

Internet, Globalization, Pakistani Art & Literature

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ABSTRACT:

Today the wide/vast distances of the universe are meant to be short by the use of Internet. Abundance of knowledge and insight are to be contained in the memory of computer. The light of Internet has spread rays of knowledge everywhere. The distances between dream and reality are being reduced. The use of Internet is increasing day by day in Pakistan. Progress in computer world has deep effects on social, economic, literary and political life. The fields of language, literature and fine arts in Pakistan should know the reality that computers have now become the necessary part of our life. In the past the great works of art were inaccessible to the layman, but now a single click on the computer can unlock infinite charismatic doors of the world of wonders. Interdisciplinary approach has not only bestowed new dimensions to the minds but also it has led to the ways of integrity in different spheres of literature and fine arts. That is why we have to start a quest for new ways and paradigms in the promotion of art and literature. In my research paper, I shall focus on the point that in this era of globalization, the Internet has proved itself an important source regarding promotion of art, culture and literature in

Pakistan. The Internet reader shall find this research paper a basic document for understanding the trends of arts and variation of cultures in Pakistan. The article while discussing the role of Internet in the promotion of Pakistani art and literature also touches upon the contemporary literary, social and political situation of the Pakistani society.

Today, the use of Internet has shortened the immense distances of the universe. The reservoir of knowledge could be stored in the memory of computer. The light of internet has spread rays of knowledge everywhere. The dichotomy between dream and reality has been reconciled. The use of Internet is increasing day by day in Pakistan. In the domains of language, literature and fine arts, it must be realized that computer has now become the indispensable part of our lives. Through internet we can access any topic of the world, and can avail ourselves of its advantages in our homes.

We have to accept that evolution is an ongoing process. It triggers the quest of innovative paradigms for the promotion of fine arts and literature. Globalization as an output of evolutionary process has positive and negative aspects. These aspects affect different facets of humanity, for instance culture, arts, economics, education and politics. As globalization grows it pulls nations together. Dr. Anwaar Ahmed observes:

Twentieth century ... was a remarkable century in the sense that its every moment produced a new vision of consciousness, and its wondrous state is illustrious in the twenty first century as well. However, despite a large number of philosophers, prophets, books, political ideologies, and civilized

symmetries, there has been an ongoing tussle between animalistic instincts and humanistic values of morality; between pseudo nobility and disgraced populace, in which gargantuan weapon of capitalism is in action. Through globalization, capitalism claims that any discrimination among human beings can be eradicated. Although any motive whether it be lingual, racial, national, regional that divides human beings and nations is getting meaningless. Yet this claimant manages to divide the world: one category comprises of 'the Haves' which are producers and the other one includes 'the Have nots' which are consumers. Nonetheless, the guarding forces of capitalism cannot design their envisioned world without encountering any resistance or hindrance. There is a parallel discourse of artists which turns the attention of the sponsors of globalization towards the fact that this 'global village', along with fresh air, light and water, requires the 'Bird'---which sustains the validity of fine arts and creative process. (1)

In this era of globalization where the world has turned into a village; the borders are getting contracted, the distances are being indistinct - internet has attained a pivotal position in the new global village. Internet is both constructive and subversive: whereas

capitalistic authorities use internet for the expansion of riches, the lovers of knowledge, awareness and fine arts endeavor to sustain the creative process and fine arts through the power of internet. In the past the great works of art were inaccessible to the layman, but now a single click on the computer can unlock infinite charismatic doors of the world of wonders.

