EXPLORING THE DIEGESIS\(^1\) OF THE HARIDASI KIRTAN –
A CRITICAL STUDY

Sanjay Ranade

This paper is part of an ongoing research on Indian communication
theory being conducted by the researcher. It is argued that to identify an
Indian theory of communication Rasa and Dhvani experience must be
studied in multimedia and multicultural contexts of the contemporary
media universe and that such a theory shall emerge better from an in
depth study of Indian folk media. The study explores the world within
which the Haridasi Kirtankar sees himself/herself performing because
the media universe within which traditional folk artists are performing
and presenting their art has changed dramatically over the past two
decades.

Keywords – Diegesis, Haridasi Kirtan

Introduction

This paper follows up on three earlier papers submitted by the
researcher at a national seminar and two international conferences.\(^2\) The first paper argued that the terms Sadharanikaran and Sahridaya,
often presented as central to an Indian system of communication, are
inadequate to study communication in a multimedia and multicultural
media universe. We find that Sadharanikaran is but a single tool used to
tide over two obstacles in Rasa experience. Sahridaya, on the other hand,
is but a condition of the Rasik without which the spiritual experience of

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Rasa is not possible. Sadharanikaran would translate into simplifying
or democratizing to the point of making the content appear trivial. Democritization of media leading to mediocrity of content has been
a serious challenge in modern times.\(^3\) On the other hand, Sahridaya is
seriously under the scanner because of the multi cultural situations that
receivers and senders are communicating in today.

In a migrating world, how is one to be Sahridaya with another when
both come from distant and may be unknown (to each other) realities?
Does the receiver of messages become Sahridaya with the content or
with the sender? This last question is important in a multimedia and
multicultural universe where the content has become king. In this
context one can look at popular fashion, music, food, dance, the English
language, films, game shows etc and argue that there is Sadharanikaran
in the sense of generalization, on a global scale, due to mass television.
There is also a degree of Sahridayata that has been achieved between
peoples of varying cultures towards the content. However, clearly, there
is no Sahridayata among the people. If Indians eat the Falafal in an Indian
food court they do not become Sahridaya with the Lebanese but with
the food. Sahridaya with the layers of meaning of the content and with
the creator and sender of that content are two different things involving
complex cognitive processes. A further danger of Sadharanikaran as
process and Sahridayata as goal of communication is to bind receiver
and sender into a hyper shared cultural context. To make common
and to be of one heart the receiver, the sender and the content have to
be very narrowly positioned in a media, knowledge, experience and
information universe. The researcher argues that to identify an Indian
theory of communication Rasa and Dhvani experience must be studied
in multimedia and multicultural contexts of the contemporary media
universe and that such a theory shall emerge better from an in depth
study of Indian folk media.

In the second study the researcher observed that the contemporary
folk performers were performing in a distinctly better economic and
social situation than when they started their performance and that this
change was brought about by television and Internet, two media that had given their art form as well as their performance a wider audience. The study showed that performers were experimenting both with the form as well as the content of their performances and simultaneously the audience has changed and is driving performers to improvise and improve the presentation, form and content. The performance and content of Haridasi Kirtan, a form of folk media in Maharashtra, could be studied in this regard. It employs all the technical aspects of Rasa and Dhvani experience and employs contemporary content ranging from traditional to modern.  

The third study focused on exploring the media universe of the Haridasi Kirtankar, how effectively the Kirtankar sees himself/herself communicating his/her message in his/her multimedia universe, what are the subjects that can be communicated and what are the skill sets that are required to do so within the form.

The study strictly followed a positivist paradigm using a structured questionnaire and survey method. There are private institutions in Mumbai running informal academic programmes where those keen on learning Kirtan are taught. One such programme is run by the Akhil Bharatiya Kirtan Sanstha in the premises of the Vitthal Mandir on D L Vaidya Marg, Dadar, Mumbai. The institution is over four decades old. It has a three year course where classes are conducted every evening twice a week for each batch of students. There were 66 students from all three years in the institution at the time of the study.

The study showed that the Haridasi Kirtankar lived in a multimedia environment where written text (books, newspapers and mobile phones) was a dominant medium followed by television. Internet came second followed by radio. The Kirtankar sees the form as being capable of dealing with almost all the subjects that are dealt with by the media in his/her environment. However, an overwhelming number of respondents chose Bhakti as the choice subject for their performance. The Kirtankars saw training in music, storytelling, acting and use of technology as important to their performance of the art. They were also aware of the theory of Rasa although they were not as aware of the theory of Dhvani.

