

## **UNDERSTANDING ABORIGINAL CULTURAL STRUCTURES OF INDIA AND CANADA**

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To native and indigenous people their world is theirs it is not new or discovered. The contact and thrust of other cultures changed the situations. With the rich and abundant cultural past behind them the countries, India and Canada, are seriously renovating their instructing past, with the focal point of indigenous nature in two cultures. Further, all indigenous cultures of world meet and amalgamate at some common point. In Canada, the native inhabitants and aboriginal artists' intellectuals have been claiming their place to shape of the new discourses. The process of decolonization has been started. Aboriginal Canada is moving in a direction where historical injustices and colonial atrocities are fought with self-assured determination.

An aboriginal cultural area depends upon their ancestors' primary way of life or occupation, and evolves with the world view of life. They were producing art for thousands of years before the arrival of European settler colonists and the eventual establishment of Canada as a nation state.

In India, I would like to concentrate only on dimension of the colonial outlook of looking at Indian social structure in the name of the Caste which was not fit into the texture of Indian socio cultural situations. This multidimensional phenomenon called caste was not properly interpreted nor understood by colonial rulers. Caste as in autonomous groups serving common purposes and striving for common ends is always not understood by them. The above perspective of caste acts as a dynamic force in interest articulation, collective mobilization and social movement. It has more significant dimension.

It constitutes a cultural context, provides as an identity marker, and facilitates reference group behavior. These insights are overlooked by them. The cultural insights of these caste groups and art forms are always neglected and not given any attention.

In this paper I want to take up the question how to view an expression or art form in this context of socio cultural point of view to view it as an indigenous narrative form of collective people in Indian social group structures. My paper is based on one such community called Runjavaru, with a ferocious musical instrument and the dire need to read it in multi dimensions.

The reading of the aboriginal people of Canada and their musical backgrounds opened the way with diverse ethnic groups with their individual musical traditions. The music is

ceremonial and social. Traditionally as any other indigenous group they used the material at their hand to make their instruments for centuries before Europeans immigrated to Canada.

In these indigenous culture every song have an original owner. Songs belonged to a society, clan, rite, ceremony or individual. In some cultures, one could buy the right to sing a song owned by an individual. The original owner would then teach the buyer to sing the song. Many traditional songs are still sung by First Nations people who follow traditional ways. The human voice is the primary instrument as in most ancient culture.

First nations people made gourds and animal horns into rattles, which were elaborately carved and brightly painted. In woodland areas they made horns of birch bark and drumsticks of carved anthers and wood. Traditional percussion instruments such as drums were generally made of carved wood and animal hides. These musical instruments provide the background for the songs and dances. For a every indigenous culture song and dance are considered to be sacred.

Drumming is considered to be the heart beat of Mother Earth. Drums are closely associated with all ancient cultures. In India there are two distinct kinds of skin hide musical instruments. The reference of these kinds of instruments could be found in ancient books related to music. To capture the original naturalistic sounds of Nature is one of main aims of making of these instruments to make life more musical.

Mainly, the making of drums in India could be cartelized into two types, one with wood or metal and the other with mud or clay. They are made on carved into a cylinder shape and covered on one side, in some and in some other on two sides with skin hides. Runja is one such instrument of this kind. They are also made of metal, particularly, bronze. The similar kinds of drums are also found in Africa and Mexico. On the beginnings of making these instruments, it is observed, that they are made in huge sizes, like 3mts, and used to cover on only on side, to make it stand on ground and play it on standing position.

After the introduction of modern instruments likely Leaths, these instruments are made small in shape with more skillful arrangements. The evolution of these instruments contained from mud/clay to wood and to metal. The Struck instrument is a Friction drum asrubbed instrument; these similar instruments could be traced out in Indus civilization figures. Man with a drum touching his abdomen levels is found. Musical instruments are not mere tools of music; they are entwined with culture and heritage marks and symbols of each and every culture. Every instrument has a history with it. Idiophones or auto phones (Rodesetc), Membrenophones Skin based percussion, Chordophones – string, Aero phone –wiring, have their own cultural importance.

Indian music system explained these delicacies 2000 years ago. Bharata explained these as solid or idiophones, covered vessels, wind instruments and stringed instruments. The details of instruments making are more helpful to progress of music. More importantly, the objects and tools used in the making of instruments reflect geographical details of the area, tastes of the regional people, their skill and technology and more specific alloy their culture for example through the wooden instruments it can be traced that the kind of fauna and forest is around and the kinds of trees and wood were made use for the daily livelihood with the use of skin made instrument one can know about animals of that area, monkey, deer, crocodile and some hides of animals which are found in local areas. Igwana hides were used extensively. The other tools and objects used bamboo and clay also mirrors their sharp skill and technology.

The cultural boundaries are beyond the political and geographical boundaries. Changes on ground would not stop flow of people anytime from one place to another. Kashmiri music and dance have resemblance with south Russian music and dance. Indonesian logical stories reflect the music instruments and literature of the musical relation of Africa and India are still to be researched musical instruments of RuwandaUrundi in Africa in Belgian Congo resemble to that of MP, AP, Orissa.

Heimendorf, a renowned anthropologist, who lived in Adilabad district of Telangana state, describes the ritual art of these instruments in his books. The Runja, the specific instrument has its own tonal quality, volume of sounds, tension in body and posture, resonance, tonal value, motif, quality of sound, richness of tone overtones, shift of tonic note, and vigorous amplifying sound. It is known for not only for its music but also for the famous deconstructive quality of its narratives. They dismantle the social hierarchy and open new vistas for literary studies. The narrative which accompanies with the instrument needs a deep study and attention to unveil the present misunderstood notions of Indian societal patterns and systems. It is the apt time to refer to these untouched angles and un trodden paths to explore and to understand these oblivion or rather unacknowledged areas to reach to the crux and culmination of understanding Indian literature and culture.

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