राष्ट्रदुत

# A Fluid Sense of Self

The more you define yourself by any one activity, the more



something about change there is no better place to look than Nothing represents a continuous and unrelenting cycle of order, disorder, and reorder on a grander scale. For long periods of time, Earth is relatively stable. Sweeping changes—warming, cooling, or an asteroid falling from space, for exampleoccur. These inflection points are followed by periods of disruption and chaos. Eventually, Earth, and everything on it, regains stability. but that stability is some-

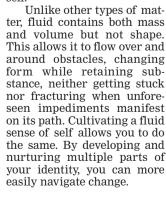
where new During this cycle, some species get selected out Others survive and thrive Species in the latter group tend to have high degrees of what evolutionary biologists call "complexity." Complexity is comprised of two elements: differentiation and integration. Differentiation is the degree to which a species is composed of parts that are distinct in structure or function from one another. Integration is the degree to which those distinct parts communicate and enhance

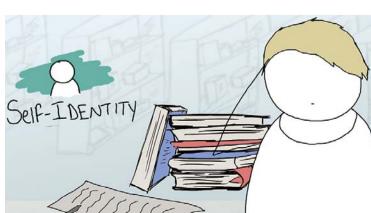
each other's goals to create a

cohesive whole Consider Homo sapiens (you and me), by far the most abundant and widespread species of primate, we have large frames, four limbs, opposable thumbs, body temperature that is somewhat resistant to external conditions, good vision and hearing, digestive tracts that can accommodate a variety of nutrients, and the capacity for language and understanding. In other words, we are a high ly differentiated species. But we also have enormous brains and advanced nervous systems that integrate all of these parts into a cohesive whole. The combination of these qualities—widespread









fragile you become.



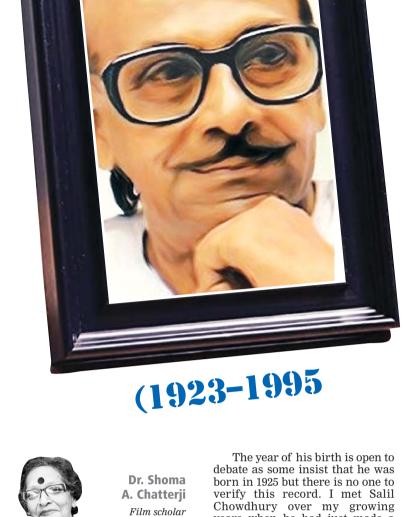
integration—makes us a decidedly complex species. Our complexity is how we got here today and why, hopefully, we'll stick around for at least

If we want to survive and thrive during ongoing cycles of change and disorder, then we, too, can benefit from developing our own versions

As a matter of fact, there is a psychological construct self-complexity Essentially, it says that the key to a strong and enduring identity—one that is equal parts rugged and flexible, that can navigate the inevitable changes we all face—is to diversify your sense of self.

The more you define yourself by any one activity, the more fragile you become. If that activity doesn't go well or something changes unexpectedly, you lose a sense of who you are. But with self-complexity, vou have develop mul tiple components to your iden

What you want to do is challenge yourself to integrate the various elements of vour identity into a cohesive whole. This allows you to emphasize and deemphasize certain parts of your identity at different periods of time. The result is a fluid sense of



tion to the music of

Salil Chowdhury was

through his three

immortal composi

tions of three

Bengali songs. All

three songs were

Kumar, known in

Bengal as Hemanta

Mukhopadhyay. The lyrics were

clearly underscored with a Leftist

slant as the writers and

Chowdhury came to Calcutta for

his graduate studies in 1944, he

was attracted by the political

Choudhury himself were known

The story goes that when Salil

years when he had just made a name for himself with the music of Do Bigha Zamin directed and produced by Bimal Roy on whose insistence, Choudhury had migrated to Bombay. He lived with his wife Jvoti who later gave him three lovely daughters. They lived in a rented flat in Malad, a Bombay suburb, close to where Bimal Roy lived with his family. But their door remained open to many strugglers from Kolkata who had come to Bombay to find a footing in the field of music in films. In fact, one did not know whether they were members of the family or were house-guests. Jyoti was a trained painter but had given up everything to remain beside her husband and take care of the family. Some years later with a bit of affluence, the family shifted to their own apartment in Bandra. But no guest to leave the

ethos of the day and became a communist. He started writing house without a square meal songs and setting tunes for IPTA, His songs for "Biraj Bahu" the cultural wing of the commu-"Naukri", nist party. Bicharpati, Runner, "Taangewaali", "Awaaz" Abak protibhi were songs of hope and awakening in Bengali cul-"Apradhi Kaun" and "Ek Gaon Ki ture. Gaayer bodhu, which he Kahaani" are still popular. Then came "Madhumati" in 1958. Its 12 composed at the age of 20, created songs, including Ajaa re pardesi, a new wave in Bengali music. His Suhana safar and Dil tadap, conexperiments in composition and tinue to be wildly popular. The orchestration were unique. His songs of "Parakh", "Usne Kaha first Bengali film "Paribortan" released in 1949. "Chhava". "Mava". "Kabuliwala", "Anand". "Mere "Mahabharati" in 1994 was the last

Apne", "Rajnigandha", "Choti si



of his 41 Bengali films.