The Key Terms

1.1 Diegesis is a term used traditionally to describe the total world of a narrative. Aristotle used it to describe how literature was a process of telling a story that did not involve showing it. The ideal was to tell a story so artfully that the art was not noticed by the audience; everything would appear to be diegetic, or inside the story, or a component of the story-telling. Diegesis recognises that codes and conventions give a film text its meaning, and that these codes and conventions are shared by filmmakers and their audiences. For example, if a character in a film turns on a radio and music is heard on the soundtrack we understand that the music is part of the character’s world in the narrative – the music is diegetic. In contrast, if music is introduced in the film without prompting by the narrative or by the characters this is understood as a non-diegetic technique. Diegesis is understood to be central to realist representations, and like realism itself, there have been many sophisticated challenges to traditional conventions. The film theorist Christian Metz in his famous work Film Language: A Semiotics of the Cinema while developing the definition of diegesis referred to a grammar of cinema. The diegesis is as much a part of the narrator as it is of the audience. Thus the narrative emerges by the interaction of the semiotics of the narrator and the audience – something close to the idea of the Sahridaya. The Haridasi Kirtan is a stand up and talk performance that involves story telling – stories about the Lord Hari. Let us look at both the terms Haridasi and Kirtan now.

1.2 Haridasi comes from the word Haridas. Beginning in the 13th century, a group of disciples of Madhavacharya, a Vaishnava philosopher-saint from Karnataka, spread his word by organising
themselves as Haridas or the slaves of Hari. Hari is a name of Lord Vishnu. The Haridas would go about in groups and spread Bhakti by singing bhajans. This tradition challenged the existing caste hierarchies and social discrimination.

1.3 Kirtan is the second form of Bhakti mentioned in the Bhagavata. The Bhagavata is a Purana that is perhaps more popular than the Bhagwad Gita. Kirtan follows Shravan or listening and precedes Smaran or remembering (the Lord Hari). It includes dance, music and musical instruments. The atmosphere that is created by Kirtan automatically leads to a sense of exaltation. It is for this reason that this form of Bhakti has been held in high esteem by the Bhaktas.

Thus, Haridasi Kirtan also known as Harikatha, is a one-man show, a discourse in story and song whose basic motives and contents are oriented towards the necessity for devotion to Hari and the necessity for a simple method of communicating religious experiences and their social implications as a result of which it is ‘adaptable to contemporary themes because it comments on ways of living and on self-improvement’.

2. What does the Haridasi Kirtan performance comprise?

2.1 Naman: The Haridasi Kirtan performance involves a naman. Literally this means saying the name of the deity or the gods and goddesses. It includes reciting Sanskrit shlokas that invoke the blessings of gods and goddesses, especially Ganesha, Saraswati, Shiva and Vishnu. In my experience, the Kirtankar invokes a wide variety of deities during the naman. Some Kirtankars ask for the permission of the audience and seek their blessings and empathy.

2.2 Purvaranga: This term can be found in the Abhinav Gupta’s critique of the Natyashastra. Of the several ways of achieving Sadharanikaran, Abhinav Gupta suggests Purvaranga vidhan as an important tool. In the Purvaranga Vidhan an atmosphere for the performance is created through rituals. In the Haridasi Kirtan, the Purvaranga is akin to a statement of purpose where the Kirtankar sings an abhanga. Sometimes, Kirtankars sing bhajans, recite an ovee or a shloka. All of these are poetic forms made popular by the poet-saints in Maharashtra between the ninth and the 18th century. It is this Purvaranga that is offered as a topic of discourse. In the Purvaranga the Kirtankar provides evidence, known as pramana, in support of his reading of the abhanga that is sung.

2.3 Bhajan: This is a slogan that invokes a deity. For instance, the slogan Shri Ram Jai Ram Jai Jai Ram invokes the deity Shri Ram. The slogan rendered to music and accompanied with clapping and beating of the cymbals, could be one of many that the Kirtankar prefers. The audience is encouraged to recite the slogan after the Kirtankar.

2.4 Uttararanga: This involves story-telling and drama where the Kirtankar, to the accompaniment of poetry, music, dance and drama narrates a story that illustrates the important highlights of the Purvaranga.

Research method of the present study

The present study aimed at finding out what the Haridasi Kartankar is communicating, why and to whom; what is the media universe in which the Haridasi Kirtan is taking place and who are the performers of Haridasi Kirtans and who make up the audience.

The researcher chose to interview Kirtankars who have been performing Kirtans as an ancestral profession. Kirtan is a lot about parampara or tradition as a result of which the concepts, constructs, ideas and forms etc are handed down from generation to generation. This means that most contemporary Kirtan performers and the audience that listens to the Kirtan performance share a diegesic handed down
from generations. At the same time, we have observed that the media universe of both Kirtankars as well as their audience is changing rapidly.

