

# Holi.

A Cultural Kaleidoscope

*Editor*

**Peeyush Bhadviya**



© Editor

*No part of the material protected by this copyright notice may be reproduced or utilised in any form or by any means, electronic or mechanical including photocopying, recording or by any information storage and retrieval system, without prior written permission from the Editor/Publisher.*

ISBN : 978-93-92779-19-0

Edition : 2022

Price : ₹ 995.00

Published by



**ARYAS PUBLISHERS DISTRIBUTORS (P) LTD.**

2-D, Hazareshwar Colony, Near Court Choraha, Udaipur (Raj.) - 313 001;

Phone : 0294-2526160; E-mail : [apdpl.2012@gmail.com](mailto:apdpl.2012@gmail.com)

## Contents

1. **The Dialectic in Celebration of *Fagu-Purnima* (Holi) in the Valley of Kathmandu, Nepal** 1  
*Poonam R.L. Rana*
2. **The Strains of Music in the Festival of Colours** 11  
*Ananta Mathur*
3. ***Basanta Utsav* and Shantiniketan** 19  
*Baishali Ghosh*
4. **Holi Festival : Traditional Performance in Manipur** 25  
*Haobam Bidyarani Devi*
5. **Social and Cultural Values of the Vibrant *Yaoshang* Festival** 33  
*Ng. Rupa Devi*
6. **Holi Celebration by Muslim Nawabs, Padshahas and Masses : A Brief Synopsis Based on Historical Sources and Writings by Muslim Scholars** 40  
*Meghna Sharma*
7. **Significance of Holi Festival and *Manjal Kuli* in Kerala** 48  
*Vijaya Kumari K.*
8. ***Hola Mohalla* : A Unique Form of Holi in Punjab** 54  
*Peeyush Bhadviya*
9. **Gender Dynamics : Colours of Holi an Insight into the Indian Society with Vivacity** 58  
*Pravat Ranjan Sethi*
10. **The Portrayal of Holi in Literature, Art and Architecture** 66  
*Rekha Rao*
11. ***Phaag* - The Living Tradition of Holi in Braj** 71  
*Harish Benjwal*
12. **Fun, Frolic, Water Splashing and Colours : Holi and its Similarities with Festivals in South East Asia** 79  
*Manisha Pandey Tiwari*
13. **Tradition and Culture of Holi Festival—Colours from the Valley of Uttarakhand** 88  
*Shivangi Naithani Devrani*