Salil Chowdhury was a self-taught musician and the beauty of his compositions lies in the beautiful blend of folk, Indian classical and western classical music. Everyday, his backdrop was filled with the mystique sounds of nature - the sounds of the forests, the chirping of the birds, the melody of the flute and the folk songs of the region. He became an excellent self-taught flute player and his favourite composer was Mozart. His compositions often used folk melodies and melodies based on Indian classical ragas







# SALIL CHOWDHURY THE GRAND DAD OF FUSION

## **#CENTENARY TRIBUTE**



baat", "Jeevan jyothi", "Mrigaya", "Annadata", "Anand Mahal" followed but with an intolerable gap Vivekananada" in 1994 was his last

Salil-da November 19, 1925, in Chingripotha in 24 Parganas district of West Bengal. His childhood was spent in the tea gardens of Assam and he was greatly influenced by the songs of the tea gar den workers and Assamese folk songs. His father had a great collection of Bach, Beethoven, Mozart and Chopin. Salil da's love for western classical music taught him the potential of various musical Instruments and the importance of harmony in music.

He was a self-taught musician and the beauty of his compositions lies in the beautiful blend of folk. Indian classical and western classical music. Every day, his backdrop was filled with the mystique sounds of nature – the sounds of the forests, the chirping of the birds, the melody of the flute and the folk songs of the region. As a logical extension, he played the flute beautifully and during his revolutionary phase in the freedom struggle, he always carried his flute with him and

DID I TELL YOU WHAT

HAPPENED

TODAY?

would begin to play it spontaneously. He became an excellent self-taught flute player and his favourite composer was Mozart His compositions often used folk melodies and melodies based on Indian classical ragas but the orchestration was very much western in its construction. He developed a unique style one could identify with easily and get to love at the same time.

Living through the Second

World War, the Bengal famine and the desperate political situation in the 1940s, he joined IPTA (Indian Peoples Theater Association) and became a member of the communist party. During this period he wrote numerous songs and with IPTA took his songs to the masses. They travelled through the villages and cities in Bengal and his songs became the voice of the masses. They were powerful and stimulating songs of protest, which made people aware of the rampant social injustice that surrounded them. Salil-da's music and lyrics, during his post-Independence, commercial phase in Mumbai, was soaked in and reflected his concern for social

Salil Chowdhury's versatility as a music composer unique in

by the then-Information and le lived with his wife Jyoti Broadcasting Minister V.N. Gadgil who later gave him three who was concerned about music lovely daughters. They lived in directors trying to bring in music a rented flat in Malad, a from other cultures and traditions Bombay suburb, close to where into Hindi film music. "We must stick to Indian culture and tradi-Bimal Roy lived with his family. tion" he went on in a refrain dur-But their door remained open ing his speech. At one point, Salilto many strugglers from da stood up to ask him a question. Kolkata who had come to "How did you make your journey Bombay to find a footing in the from Delhi to Mumbai, Sir?" he field of music in films. In fact, asked. The Minister, a bit surprised, said, "Why, I flew down of one did not know whether they course!" Salil-da's prompt were members of the family or response was, "if you are so conwere house-guests. Jyoti was a cerned about Indian tradition and trained painter but had given culture, then why did you not travup everything to remain el in a bullock cart?" The minister beside her husband and take had no answer. Another anecdote is drawn care of the family. from a long interview Salil Choudhury gave to Doordarshan

style, creativity and expression flourished during his stint with Bimal Roy Films. In Do Bigha Zamin, there is a beautiful lullaby by Lata Mangeshkar, aajaa re aaja neendiya aaja re aaja lip-synched by Meena Kumari in a guest appearance. Juxtaposed against this are the two peasant songs, hariyala saawan dhol bajata aaya and dharti kahe nukar ke one of which is taken from the Russian Red March, in keeping with the Leftist spirit of the film. Both these songs were in chorus led by the robust baritone of Manna De The background score uses Western music. Do Bigha Zamin remains the best example of Salil da's mass songs written and com posed for the IPTA back in Bengal

Readers may recall that Salilda took the Malayalam film music world by storm when he first composed the music for Chemeen which won the National Award for the Best Film the following year. The CD was later brought out by Saregama HMV. After Chemeen, he scored music for 23 films in Malavalam. Some films never saw light of day in the theatres and some were big

referred to just for the songs. The late Bhanu Gupta, one of the best-known harmonica players in the country who later learnt and music track, it was banned by the guitar all by himself, was a the then-Soviet authorities! Such close associate of Salil-da for more is the power of music in films. than three decades. He narrated Raj Kapoor once described an interesting anecdote about a him as a genius who could play meeting of all music directors in everything from tabla to sarod the Mumbai film industry called and piano to piccolo. Salil da

showed Indian popular music the way to use quaint western instruments. He has used instruments as varied as the oboe. French horn, mandolin and saxophone in his arrangements. He was accused of Westernising Bengali music. His reply was that the harmonium, the common idiom of Indian music, was itself a western instrument. "Music has to at all times, dissolve and evolve, ever renewing it into new forms to suit the tastes of the time. Otherwise it will become fossilised. But in my quest for moving forth, I should not forget my tradition". These were Salilda's words about his music.

the film was released with a sound

Ages ago, before A.R. Rahman appeared on the musical map of Indian cinema, before the word lary of Indian music, before Bangla bands turned fusion into a fashion statement within the world of music, these musical genres were already imbibed into, created, merged, and made immortal by the magic wand of one man. His name is Salil Chowdhury. His death in Kolkata on September 05, 1995, ended the life of one of the greatest creative poets, lyricists, writers and music composers of all time.