The researcher asked the following questions of the five respondents of which three are male and two female:

Where are Haridasi Kirtans taking place?  
Why are Haridasi Kirtans taking place?  
Who are performing the Kirtans and why?  
Who are listening to the Kirtans and why?  
What are the significant themes of Haridasi Kirtans?  
What are the elements of storytelling, drama, poetry and music that are used in a Haridasi Kirtan?  
What is the media technology being used by the performer?

Observations and Analysis

Traditionally the Haridasi Kirtan takes place in temples and community halls on designated days such as festivals, the birth celebrations of deities like Rama, Krishna, Ganapati or the wedding of Shiva-Parvati. As one of the respondents, Anand Joshi says, Haridasi Kirtan is a service offered by the Kirtankar before the deity. However, the Haridasi Kirtan is also now being performed at homes to mark important events in a family, like the death anniversaries of people for instance. It is being performed in open grounds and in special Haridasi Kirtan festivals. The researcher himself performed Haridasi Kirtan before teachers and students in a school, before a small family in a suburban Mumbai apartment with no music instruments except a small pair of traditional cymbals called the zhanja to set the rhythm. Thus, it can be found that the Haridasi Kirtan is being performed at varied occasions and very different circumstances and for different purposes.

The Haridasi Kirtan challenged the existing caste hierarchies and social discrimination and it is understood that it can be performed by anybody and before anybody. This tradition continues to this day.

However, it has been my observation that the insistence on Sanskrit references during the performance, especially the Purvaranga, can make the Haridasi Kirtan form very demanding for those who are not used to the classical pronunciation and diction giving the Brahmin and forward caste communities a cultural advantage. Bad diction and pronunciation is looked down upon in a Haridasi Kirtan performance. However, this can be offset by an excellent command over the literature of the Marathi poet saints which is a cultural advantage that backward castes have over the Brahmins and the forward castes. This has been made possible by the strong Bhakti movement that has germinated in various backward communities in Maharashtra.

The performers of Haridasi Kirtan see themselves as devotees of Hari/Krishna/Vishnu and other such deities. They also see themselves as people spreading awareness about a ‘good life’. This good life is as prescribed in Hindu scriptures and philosophy. The Vedas, Upanishads, Puranas, Shastras, Bhagwad Gita, Bhagwat Purana etc are the scriptures that provide the basis for the definition of the ‘good life’. There is a strong sense of social responsibility that is shared by all the Kirtankars. In some cases, there is also a feeling of national pride and even extreme sympathy for right wing nationalist ideology. This extremeness is not, however, without contestation. As Gangadhar Vyas pointed out if some Kirtankars call themselves nationalists are the rest to be called anti-national.

A key word that comes often in the interviews is prabodhan. The word means awakening, enlightenment, and renaissance. This is the goal of Haridasi Kirtan. It underlines the spiritual and religious nature of the performance and significantly defines the diegesis both of the performer as well as the audience. As Mandar Vyas asserts, the Haridasi Kirtan has sanctity to it. The nature and extent of music, drama, the talking, and the story telling is bound by this sanctity. All the five respondents were very assertive of the tradition of Haridasi Kirtan and this one goal of prabodhan.
The Kirtankars also admit to a role of being entertainers. They see themselves relieving their audience of the stress of life and providing the audience with alternatives ways of thinking and living.

The audience of the Kirtankar is a far more complex reality. On the one hand there are those who still have only the Haridasi Kirtan as a form of entertainment and on the other extreme are those who have Haridasi Kirtan as one of many forms of entertainment. There is also a very clear idea that the performer has to be one with the audience and to do this music, dance, drama, storytelling etc has to be used in good measure. One dominant factor in favour of Haridasi Kirtan is the low cost of the performance. As Anand Joshi pointed out, even a newspaper costs five rupees that not everybody can afford. A Kirtankar asks for nothing in exchange. However, all the respondents were aware of the competition from other media and claimed that Haridasi Kirtan would still have its audience because of its appeal of Bhakti. All the respondents rued the fact that some Kirtankars were resorting to very low quality of jokes and music that were often obscene or vulgar. However, they felt that the audience was discerning enough what made a good Haridasi Kirtan.

Conclusion

There is a strong sense of values to be upheld, values that have been compromised and the hope that the sense and sensibility of the Kirtankars as well as the audience would finally tilt in favour of the values to be upheld. The religious and spiritual nature of the performance and hence the need for sanctity to be maintained is underscored. The values are those emerging out of the Hindu scriptures.