# Gender Dynamics : Colours of Holi an Insight into the Indian Society with Vivacity

Pravat Ranjan Sethi

---

## Introduction

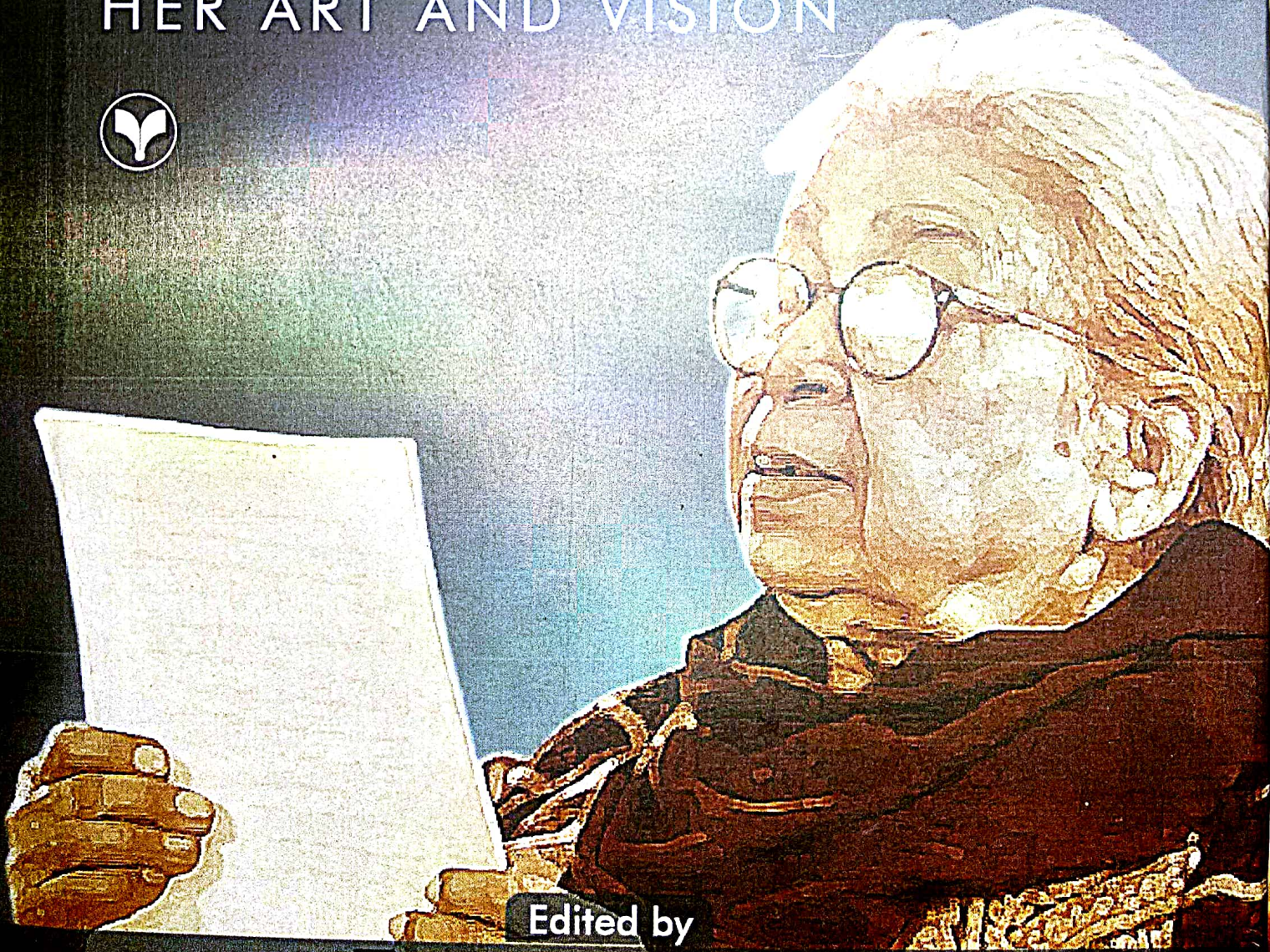
Holi is measured as one of the most venerated and feted festivals of India and it is notable in almost every part of the country. It is also every now and then called as the "festival of love" as on this day people get to unite collectively forgetting all resentments and all types of bitterness towards each other. The great Indian festival lasts for a day and a night, which starts in the evening of *Purnima* or the Full Moon Day in the month of *falgun*, also known as *fagu* festival. It is celebrated with the name *Holika Dahan* or *Choti Holi* on first evening of the festival and the subsequent day is called Holi. In different parts of the country it is known with unusual names. The vibrancy of colors is something that brings in a lot of positivity in our lives and Holi being the festival of colours is in point of fact a day worth rejoicing. Holi is a famous Hindu festival that is celebrated in every part of India with utmost joy and enthusiasm. The formal procedure starts by lighting up the bonfire one day before the day of Holi and this process symbolizes the triumph of good over the evil. On the day of Holi community play with colours with their acquaintances and families and in evening they show love and respect to their close ones with *Abeer*. India is no unfamiliar to the problem of sexual assault. The country has time and again confronted heightened incidents of rape with public outcries, rallies and protests, calling for an ending to the raging misogyny that makes men believe they are entitled to the bodies of women and girls. But none of these set of laws apply on Holi, the Hindu festival that marks the onset of spring and the victory of good over evil. Celebrations for the multi-day event kick off with the lighting of a bonfire, followed by the colorful festivities it's known around the world for. There's loud party music, bright colors, water balloons, alcohol, and it's often all playing out on the streets of major cities and town. Its jubilation is crystalized in the popular Hindi catchphrase: "*Bura na mano, Holi hai,*" which loosely translates to, "Don't feel bad, it's Holi." Let's unpack