Interdisciplinary research has not only bestowed new dimensions to the minds but also it has led to the ways of integrity in different spheres of fine arts. The amalgamation of poetry and painting has endowed new meanings to aesthetics. Pablo Picasso says that a painter does not paint what he sees rather he paints what he feels. He moulds it in the matrix of art. Imagery is basically the magic of words whose bond nurtures on our feelings, and touches our senses. The relationship of fine arts with creative sense is very profound. Many Urdu poets were painters too, and vice versa ... poetry and painting is inseparable. In Pakistan, there have been many painters who by dint of extraordinary creative capabilities not only bestowed new dimensions to painting but also expanded the conventional sphere of poetry. Abdur Rahman Chughtai (1897-1975), the most eminent painter and architect, did not acquire professional training of painting but he got creative inspiration from the selected verses of the greatest classical Urdu poet – Mirza Asadullah Khan Ghalib (1797 - 1869) and painted pictures which were published in a book entitled "Muraqqa i Chughtai". This book was published in 1928 and achieved international recognition. As the imagery, metaphors and similes in Ghalib's poetry acquired the language of colours, exhuming of the mysteries in his poetry became possible. Abdur Rahman Chughtai spent two years in London in 1932, accompanying another renowned Urdu poet Allama Iqbal (1877-1936) who is regarded as "The Thinker of Islam" and "Poet of the East", and keeping in view the selected verses of Allama Iqbal he created beautiful paintings.

These painting were accomplished in the duration of 25 years, and were published in a book form in 1968. These paintings proved a striking addition to the comprehension of Iqbal's poetry. He spent the last phase of his life in painting *Rubaiyat- e-Omar Khayyam*, and he himself was the inventor of his unique method of painting that is the reason that his art was attributed as 'Chughtai School of Painting'. Abdur Rahman Chughtai gave new dimensions to artistic painting in Pakistan by the amalgamation of Iranian, Islamic, and Mughal arts. The paintings and creative accomplishments of Abdur Rahman Chughtai were accessible only to a limited clan; it's the positive result of globalization that the paintings of Abdur Rahman Chughtai are available for online observations, and it will keep on entertaining the coming generations. Sadequain (1930-1987) was a well-known painter, calligrapher, poet and an artist. His paintings reflect social awareness. With colors and brush he preserved on canvas the everlasting quest, unending demands and inner energies of human beings. Sadequain, by embellishing his canvas with the selected verses of noteworthy Urdu poets such as Ghalib, Iqbal and Faiz Ahmed Faiz (1911-1984), gave such comprehension to their poetry as colors began to speak for themselves; and Ghalibs and Iqbal's poetry got a new medium of expression. And fine arts acquired the new possibilities with the amalgamation of poetry and painting. Sadequain was himself a refined poet, and the imagery found in his poetry is self-explanatory:

“Sadequain was a social commutative. He crafted his message on canvas by the aid of powerful symbols and rich colours. Characteristically he would address particular situations through a series of paintings, which would follow a common theme as he adapted the changing conditions.”

“His interpretive paintings based on the poetry of Iqbal, remind us that, renouncing the reduction and eschewing the allurements of material entrapments can help levitate mankind to an exalted state. This collection of paintings constitutes a singularly unique achievement by an artist and belongs in a stratosphere where not many can reach.”

(www.nigahart.com/internetnational-art.asp.)

Sadequain's imagery imbues the shades of rainbow in his paintings. His created pieces of art are impressive, and it seems as if he had preserved on his canvas by the use of his painting brush all the inner feelings stirred while scrutinizing the verses. Allama Iqbal's poetry has a universal appeal. He got illuminated by the past cultural heritage, pondered over the cosmic concerns, and encouraged to move towards a reliable and better future by enlightening the present moment with locomotion and action. I will end with the verses of Allama Iqbal, and will present, with reference to Allama Iqbal's poetry, a slideshow of the paintings of Abdur Rahman Chughtai and Sadequain. Iqbal says:

Vast space under the sky was my playground I
believed
The play between the earth and water defined my
universe
It took only one lunge of trust to expose the illusion
This Earth and sky, I mistakenly thought were infinite

References:

- (1) Dr. Anwaar Ahmed. *Urdu Afsana: Aik Sadi ka Qissa*. Faisalabad(Pakistan): Missal Publishers. Page: 31
- (2) en.Wiki pedia.org/wiki/sadequain
- (3) www.nigahart.com/internetnational-art.asp.