The Haridasi Kirtan employs drama, poetry, music, storytelling and public speaking are tools to achieve oneness with the audience that is akin to becoming Sahridaya. The Kirtankars have made changes to adapt to the changing environment and needs of the audience.

Scope for future research

The one missing factor now is the audience of the Haridasi Kirtan. We know that this audience has changed. However, there is not much information on how this changed audience perceives the Haridasi Kirtan. Such a research, however, will require more resources in terms of time and money. For an understanding of the diegesis of the Haridasi Kirtan it is important to study the social, economic, religious, spiritual environment of the audience.

ACKNOWLEDGMENT

The author would like to thank Ms Vaidehi Shevde for helping with conducting the interviews for this research. Without Ms Vaidehi’s help this paper would not have happened.

ENDNOTES

1 Diegesis is a key concept in narrative and genre analysis. It is a term used in Greek drama. It is the fictional time place, characters and events that constitute the universe of the narrative. Understanding diegesis is an important aid to genre analysis.

2 Locating Indian Communication Theory Through An Interrogation of Sadharanikaran and Sahridaya, paper accepted and presented at the International Conference on Diversity and Plurality, December 27-28, 2011 at the Makanlal Chaturvedi National University of Journalism and Communication, Bhopal, Exploration of the Mediascape of the Contemporary Folk Media Performer in India accepted and presented at the International Conference on Canadian Studies – Demystifying the Urban: Borderlands of Canada and India, Feb 1-3, 2012 at the Centre for Canadian Studies, Jadavpur University, Kolkata and Exploring the Media Universe of Contemporary Haridasi Kirtan and the Kirtankar, paper accepted and presented at the National Seminar on Technology, Communication and Culture, March 8-10, 2012 at the Department of
Communication Studies, University of Pune.

3 Theorists from the Frankfurt School have discussed this in detail.

4 I have studied the Haridasi Kirtan at the Akhil Bharatiya Kirtan Sanstha, Vitthal Mandir, Dadar and have been practicing the form for the past eight years.


6 http://web.grinnell.edu/courses/spn/s02/SPN395-01/RAF/RAF03/RAF0309.pdf

7 Bharatiya Sanskruti Kosha, ed Pandit Mahadevshastri Joshi, vol 10, page 284

8 Bharatiya Sanskruti Kosha, ed Pandit Mahadevshastri Joshi, vol 6, page 348


JAINISM: ITS PHILOSOPHICAL TRADITION AND THE RE-ADAPTATION THROUGH MEDIA AND COMMUNICATION

Komal Shah

The Jain in Contemporary World

“The Jain population in India according to 2001 census was 4,225,053 out of the total population of India 1,028,610,328 which is approximately 0.4% of the total population.” (See Table 1)1

The growth of population is estimated to be 20% between 2001 to 2011, though the census data are not available. The Jain population outside India is small but spread all over the world. The world Jainism population stands at 4.2 million. Jain live primarily in India. Some Jain has immigrated to other countries, such as the United States and Canada. There are more Jain temples and groups in the United States than in any

Table 1
Census Data 2001 >> India at a glance >> Religious Composition

<table>
<thead>
<tr>
<th>Religious Composition</th>
<th>Population *</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hindus</td>
<td>827,578,868</td>
<td>80.5</td>
</tr>
<tr>
<td>Muslims</td>
<td>138,181,240</td>
<td>13.4</td>
</tr>
<tr>
<td>Christians</td>
<td>24,080,016</td>
<td>2.3</td>
</tr>
<tr>
<td>Sikhs</td>
<td>19,215,730</td>
<td>1.9</td>
</tr>
<tr>
<td>Buddhists</td>
<td>7,935,207</td>
<td>0.8</td>
</tr>
<tr>
<td>Jains</td>
<td>4,225,053</td>
<td>0.4</td>
</tr>
<tr>
<td>Other Religions &amp; Persuasions</td>
<td>6,639,626</td>
<td>0.6</td>
</tr>
<tr>
<td>Religion not stated</td>
<td>727,588</td>
<td>0.1</td>
</tr>
<tr>
<td>Total *</td>
<td>1,028,610,328</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Note: * Excludes figures of Promottu, Mao Marum and Purul sub-districts of Srepung district of Manipur state.

Ms. Komal Shah is a faculty member of the National Institute of Mass Communication and Journalism in Ahmedabad, Gujarat, India.
other country outside India. The Jain has the highest literacy rate, 94.1% compared with the national average of 65.38%. They have the highest female literacy rate, 90.6% compared with the national average of 54.16%. It is believed that the Jain also have the highest per capita income in India.”

