

# LITERATURE

Emotions

PAGE NO.:

DATE:

→ Culture:

- Over massive time, small region (Daily routines can be an example)
- Over large region,
- Over short periods of time, cyclic.

→ Relationship b/w human experience everyday life & relations of power influence culture.

→ Culture evolves with different experiences and relations of power.

→ Culture is continuously produced & reproduced.

→ Distinguish 3 levels of culture:

- ↳ The lived culture of a particular time and place, only fully accessible to those living in that time and place
- ↳ Recorded culture, of every kind, from art ...

→ Where is culture?

- ↳ It is in the organization of production of society, the structure of the family, and institutions which express or govern social relationships, the characteristic forms through which members of the society communicate. Cultural artifacts can't then be read only in aesthetic terms.

→ Historical circumstances, social traditions, and the media work together to create a culture milieu in which certain set of beliefs are either reinforced or questioned in the text.

→ Classical art → generally classified as when one can consume it at a distance from the body.  
 Eg: Music is classical high art as opposed to embroidery.

→ Culture values labour, that does not require the use of body much / minimum use of body.

### "Good" vs "Bad" Culture

→ In philosophy, Ontology

Ont  $\Rightarrow$  to be  $\Rightarrow$  ~~be~~  $\subset$  C

Greek

→ Aristotle — truth is through knowledge.

→ Knowledge: Functional — lowest form of knowledge

Of value (of truth)  
 (Philosophic).

→ This does not produce anything external.

minimum knowledge for each person.  
 These produce things competitive outside the person entirely external.

- Fundamental break b/w useful & beautiful.
- Practice is no longer guided by truth arrived at through knowledge. Labour vs Contemplation
- An economic hierarchy of labour can be traced
- "lower" order activities divorced from beauty and thought ...
- "Good" & "Bad" has been defined by our labour.
- ~~but~~
- "Good" morale are capitalistically produced conceptions
- The higher order of knowledge is a luxury.
- Hierarchy in truth.
- Society <sup>will</sup> collapse without labour.
- Culture is a negotiation ~~of reality~~  
~~of society~~ b/w failure of ideality & reality of the conditions we live in.
- It mediates b/w idealism & materialism  
conditions of ~~exploitation~~ exploitation & profiteering.
- 1960s, things started to change, countries ~~who~~ that had been colonized had intellectuals who could think critically about colonialism (as most countries got independence from colonialism)
- Intellectual work is overdetermined.
- High literature is that of legacy that has a standard of high aesthetic value, which determines good literature.
- Shakespeare
  - We've been conditioned to think his work is great.
  - His work is pretty great as per our definition of the value of high intellectual work.

- In 18<sup>th</sup> - 19<sup>th</sup> century India, certain upper caste extremely rich people who returned to India after training in Europe, bringing along values of Europe.
- These people had enough money to travel to Europe, to make the choice of disregarding what their pundits said & to get an education there & knew enough English for their.
- One such person was Raja Ram Mohan Roy.
- This happened exclusively in Maharashtra & Bengal & all over South. They could afford an education in Europe & bring back their learnings & opinions to India.
- Looking at colonial India, they were looking at how unequal & unjust they've been despite what they teach in Europe.
- However they also realized how unequal India's culture was too. Eg: Sati, Untouchable, etc.
- They noticed that the English were exploiting this & also establishing cultural superiority & telling India, our literature is inferior.
- We realized how literature had to be made common & open to all, for that we needed education.
- One such move was the introduction of blouse by Bengal women to allow women to go out & learn/educate themselves
- The English colonials have promoted / produced "good" literature, telling us we are incapable of it.

- Shakespeare wrote for the masses, not for the aristocracy, Dickens wrote for magazines for women to read out loud.  
Such literature was valued, when it was academically pursued as a colonial project.
- Today Derrida's ~~use~~ is literature to analyse culture as opposed to ~~use~~ a colonized time when it was literature that could potentially spoil you.
- We still revisit our ancient ~~use~~ texts while quoting colonial European learning against them.  
Eg: Anti LGBTQ say this is a western influence while our own texts indicate this presence.
- The deep division between lower classes (the ones that give us immediate needs, food, clothes, shelter, sex) & middle class literature (by professors, philosophers etc.).  
My Hindi literature is said to be high literature compared others.
- A Malayali self will not identify with a Hindi text like Premchand unless written Premchand in Malayalam.
- Jaipur Literature Festival — a repetition of celebration of English literature, so much so, people there don't read works of great writers from our own country in our regional languages.