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when it was Black-and-White.

Elaborating on the significance of

music in cinema, he cited an

Eisenstein's Battleship Potemkin

(1925). He said that there was no

trouble the first time when the

film was released with a silent

sound track minus music. The

film presents a dramatization of

the mutiny that occurred in 1905

when the crew of the Russian bat-

tleship Potemkin rebelled

Lata Mangeshkar and Salil Chowdhury

## **#LIVING THE FUTURE**

## 4 ChatGPT Prompts To Find Your Inner Confidence

## How To Find Your Inner Confidence With ChatGPT

ing less confident than normal right

now, and explain why I should in

Find A Mantra That Resonates

gins in Hinduism and Buddhism, as

word or sound that's repeated to

aid concentration in meditation.

More recently, it's come to mean a

statement or slogan repeated fre-

quently. Athletes say mantras

before they compete. Business lead-

ers say them before an important

presentation. If you need a short,

could help. Don't find just any old

I have an itchy throat.

What do I have?

ChatGPT

mantra, get one that truly resonates

sharp burst of confidence, a mantra

The concept of a mantra has ori-

fact be feeling more confident."

f you're feeling unconfident, it's because something is out of kilter deep inside. Everything you need for unwavering confidence is stored there too You might be just a few tweaks away from feeling incredible. One or two changes from regaining your powers and believing you can take on the world. Here's where you can use

ChatGPT as your personal AI confidence coach, to help you get back on track in no time. Use these four prompts in order, and keep the same chat window open so it carries the information through. Implement feel after using every prompt.
Create Personalized Journal Questions

For every answer there is a question that retrieves it. Use ChatGPT to find the question. Tell it about how you feel right now and see its suggestions for routes to explore, for some necessary reflection that will regain your balance. The answers are within you, it's just a case of enticing them

"At the moment I'm feeling [describe how you feel right now.] Create a set of questions that I can journal on, that will help me regain my inner confidence and feel more motivated to begin my day and do my work.' Get A Personal Diagnosis

Any number of things could have happened in your life or work to send your confidence levels plummeting when, in reality, everything is fine. Being surrounded by media, hype and current affairs, not to mention everyone else's worries concerns and dramas, is enough to send the most stable entrepreneur into unhelpful thinking loops. Get ChatGPT's diagnosis for why you have no need to question vourself with this simple prompt. "In the last few months, these

events have happened: [explain the main events of the last few monthsl. Can you explain why I might be feel-



"I'm looking for a mantra that will remind me that I have everything I need within myself, for con fidence and to show up without fear.

My favourite artists, authors and thought-leaders are [name vour favourites]. Suggest some mantras that might resonate with me, that I can repeat daily." Create A Confidence Meditation Fake it until you make it. When you act confidently, your entire

peing levels up to match. Physically walking taller with your gaze up can have a domino effect on your self-esteem. But you might not feel ike vou can magic confidence out of nowhere in your head, the way it's possible in your body. Bring your nind up to speed with a confidence neditation, compiled by ChatGPT, that helps you chill out, find your inner calm and feel ready to take on the day. Use a text-to-speech tool so it plays aloud while you close your

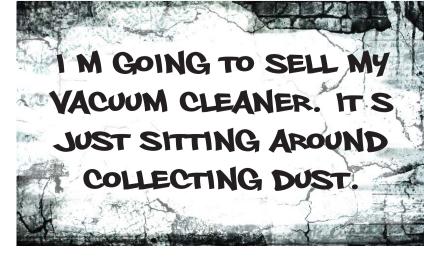
personalized confidence medita tion, for me, [your name]. This should use the information explained so far to produce a 60 second script for a meditation. This script should put my mind at ease remind me of my inner confidence. and include a breathing or visuali zation exercise to help me stress and

tation feeling ready to face the day." Let's assume that every reason to be confident is already within you, it's just a case of ignoring that nner critic and mental demons that creep in to run the show. Fear and anxiety have no place in your world. Take control of your mind and strengthen your ability to be confident using these four powerful

Create journal questions for reflection, get a personal diagnosis, find a mantra perfect for you and get an extended meditation you can repeat every morning. Use the tools right in front of you and feel yourself again.



## THE WALL



#### **BABY BLUES**



#### By Rick Kirkman & Jerry Scott ZITS





By Jerry Scott & Jim Borgman