History and Essence of Jainism

Jainism is a non-theistic religion that split away from Hinduism in the Indian sub-continent at about the same time as Buddhism. This ancient religion was passed on through the high spiritual genius of one of the greatest religious teachers of all time, Mahavira. Mahavira was not some imaginary being. He was a real man and we know, with reasonable certainty, that his life on earth ended just over 2500 years ago, in 527 B.C. Though many dates have been speculated over the evolution of Jainism. However, in this paper it is estimated that the religion developed 2500 years ago. Mahavira was born in 599 B.C. into a family of the ksatriya, or knightly, caste. His father, Siddhartha, was a prince or lord, and his mother, Trisala, also came from a noble family. His birthplace is believed to have been near the modern city of Patna, in Bihar in north-eastern India. Although generally referred to as Mahavira (which means ‘great hero’), his original name was Vardhamana. Until his late twenties he doubtless led a life not very different from that of any other young man in his level of society.”

It is believed Mahavira was a contemporary of the Buddha as described in the Buddhist works, however, the Jain works have never mentioned about the Buddha. Mahavira lived for 72 years of which for the last 30 years he was a teacher. The Jain works give some details for the first 42 years of Mahavira’s life, but discuss little about his life as a teacher. Though Buddhist works give few details of Mahavira’s life after he became a teacher. It is not well documented as to how the Jain broke into two sects, the Digambaras and the Svetambaras. “According to the account of the eighth schism, known as the great schism, which is corroborated by historical evidence, the process of the split continued from the third century B.C. to the first century of the Christian Era. In the third century B.C. famous Jain saint Srutakevali Bhadrabahu had predicted a long and severe famine in the kingdom of Magadha (in modern Bihar) and Bhadrabahu, along with a body of 12,000 monks, migrated from Pataliputra, the capital of Magadha, to Shravanabelagola (in modern Karnataka State) in South India.”

“When the ascetics of Bhadrabahu returned to Pataliputra after the end of twelve year period of, they noticed two significant changes that had taken place during their absence, in Magadha under the leadership of Acharya Sthulabhadra. In the first place, the rule of nudity was relaxed and the ascetics were allowed to wear a piece of white cloth (known as Ardhaphalaka). Secondly, the sacred books were collected and edited at the council of Pataliputra specially convened for the purpose. This relaxation of rule was unacceptable to the ascetics of Bhadrabahu, eventually, the Jain religion was split up into two distinct sects, viz., the Digambara (sky-clad or stark naked) and the Svetambara (white-clad).”

The Jain of Gujarat and the neighboring areas emerging as the Svetambaras sometime in the 5th century AD. By perhaps the 4th century AD Jainism had spread to South India as well.”

British Colonialism and Jainism

British Colonial rule ushered in a period of general prosperity for merchant class. The traditionally affluent Jain merchants benefited from this prosperity. In spite of growing prosperity of Jain in 19th century & in the beginning of 20th century, Jain population continued to decline in India. It could be Jain merchants, in order to enlarge their business and kin alliance, frequently exchanged their sisters and daughters with Hindu merchants and became part and partial of caste system in India. It was also because of basic Hindu influence and the lay followers.

Many of the views, rituals and festivals of the Hindus were appropriated by the lay Jain. With that the boundaries between the two religions tended to become blurred. “According to the 1921 census there were only 1.18 million Jain.”

Officially, the category ‘Jain’ was used for the first time in the Census of India of 1881. The Census still remains the only government
inclusion which classifies the Jain as a separate religious group. To raise the communal self-awareness amongst Jain, British educated Jain reformers campaigned from the mid 19th century onwards for the public self-identification of the Jain as ‘Jain’, particularly at the time of the Census when many Jain, for one reason or another, still identify themselves as ‘Hindu’. The incentive of gaining separate representations and other privileges that were granted by the colonial and post-colonial governments to recognized religious communities promised new avenues for the advancement of the political and economical interests of the educated Jain elites and for the preservation of the Jain religion.

“In 1926, the reformer Hem Chandra Rai noted in the Jain Gazette that a “dark gloom of ignorance is stunting the growth of our community to a fearful extent all around. ... As matters stand the large majority of Jains are content with rudimentary teaching of vernacular Pathsalas and schools, dotted all over the country. Higher education is distinctly unpopular.”

“According to the mentality of the average Jain, college education is either unnecessary or positively harmful. Some of our mentors try to frighten us into the belief that the spread of [secular Western] education would lead to the decay of religion.” Rai argued instead that “College education should not at all imply the elimination of religion from the life of the youth, as some people imagine. On the contrary, religious training would be a profitable adjunct of college careers.”

