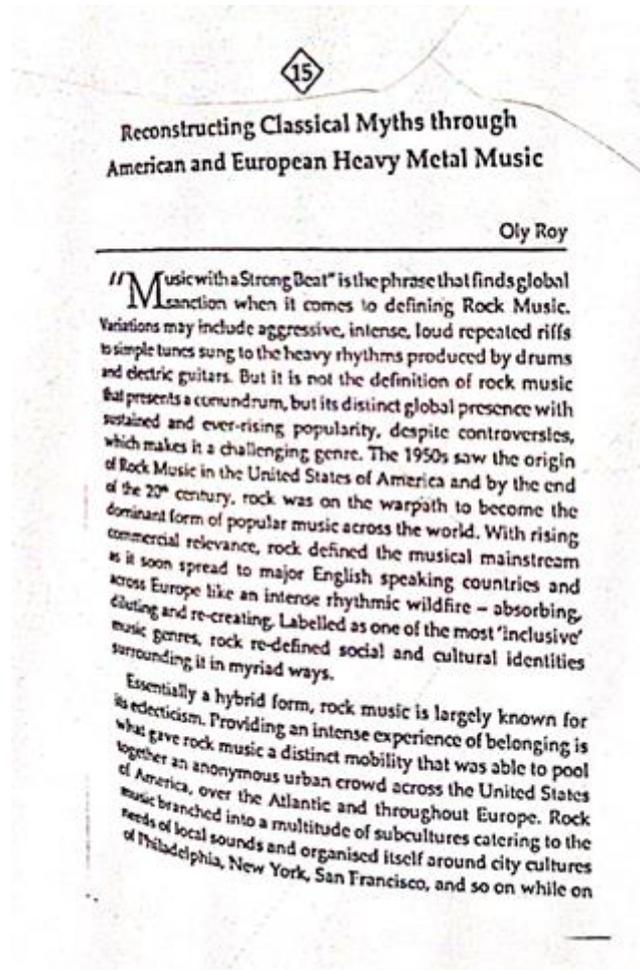
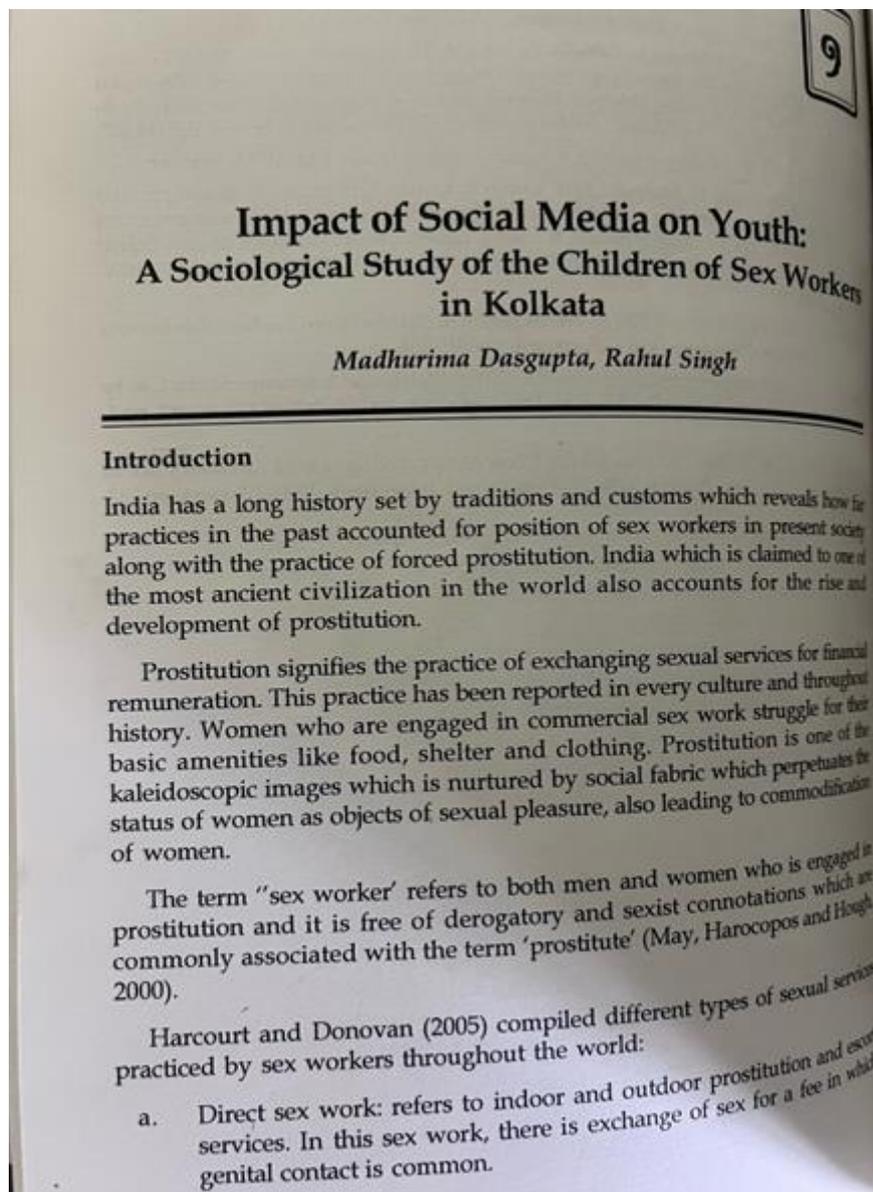


