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The Images That Represent Gandhi a Mahatma It's Background & an Encapsulate Overview from 1919 to 1948

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Abstract:

Indians realised that non-violence was not the only option for establishing "Purna Swaraj" against the British government after the non-cooperation movement flopped and Gandhi was detained for six years. As a result, in 1923, Indians saw the rise of a violent revolutionary movement. After leaving the Congress Party, Ram Prasad Bismil founded the "Hindustan Socialist Republican Association" (HSRA). Within two years, the party in India received a significant amount of support from the youth. Instead of using the 3P method, members of this party, such as Chandra Shekhar Azad, Bhagat Singh, and Sachindra Nath Sanyal, raised weapons and bombed the British. If they were punished by the British government and hanged to death in such a case, they would be venerated among the Indians. At the same time, M.K. Gandhi was released from custody, that he had lost the sympathy of a substantial section of Indian youth because to the failure of nonviolent diplomats. After losing fathers, sons, and other family members, the common rural families that participated in World War I for England at Gandhiji's directions refused to be misled by his inspiring and convincing speeches. Following this, regionally ardent Gandhiji supporters attempted to revive this support by spreading rumours among rural farmers that Gandhi was a heavenly being. Sahid Amim's portrayal of this process in "Gandhi as Mahatma" is true. However, one frequently overlook the value of images in this project. Despite the absence of a language and the paucity of seductive words, such images encouraged many Indians to view Gandhi as a sacred figure. This article has attempted to provide an analytical description of significant images that act as symbols of Gandhi and Mahatma in an effort to bridge the gap between the Divine being of Mahatma and Gandhi.

Keywords: Mahatma, Divinity, First World War, Indian freedom movement, Revolutionary party, Devine images.

An all-time approach that gave birth to an invaluable changes in Indian politics through Gandhian ideology. Also it has been hailed in the worldwide today. On 9 January 1915, M. K. Gandhi dismounted in Bombay to a hero's welcome. His ideas and personal leadership exercised a powerful pull on India's nationalist elite, and were seen by many to hold the

political key to the country's future. M.K. Gandhi came back to India with brought an impressive renown as nationalist and social activist from South Africa.* He augmented to Indian soldiers to fight alongside with British Army so that they learn about the defence system and army tactic. But according to Shashi Tharoor** as many as 74,187 Indian soldiers died during World War I and a comparable number were wounded. Their stories, and their heroism, were largely omitted from British popular histories of the war, or relegated to the footnotes. Letters had been sent by Indian soldiers in France and Belgium to their family members in their villages, They express their cultural dislocation and tragic feelings through an evocative language.¹ The line was famous at this time "When you go home, tell them of us and say: For your tomorrow, we gave our today." The Indian soldiers who died in the First World War could make no such claim. They gave their "todays" for someone else's "yesterdays." They left behind orphans, but history has orphaned them as well.² When the war ended with exultation in Britain, India was denied its promised reward. Instead of self-government, the British offered the fraudulent Montagu Chelmsford Reforms*** in 1918 which left all power in British hands and attempted to fob off the Indians with minimal authority over inconsequential issues. If Indians were disappointed, so were Britons with a sense of fair play. Instead of offering more democracy, Britain went farther in the opposite direction. It Passed the repressive Rowlatt Act in 1919, reimposing upon India all the wartime restrictions on freedom of speech and assembly that had been lifted with the armistice. M.K. Gandhi successfully tried to preach the diplomat of nonviolence theory. On the other side a new revolutionary action has been raised by Indian from 1902 by **Anushilan Samiti** . After that in 1913 by formation of Gadar Party in India, a massive youth has been inspired and they joined the party and also involved themselves with revolutionary activities. After the release from six year of jail for Sdition Charge* Lokamanya Tilak tried hard to convene M.K.Gandhi for leave the idea of total non-violence and demand for full independence. But M.K.Gandhi Refused to leave his diplomacy, behind by helped to British Government. At the end of first Word War British Government Started repressing and crushing the diplomatic and revolutionary movement both. Arrested prominent leaders through Rawlat Act. and the Gadar Party was dissolved in 1919 . M.K.Gndhi realised the false promises of Britishers and also realising the base of British rule in India just because of Indian co-operations, Gandhi started Non-Cooperation

* Gandhi traveled to South Africa in early 1893 to practice law under a one-year contract. When his contract expired, he spontaneously decided to remain in South Africa and launch a campaign against legislation that would deprive Indians of the right to vote. He formed the Natal Indian Congress and drew international attention to the plight of Indians in South Africa. In 1906, the Transvaal government sought to further restrict the rights of Indians, and Gandhi organized his first campaign of satyagraha, or mass civil disobedience. After seven years of protest, he negotiated a compromise agreement with the South African government.

**Shashi Tharoor was awarded a Ph.D. from the Fletcher School of Law and Diplomacy at Tufts University in Medford, Massachusetts. At that time Tharoor was the youngest person ever to earn a doctorate from the Fletcher School. Later that year he became a staff member in the Office of the United Nations High Commissioner for Refugees (UNHCR) in Geneva, Switzerland.