In the light of this brief historical perspective the objective of the paper is:

To discuss Jainism in a historical perspective and methods of communication for transmission and spread of Jainism starting from its inception (approx 2500 years ago) to its modern re-adaptation including digital media and analyze how media and communication are being utilized for the spread of Jainism?

Essence and Meaning of Jainism

“Jainism believes in a cyclical nature of the universe, a universe without a beginning, without an end and without a creator.” *Literally Jina means a conqueror, that is, one who has conquered the worldly passions like desire, hatred, anger, greed, pride, etc. by one’s own strenuous efforts and has been liberated himself/ herself from the bonds of worldly existence, the cycle of births and deaths. Jina, therefore, is a human being and not a supernatural being or an incarnation of an all mighty God. Hence the term Jina is applied to a person who is a spiritual victor.

Jainism is founded upon the tradition of Ahimsa (non-violence) to all living creatures. According to the Karma of an individual, the person may live in any of the four states (heaven, human, animal, and hell). Release the soul or at least elevate it to a higher home in the next rebirth.

By means of the three jewels (right faith, knowledge, and conduct) one can reach salvation, sin on the other hand, leads to a lower home for the soul in the next reincarnation. Achieving Moksha (salvation) or a liberated soul is the ultimate aim of any living being commonly referred to as the Siddh Lok (free from the cycle of birth and rebirth). Jainism teaches a way to spiritual purity and enlightenment through a disciplined mode of life and is founded upon the tradition of Ahimsa, non-violence to all living creatures.

The five ethics of Jainism are:

*Ahimsa* (non-violence),

*Satya* (pursuit of truth),

*Asteya* (non-stealing and honesty),

*Aparigraha* (non-possession and non-attachment) and

*Brahmacharya* (celibacy).

These are also called the five Vratas (vows) and have to be realized by mind, speech and body.
A distinction is drawn between these ethics or Vratas for the ascetic (saints, monks & nuns) and for the layman (sravak). The saints have to practice the Vratas rigorously. But the sravakas have to and can practice with lesser degree according to their worldly life.”

**Jain Philosophy**

The nine tattvas or principles are the single most important subjects of Jain philosophy. They deal with the theory of karma, which provides the basis for the path of liberation. Without proper knowledge of these tattvas, a person cannot progress spiritually.

The Nine Tattvas (Principles) are as follows:

<table>
<thead>
<tr>
<th>Name</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Jiv</td>
<td>Soul or living being (Consciousness)</td>
</tr>
<tr>
<td>2 Ajiv</td>
<td>Non living substances</td>
</tr>
<tr>
<td>3 Āsrava</td>
<td>Influx of karma</td>
</tr>
<tr>
<td>4 Bandha</td>
<td>Bondage of karma</td>
</tr>
<tr>
<td>5 Punya*</td>
<td>Virtue</td>
</tr>
<tr>
<td>6 Pāp*</td>
<td>Sin</td>
</tr>
<tr>
<td>7 Samvar</td>
<td>Stoppage of the influx of karma</td>
</tr>
<tr>
<td>8 Nirjarā</td>
<td>Partial exhaustion of the accumulated karma</td>
</tr>
<tr>
<td>9 Moksha</td>
<td>Total liberation from karma</td>
</tr>
</tbody>
</table>

*Some scriptures define Punya (virtue) and Pāp (sin) not as separate tattvas. They include them in Āsrava and Bandha. In reality Punya and Papa are the result of Āsrava and Bandha. Hence truly there exist only seven tattvas.

Samyakta or Samyak-Darshan (Right Faith) is attained when one fully understands the six universal substances and nine fundamentals.

“Jainism has contributed to the philosophy of life in its insistence that the pathway to perfection is threefold:

- Samyak-Darshana (right faith/right understanding)
- Samyak-Jnana (Right knowledge) and
- Samyak-Charitra (right conduct).

**Jiyo Aur Jine Do** (live and let live) is the main slogan of Jainism which was given by Bhagwan Mahaveer about two thousand six hundred years ago.”

“Jainism has two principal quite different branches, the Digambara (Sanskrit ‘Sky-clad’, naked) and the Svetambara (Sanskrit ‘White robed’) Jains. The male Digambara ascetics wear no clothes, the Svetambara wear white robes.

Digambara worship idols in temples, whereas Svetambara in general are not practicing idolatry and do not have temples.”

