidly simple".

We will conclude with the very brief recitation of dastaan by duo that has revived the art the ancient art of storytelling in India. I will invite you to watch the brief video for a couple of minutes.

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Thank you.