***The reforms take their name from Edwin Montagu, the Secretary of State for India during the latter parts of the First World War, and Lord Chelmsford, Viceroy of India between 1916 and 1921.

Movement, but the British Government crush this movement within a few moments. Mahatma Gandhi was arrested by the British police on March 10, 1922 for writing three 'politically Sensitive' articles in his weekly journal Young India, which was published from 1919 to 1932. Gandhi was sentenced to a six-year jail under the charges of sedition.³ After the incidents of Jaliwanwalabagh Massacre Gandhi asking for swaraj means full independence. Indians are understood that non-violence is not the only way to tackle the British Government. For this Reason in 1922 Indian were saw the rise of aggressive revolutionary movement by Bhagat Singh, Sukhdev, Rajguru. Leaved the Congress Party Ram Prasad Bismil formed **Hindusthan Socialist Republican Association (HSRA)**** within two years the party gained a massive support from the Indian youth. Kolkata was the centre of bomb manufacturing.⁴ The members of This party give their life for freedom and taking the gun and bomb against Britishers. In that case If they punished from British Government and hanging till death, so they become hero among the Indians. At the same time M.K.Gandhi was released from jail. But when he came out he had already lost his support from Indian youths, because of the failure of Non-violence non-cooperation movement. In this paper of mine I'm trying to explain, that how the regional leaders spread the Gandhian influence among the marginal people. Some blind and fanatical followers of Gandhi Were trying to spread some numouratical story relating to Gandhi's divine entity by taking the help of Images. Even though there was no language, no tempting words were used, but those images brought a divine entity of Gandhi for ordinary Indians.

Gandhian Philosophy on Spiritual Humanism*

Humanism is the dominant principle of Gandhian Philosophy. It is positively Spiritual humanism but not materialistic humanism. By **Spiritual humanism,*** He means that mankind constitutes a single unit.⁵ by temperament he was constructive and accommodating in his policies and outlook. This symmetrical outlook bears the significance of his aesthetic feeling. Gandhi did not claim to have any special divine insight he made no pretensions to be the agent of history. He did not aspire for sainthood; he did not even accept the title of the 'Mahatma'. His simple claim was that of a humble experimenter with truth. But his experiments were conducted with instruments that were the timeless and eternal principles. Non- violence involves an inner war which requires us to defeat fear, greed, anger and the sense of guilt. Whenever man is free from fear, greed, anger and the sense of guilt, his soul

*Sedition law drafted by Thomas Babington Macaulay in 1833 aimed to keep an eye on Indian "subjects" so that they do not express "disloyalty" towards the Empress of India who sat in London. The law successfully suppressed nationalist dissent in the subcontinent during the 19th and early 20th centuries.

**The constitution for the HRA was drafted by Bismil in 1923 at Allahabad with the blessing of Lala Har Dayal. A manifesto for the party was written by Sanyal titled 'Revolutionary'. It contained incendiary material asking the youth of the country to join the party and take part in the freedom struggle. It did not approve of the methods used by Gandhi and criticised them. The manifesto stated that it sought to achieve a 'Federal Republic of the United States of India' after overthrowing British rule.

*Humanists believe that each of us constructs spiritual meaning for ourselves; we are responsible for our own spirituality. To achieve that sense of spiritual meaningfulness we feel a deep need to connect with something greater than ourselves.

becomes free. Such free soul is the abode of real beauty for Gandhi. In Gandhi's thought, ethics, aesthetics and spirituality cannot be divided into watertight compartments.⁶ They are interrelated to each other as one leads to the other. Gandhi's aesthetics has a distinct leaning towards spiritualism. Aesthetic delight is essentially spiritual according to him. Gandhi's spiritual consciousness enables him to believe in the unity of all souls. Gandhi was influenced by **Patanjali's*** concept of non-violence (ahimsa)⁷ Thee soul or Atman suffers no change and it experiences no empirical emotions. The Atman simply experiences its oneness with God. Gandhi firmly believes that there is underlying all change a living power that is changeless, that holds all together. Spinning is superior to the practice of Denominational religions.⁸

Gandhi as a Communicator: Mohandas Karamchand Gandhi was an enormous communicator and his communication ranged from individual to mass communication, from speeches to discussions, from writing to body language and from symbols to silence. This communication made him reach out to the rich and the poor, to the metros and hamlets, to the illiterate and the celebrities and intellectuals. The enormity of the reach of his communication and the penetration cannot be fathomed easily. Many people in the world revere him as one of the greatest moral, political and peace communicators of the twentieth century. Communication mainly a few aspects like oral, written, non-verbal and symbols. Those who tend to be effective leaders concentrate on oral and non-verbal communication, those who have flair for writing become writers or journalists, corporate leaders sometimes resort to use of symbols in communicating their philosophy. Person's practices, philosophy and beliefs and clarity of means and ends affect his communication style, use of words etc.⁹ communication for a man like Gandhi was not just an external play of words and jargons or contrived tone and pitch or even meticulously trained non-verbal language. His communication was the output of lot of thought process combined with experience and experiment and his words would come out with utmost clarity and conviction in a simple understandable language. "In the first few minutes of his talk Gandhi absorbed the feeling of the audience and its needs. His words came slowly and precisely; so like a child was he that it was possible to see his thoughts arise, develop and be articulated in simple but powerful speech"¹⁰. Gandhi was not a great orator, his speeches are not at all examples of rhetoric, he was also not a great writer in the literary sense, he even did not have stunning looks and elegant or graceful body language. But he was a convincing speaker that people thronged to listen to him wherever he went, a very effective writer that the mass always look forward for his writing and comments on various themes, he was a charismatic figure that people in India and abroad swarmed at any place for his "Darshan".He also coined new words to