The essence of Jainism discussed and described so far can be represented and explained by one of the prominent symbols of Jainism known as Parosparopgraho Jivanam (Mutual assistance of all beings) as indicated in Figure 1.
Contributions of Jainism to the Indian Culture

“There are three distinctive contributions of Jainism to the Indian Culture - Equality (Sama), Self-control (samyamana) and Dignity of labor (Srama). Equality or Samayika is said to be the heart of Jainism. In the Jaina religious scripture, Dvadasang or in the 14th Purva, the place of Samayika is the first and foremost among the six daily duties. Without the practice of Samayika or equality, there is no hope for any religious or spiritual realization. When a householder accepts the Jaina religion, he solemnly pledges to abide by the principle of equality. The three jewels of Jainism, i.e. Right Faith, Right Knowledge and Right Conduct depend upon the principle of equality as indicated in Figure 1. The Gita calls it the inner poise or the evenness of mind (Samatvam), or equal mindedness (Sama Cittatvam or Samata) and such a man who attains this is called seer with an equal eye (Samadarsinah or Sarvatrasama-darsana). This principle of equality must be reflected both in thought and action. In thought it is the principle of Anekanta, in action it is the principle of Ahimsa.”

Modes of Communication in Jainism

It is often said that Jain are very enthusiastic about erecting temples, shrines or upāśrayas but not much interested in promoting religious philosophy. Jain are especially interested in not the modern academic study of Jainism.

Gradually this trend is changing due to the demands of the information based economies of the future, and because of the vast improvements in the formal educational standards of the Jain in India. “In 1891, the Census of India recorded a literacy rate of only 1.4% amongst Jain women and of 53.4% amongst Jain men. In 2001, the female literacy rate has risen to 90.6% and for the Jain altogether to 94.1%. Statistically, the Jain are now the best educated community in India, apart from the Parsees.” Amongst young Jain of the global Jain Diaspora, University degrees are already the rule and perceived to be a key ingredient of a successful Jain. However, the combined impact of the increasing education and of the growing materialism amongst the Jain on traditional Jain way of life is widely felt and often lamented. Daily sermons dominated traditional Jain religious education for the spread and sustenance of the religious beliefs which were responsibility of the mendicants. For centuries, and the few remaining Jain Pandits, face an uphill struggle to adapt to the rapidly changing social and cultural environment, and sometimes choose to combine monastic and academic training to keep up with the rising expectations of their followers.

Media and Jainism

The Jain religion never spread beyond India though it was once patronised by the princes of the Deccan dynasties, today there are only four to five million Jain left, and these are largely limited to the states of Rajasthan, Gujarat, Madhya Pradesh and Karnataka. The major reason for its limited spread has been the absence of modern means of communication for centuries together. As this religion is based on the principle of Non Violence, the practice of writing as well was avoided due to the pain incurred to the microcosms.

After Mahavira, Jain religion was propagated through oral communication and through performance art and repetition. Only in the last five hundred years, with the advent of writing and printing has there been a major push to record and write the stories of Jain religion, songs and poetry. This technology made available many Jain books to its followers all over the world in early 20th century.

Spread through Print medium

One important development in recent decades has been the publication of good modern editions, often with translations into modern languages, of the sacred books of Jainism, thus making the scriptures, formerly restricted to monks, available to
a wider public. The L.D. Institute of Indology in Ahmedabad, is building up an important Jain manuscript collection in original and microfilm. Jain courses and research facilities are available to further the value and importance of this religion world over. There are many modified and translated versions of religious scriptures on Jainism available in the print format, which the Jain youth can read and inculcated the Jainism philosophy in his/her modern lifestyle.

Spread through Radio and Television medium

Jain orthodoxy of restrained movements overseas for the monks as well as the lay Jain had already taken its toll in the expansion of the Jain population a few years back. Though the doctrines of Jain philosophy have been very well documented in the print media but this religion has much more to offer than intellectual debates. Jainism as a religion is meant to guide people to lead a moral and ethical life. Thus it’s a religion of philosophy and practice both. In this fast paced life of the modern world it is unlikely to expect from a person to go through the detailed philosophy of any religion. The Jain youths too have faced a similar experience of confusion and frustration as they would want to know more about the religion but have nowhere to turn to. Jain studies have already been introduced in various universities and courses but it does not full fill aspirations of a lifelong course of conduct for a Jain youth. ‘Satsangs’ (Study circles) have been there for the solution of the same since many years but the youth was not able to relate to this Jain way of life.

Religious reforms in the Digambara sect brought about a revolution in the Jain community. They were the first to allow religious scriptures to be printed and published as well. Many monks and nuns have travelled abroad in the recent past to propagate the true essence of Jainism to the dispersed Jain population. Further these religious gurus have even given their consent to appear on television and radio to spread the messages of Jain Tirthankaras.