# MAHASWETA DEVI

HER ART AND VISION



Edited by

Sanjeev Vishwakarma





# MAHASWETA DEVI

HER ART AND VISION



**VISHWABHARATI**  
RESEARCH CENTRE  
[www.vishwabharati.in](http://www.vishwabharati.in)

ISBN 978-93-87966-96-3



9 789387 966963

₹499 | \$ 20



6. **Marginalized and Suppressed Women: A Critical Study of Mahasweta Devi's play *Bayen (Witch)***  
Mrs. Monika Rao  
59 - 63
7. **Mahasweta Devi: An Activist, Litterateur and Quintessential Humanist**  
Dr. Pravat Ranjan Sethi  
64 - 70
8. **A Reading of Subaltern Female Identity in Mahasweta Devi's *Breast Stories***  
Dr. Prachi Priyanka  
71 - 81
9. **Female Body as a Site of Resistance in 'Draupadi'**  
Dr. P. Prayer Elmo Raj  
82 - 88
10. **A Study of Mahasweta Devi's *Mother of 1084* and *Bayen***  
Mrs. Rituparna Saharay  
89 - 96
11. **Filling in the Gap: The Dynamics between English Translations of Mahasweta Devi's Fiction and Non-fiction**  
Mrs. Sayanti Mondal  
97 - 108
12. **Themes of Power and Resistance in Mahasweta Devi's Narratives**  
Sudha Tiwari  
109 - 115
13. **Myth and Metalanguage in Mahasweta Devi's "Douloti the Bountiful"**  
Tonya Briggs  
116 - 122
- Notes on Contributors**  
123 - 124

7

## Mahasweta Devi: An Activist, Litterateur and Quintessential Humanist

Dr. Pravat Ranjan Sethi

A whole range woman from different classes, castes and communities have participated in liberation of deprived section in this literary movement along with activists drawn from a variety of political trends, parties and groups. One of them is Mhasweta Devi, as the voice of the disempowered, she had an incredibly powerful in-your-face of literary style, 'I don't want to die,' she said, 'I want to live forever.' There was so much to do, so much to write about. If she did die, however, she wanted to be buried and a Mahua tree planted on her grave. Mahasweta Devi was known for her hard-hitting socially committed writing as a writer of delightfully imaginative and hilarious children stories. This is a side of her personality that fresh readers in Bengal have appreciated and savored for over thirty years. Mahasweta Devi is one of India's notable writers; her authoritative fiction has earned her recognition in the form of the Sahitya Akademi (1979), Jnanpith (1996) and Ramon Magsaysay (1996) awards, the title of Officier del Ordre Et Des Lettres (2003) and the Nonino Prize (2005) honours. She was also awarded the

Padmasree in 1986, for her activist work among dispossessed tribal communities.

### Early Life, Influences and inspiration:

Mahasweta Devi's place as the foremost novelist in Bengal, and as her work is gradually interpreted into other Indian languages. Devi was born in Dhaka into an illustrious artistic household. Her father, Manish Gahtak, was a leading literalist and poet; mother, Dharitri Devi, a writer and social worker; her father's youngest brother, the talented film maker Rirwik Ghatak; and her mother's elder brother, Sachin Chaudhuri, the founder-editor of Economic and Political Weekly. Mahasweta raised up at a time when the national movement was at its stature, and in 1946 she was graduated from Santiniketan. It was a time of upheaval and change. The peasant movement in *Tebhaga* was at its pinnacle, and even as she graduated, the Calcutta communal disturbances were occurred. Anybody can expect, young Mahasweta had close ties with cultural and political organization in Bengal at the time through her family background. The horrifying famine of 1943 had called for student involvement in relief work, and Mahasweta just out of school and intensely volunteered these destitute. In due course of time she had matrimonial alliance with the dramatist Bijan Bhattacharya in 1947, whose play *Nabanna* was being executed by the left-wing theater movement. A year later their son Nabarun was born. Mahasweta Devi took up a job at the Postal Audit office, but lost the job when the new nationalist government found her guilty of being a communist. The dream-metaphor of Mahasweta Devi referred to is not merely an abstract literary exuberance. In the realm of reality, it takes a more concrete shape. What Mahasweta Devi referred to as dream, Amartya Sen would define as capability or expansion of freedom. When a large section of the society is denied the right to dream, they are also deprived of development. In Indian society, if one comes from a tribal community or belongs to a so-called lower caste, she is not allowed to dream like others, her rights are susceptible to the generosity of those sitting above in the social pyramid. So, the capability to pursue the 'meaningful dreams and beings' is essentially linked with one's ability to dream, one's capacity