

CHAPTER-6

C O N C L U S I O N

CONCLUSION

An ālāpana is generally understood to represent the rāga in its complete form. The analysis of the chosen rāgas figuring in this thesis, also speaks of the rāga, essentially conceived in an ālāpana. While an ālāpana is what represents the rāga, one cannot ignore the other elements of music - Compositions, Tānam, Niraval and Kalpana svara-s. These, do basically confirm to the discipline adhered to in a good ālāpana, but stretch a little beyond. Compositions are crystallised versions of ālāpana-s. The rāgas are frozen through compositions. Great changes, are generally, not incorporated in compositions because of the reverence attached to the 'Pāṭantara' (the version handed down by tradition). It is true that individual variations do exist even within a particular school, but the extent of variation is not as large as it is in the creative areas.

The presence of fixed time concept (Madhyamakala in tānam, and the respective tāla-s in compositions, niraval and kalpana svara) is instrumental in exploring a facet of rāga - based on the structure derived from the ālāpana, yet different. Tānam and Kalpana svara-s - do not admit of drastic dynamic variations (both in terms of volume and time). There is a certain

kālapramāṇa below which these elements cannot be stretched. The strict adherence to 'phrasal theme' and end phrases (as in a good ālāpana) is relaxed (here again intuitively, and not consciously). The fulcrum chosen could be the same as that of ālāpana, but newer facets also could be explored. Even in the analysis, one is sure to observe that a rāga is defined, even completely, through some phrases, but is not synonymous with those phrases. An artist weaves a structure based on a defined code. It is difficult to explain the logic, or 'create' phrases on any scientific basis. A small change in the order of phrases, or accent on a fulcrum, or the spontaneity of the artist matter a lot to creativity. The artist explores, dwells in and finally fuses with the rāga - portraying through the rāga his own self.

The rāga is, but an expression of the artist. This is perhaps why, one (both performer and listener) is able to derive pleasure out of each rendering of the rāga. We do not have many rāga-s, but there is no saturation point. The 'limited nature' of rāga-s - be it in number or scope is not a handicap. It is an endless search "to strive, to seek, to find"* - each time arriving at something beautiful - a beauty that lasts and not fades with repetition or familiarity.

* Alfred Lord Tennyson in poem 'Ulysses'

This is one universal aspect of rāga, but the concept of rāga is not stagnant. Changes occur from time to time (both consciously and unconsciously) - till it becomes part of the tradition.

The subject of change in traditional arts is a teasing one. Change is perceived very clearly when there is the advantage of hindsight. As the generations move, even historical facets of change become obscure. Thus changes both minor and major appear from time to time and the new merges instantaneously with well - established traditions. They cease to be perceived as 'changes'. This aspect is important for any art form to survive, for these changes are not 'incorporated' -- they just occur in the process of exploration.

" The old order changeth, yielding place to new,
And God fulfills himself in many ways

Lest one good custom should corrupt the whole world"*

In a very short time, some old aspects vanish, and the new tradition retains the old name. There is no perception even amongst the singing fraternity of the changes that have taken places. There is possibly another interpretation. With them, changes have not occurred at the conscious level. An intuitive interpretation or creation need not have had the basic -

* Alfred Lord Tennyson in his poem "From the Passing of Arthur".

idea of change. Changes could have occurred at the empirical level also, even at the level of one's own understanding.

Therefore any study on the rāga seems incomplete as one cannot fully sieve out the creative aspect from a basic phenomenon. Once the exploration begins, one begins to realise oneself through the medium of sound. Music is just the vehicle, while the goal is self realisation.

This study, is just an attempt to present the rudiments of rāga, or the māya, that is rāga. The real rāga lies within oneself, and is hence mystic, and therefore beyond definition.