There are many exclusive Jain religious channels like Paras TV, Jinvani, Mangalam Jain TV being launched to focus on issues like religion, spirituality, moral values, health, art of living and principles of Jainism in simplest form, and ensure that people, especially the youth, easily understand the preachings and their importance. These channels telecast 2D and 3D movies and serials based on Jain epics and historical and religious events to portray the teachings and beliefs of Jainism. The Audio and Visual presentations of the philosophy of Jainism have helped to reach out to a larger section of the society (Jain and Non Jain) with practical applications of the same.

Jain Radio, Radio Podcast, internet radio is there already in existence to deliver religious discourses live as well as differed live. This has cut down on the time and energy to travel down to various religious places and has given full accessibility to the Jain community for their self enlightenment. ‘Jinvani’ was the first ever 24X7 internet radio carrying various programs such as Abhishek, Pooja, Lecture (Pravachan), Bhakti, Aarti, Samayik, Pratikraman, etc. throughout the day. These programs are broadcast as per Jain religious practices followed in India. Any lay person who has had no exposure towards Jainism can even follow these preaching’s with ease as they are all developed keeping the listener in view with effective communication skills, though the essence of Jainism is not disturbed in these modifications.

Spread through New Media

“Jainism made its appearance on the web around the end of 1994.”

The use of this new media was the next major transition. This came in as a boon for the Jain who are a very small minority in the world. Jain’s the world over have no Jain neighborhoods to support them; the Internet forms a new form of neighborhood. A few years back Jainism was not so renowned in the world (indeed even in India), but today, anyone, in any part of the world, can access Jainism articles, texts, pictures, even music at the touch of a button. The Jain too has adopted and embraced this enthusiastically.
“It is too early to assess the social impact of the new culturally thinned-out globalized versions of Jainism and of one trans-sectarian global Jain community, which are significant primarily as regulative ideas. It can be expected that traditional sectarian divisions will reemerge in the Jain diaspora as soon as a critical mass of migrants is locally present. Conversions to Jainism will probably remain exceptions. Yet the new global reverberations of Jain ideals and practices of nonviolence as a paradigm for alternative lifestyles are potentially immense.”

Summarizing Jainism and Media

With the growth of modern communications there has been a notable development of all Jain federations of various sorts. Jain scholarship, education and writing have been introduced at all levels, simple aids for children, learned editions of the sacred texts and university theses on Jain topics are being created world over. Jain have become more conscious of the wider public sphere. Jain sects are more concerned towards spread of knowledge of the Jain religion and to encourage adherence to its principles. Parallel to this there is a growing development of interest by scholars and others in the West and by non-Jain in India. At present we find for the very first time, Jainism been propagated to Africa, Europe and North America, where Jain communities have migrated due to economic activities.

The foregoing analysis of Jain religion in contemporary India reflects a discontinuous change from oral communication for two millennia. Jain monks and lay Jain both have adopted modern means of communication to reach both Jain and Non Jain believers. Starting with print medium to the age of Internet, given the economic, political and social power that they exert in India. Jain today has gone all out for the spirit of Jainism and keeping the lay Jain well informed to follow the fundamentals of Jainism. It has contributed in self realization of Jain identity as a minority community within India and abroad without creating religious animosity and imposition of religious believes on others. The growing influence of media & communication hopefully will influence lay Jain to be well informed.

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**MEDIA AND SIKH RELIGION: AN INDIAN PERSPECTIVE**

*B.S. Bhatia*

**Introduction**

The *Sikh* religion is among the recently founded (about 544 years ago) religions in India. The religion was founded by Guru Nanak who was born in 1469 near Lahore City of the Punjab province (now in Pakistan) and evolved over a period of about 150 years under the leadership of Ten *Gurus*.

The period and place of the birth of Sikhism had a very important role in the shaping of the *Sikh* philosophy. The period of the birth of Sikhism coincides with the arrival of the *Mughals* in India. The place of birth that is the Punjab Province was on the route of the *Mughal* invaders, who would loot the province on their way to and from India. This situation led to an intense interaction of the *Sikhs* with the Islam.

The founder Guru Nanak gave the basic tenets which remained unchanged, but each Guru took steps for consolidating and spreading the Sikh thought and way of life. The second Guru invented a distinct (*Gurumukhi*) script for writing and established schools for education. The third Guru established religious Centres all over Punjab for spreading the message by preaching and acting as liaison Centers of the religion. The fifth Guru compiled all the writings of the earlier *Gurus* and other *Bhakts* (saints of other faiths) into a *Granth* (Sacred book) to make it available at all religious Centres. The *Gurus* also dedicated themselves to the welfare of all sections of society. They undertook activities like

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