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1. Contributed a Chapter on “Reconstructing Classical Myths through American and European Heavy Metal Music” in Book entitled Art and Aesthetics of Modern Mythopoeia: Literatur, Myths and Revisionism in August, 2020.



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3. The Glocal Baul Gaan: Changing Grounds in the Music performances of the Wandering minstrels of Bengal'. In Understanding Social Issues: Some Reflections (ed.)Dibyendu Ganguli. Pailock: Kolkata, ISBN-978-93-88207-44-7, pp135-144

The "glocal" Baul Gaan : Dynamics of Aesthetics in the Performances of the wandering minstrels of Bengal.

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I. Introduction:

The entire field of what can be called as "aesthetics" is broad. It may narrowly adhere to the theory of beauty, however, in a broader perspective it may be defined as that together with the philosophy of art. Immanuel Kant, thought of as an formalist, asserted that most of the arts were impure, because they involved a 'concept'. By concept Kant meant "end" or 'purpose'. Kant's theory of pure beauty had four aspects: its freedom from concepts, its objectivity, the disinterest of the spectator and its obligatoriness. (Kant, 1, 1964). In this paper, after a survey of the ideas of beauty in the Baul Music performances of the present and the past, we will address questions about the variety of aesthetic attitudes and the value of aesthetic experience.

Sociologist Roland Robertson suggested replacing what he considered a widely misunderstood term, globalisation, with glocalization, in order to transcend the tendency to cast globalisation in opposition to localisation. In a paper in the 1980s, in the Harvard Business Review, Robertson argued that globalisation is seen as the triumph of culturally homogenising forces above all others; as overriding locality. He believed, cultures do not interact amounting to homogenisation and that, global has no meaning without the local. Robertson did not believe in such clear-cut binaries such as global and local, through this term. In this paper we try to trace the glocal aspects or the process of 'glocalisation' in music, especially Baul music- how it is developed and gradually transmitted into "Other" traditions, globally and at the same time adjusted to its local audience. As soon as we say this, we commodify music, conceptualise it as a cultural commodity. And in this we situate the Bauls and their transnational music performances, where the user is of course the Baul performer and consumers are its patrons and audiences. Here, music as a cultural commodity, following Kant, lacks "purity"- devoid of a free play, without experience of pure beauty. This arises because pure beauty would not, according to Kant, gratify the audiences sensuously nor would it induce any desire to possess it. It would "please" certainly, but ranging to only holding one's attention and not further concern than contemplating the object itself. (ibid) Perceiving music is an end in itself, it is not a means to a further end, and enjoyed for its own sake alone.

II. The Bauls :

In 1931, Tagore wrote, "I mention in connection with my personal experience some songs which I have often heard from the wandering village singers, belonging to a popular sect of Bengal, called Bauls, who have no images, temples, scriptures or ceremonials, who declare in their songs the divinity of man, and express for him an intense feeling of love. Coming from men who are unsophisticated, living a simple life in obscurity, it gives us a clue to the inner meanings of all religions."¹ Baul is a heterogeneous category, comprised of members from the Vaishnava Hindus and Sufi Muslims, occupy a unique position as devotees, mystics, naturalists, tantric and wanderers in India and Bangladesh. Baul-Fakirs are identified by their unique clothing and music, with an Ektara and bowl for alms in hands. Clubbed as subordinate categories within the larger "Hindu" identity as "Bairagi", later as "Vaishnava" or further later as "Bauls" — separated from the main body of

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