- Imaginative, creative cultural productions have the power to influence opinion, although produced to function not as harmful.
- The circulation of cultural text is so important compared to its content!
- A thinking culture is dangerous —  
Organic, mutative & resistant
- Pride and Prejudice (1813)
  - ↳ Invention of literature as tradition
  - ↳ The economic aspects of marriage in the 17<sup>th</sup> century depicted in the book can be seen even today where people marry someone if they're at least equal (even economically).

An organic text is  
resistant to power,  
and it changes  
the reader  
and itself  
as it circulates

- Culture is a mediation of the status quo.
- It is also <sup>resistance</sup> continuously, organic, mutative production

- What is legit culture?

~~Culture~~ human

- Indian literature, painting, music, dance has greats — old & new
- Largest Cinema producing / consuming country in the world
- But is it legit?
- We produce cinema & are produced by cinema.
- Dadasaheb Phalke — Raja Harishchandra (1913)
- Ardeshir Irani — Alam Ara (1931) — first talkie
- 1<sup>st</sup> Bangla feature in 1917.
- 1<sup>st</sup> South Indian feature 1917.

Cooptation

Kanhiya Kumar (Azadi song)

↓ Remixed

↳ activity  
↳ gallery  
↳ adopted  
↳ to be  
↳ different  
↳ language  
↳ etc.

↳ data cultural  
↳ production,  
↳ sanitise it  
↳ make it

- 1927 - 108 films
- 1931 - 328 films.
- 1920s Mythological films.  
Asuras / Villains in these films are white bodies  
White people — negative roles.
- Influenced by folk story telling techniques —  
Lavani, Tatra, Parsi Theatre
- Dowry, Widow remarriage, Untouchability,  
Polygamy, Child marriage — 30s, 40s.
- By the 1940s, a studio system is in place  
churning out films in Oriya, Punjabi, Marathi.

- Studios ~~now~~ get actors to sign  
contract for a few years, ~~but~~ and each  
studio has a type of genres.
- Calcutta, Bombay <sup>up</sup> centres for production.
  - 1940s — studio system shaken by the partition
  - Individual contracts per movie ~~now~~ introduced
  - Studio contract systems curtailed actors from being  
big stars, they get paid same whether ~~they~~ the  
movie does well or bad.

- 1950s-60s — "Golden Age"
- Bimal Roy, Raj Kapoor, Guru Dutt, K. Asif,  
Abrar Alvi
- Romance / melodramas / Socials, Muslim Socials,  
great songs, socialist nation-building concerns.
- 1970s — The Emergency, Mausam Desai, Balakrishna,  
Hemant, Sippy brothers — the angry young man,  
Masala pot-boiler.

→ Amitabh

- Some of the greatest writers in 1950s-60s were writing for cinema. Many of them — communists.
- 70s movies — lot of smuggling, movies depict this. Black economy in India thriving.
- Cinema was viewed as
  - ↳ Girls don't go alone to watch
  - ↳ Married couples without children
  - ↳ Young men bunked class and went to watch cinema.
- 1980s — TV, VHS, Piracy
- Audiences move away from theatres.
- Modern piracy born, theatre infrastructure was anyway bad — 1 theatre for 93,000 people.
- Camera parts, tapes, cosmetics taxed upto 700% for being luxury.
- Dubious sources of money } Money coming in for cinema from smugglers and criminals.
- Art Cinema, Govt. funding for a. certain kind of cinema.  
These movies are about real India, not entertainment.
- 1990s — cinema start to cater to TV
- Independent producers lose money heavily
- Songs, music, dance used to lure audiences to theatres and through TV.
- Single screen theatres, bad equipment
- Liberalization — Global industry players come in
- DDLJ - 1995 → I'm desi, yet I'm global.
- Globalization — sold to the people as we are global participants in a global scale.
- Diaspora becomes a major audience.
- Post globalization — extra have become all blondes.

Hiding  
India's  
nature for  
being able  
to pay  
other  
nations.

→ **Movies** Cinema started out with men playing women. Women come in later on, and were part of families where women were in performing arts. But women acting not considered legitimate akin to prostitution, for they worked for money.

→ Movies seen a illegitimate production of massive culture.

→ Bad beginnings — Gandhi ~~is~~ thinks movies are obscene (1926).

Gandhi thinks movies are causing diseases & could kill people (1934)

→ Film making gains industry status in 2000.

→ Banks, financial institutions, corporate entities can now invest.

→ Mass culture, multiple platforms for screening — TV rights, Music rights etc.

→ Cinema industry takes over advertisements, branding, all spin-offs of image cultures, with screens EVERYWHERE.

→ Cinema exists as a basic ~~text~~ <sup>text</sup> from which everything is derived.

Eg: Music industry in India is not independent of movies. Very small ~~other~~ independent music industry.

→ Culture mediates ideality & reality/social condition  
↳ Cinema is just that.