*Patanjali, also called Gonardiya, or Gonikaputra, (flourished 2nd century BCE or 5th century CE), author or one of the authors of two great Hindu classics: the first, Yoga-sutras, a categorization of Yogic thought arranged in four volumes with the titles "Psychic Power," "Practice of Yoga," "Samadhi" (state of profound contemplation of the Absolute), and "Kaivalya" (separateness); and the second, the Mahabhashya ("Great Commentary"), which is both a defense of the grammarian Panini against his chief critic and detractor Katyayana and a refutation of some of Panini's aphorisms.

change the connotation and mind-set of the people thus invoking the traditional and modern. The use of words like Sarvodaya, Antyodaya, Padyatra, Harijan, Daridranarayan etc. shows his insight into the psychological connotation of language. He also used vivid pictures for describing.¹¹ At the same time, simplicity and lucidity did not prevent him from constructing vivid, living pictures. The use of Gandhi cap saves long cloth used in turbans, the spinning wheel gives employment to thousands of people in rural and urban areas and thus reducing the import of British made cloths. The spinning wheel also gave a person time to think, introspect and peace of mind while his hands wove self-reliance for his country. It became easier for the soldiers of freedom and Swaraj to explain to the people by practising simple traits and giving lucid logic. Gandhi was perhaps the first exponent of “Soul Force” or “**Soul Communication**”*. People even today are not much aware about this concept which does not seem tangible in action. His goal in life was to seek truth, cleanse soul, be fearless, pursuit of spirituality and God. The people were mesmerized by the truthfulness and holiness of his soul. Soul was an integral and active part of human life according to Gandhi and not just an abstract thing which is remembered when the body dies and soul departs or addressed to in religious texts. Never underestimated Gandhiji's though on the role of mind and the intellect, however he tried more emphatically to convey the message by entering into the listener's soul. Gandhi not only knew the soul language or universal soul but he had experienced and experimented effectively.¹²

Photography and the making of visual identity:

Visual experience is by far the most dominant learning mode, it is central to Building synaptic connections in the brain. No other sensory system has been studied so completely as the visual, and no other has shown such promise in revealing the secrets of mind and therefore of behavior.¹³ The advent of photography and the mass production of images during the freedom movement provided a visual identity and cult value to nationalist leaders like Mahatma Gandhi. The arrival of the technologies of the visual image (such as lithography) in India in the last quarter of the 19th century coincided with the rise of the freedom movement. The explosive spread of the visual became instrumental in the widespread mobilisation of the ideas and messages of the freedom movement. The colonial lessons in perspective and realism had endowed the traditionally flat and idealised imagery with a more tangible and sensual presence which immediately appealed to the masses. Moreover, the advent of photography in India from the 1850s-with its power of realistic portrayal being employed by artists to provide visual identity and cult value to nationalist

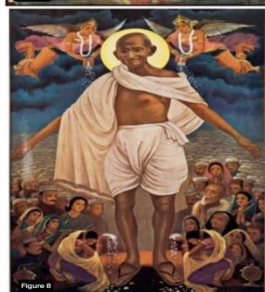
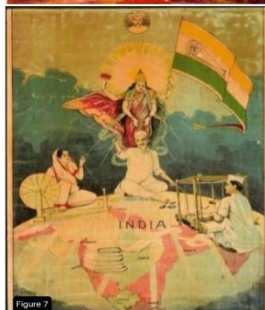
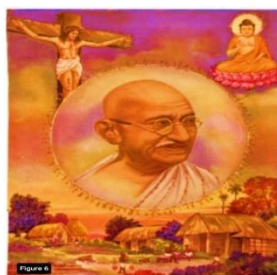
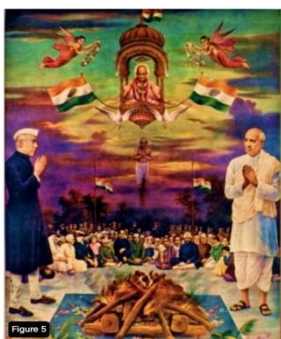
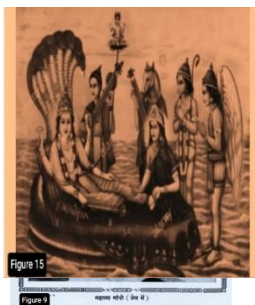
*Communication mainly a few aspects like oral, written, non-verbal and symbols. Those who tend to be effective leaders concentrate on oral and non-verbal communication, those who have flair for writing become writers or journalists, corporate leaders sometimes resort to use of symbols in communicating their philosophy. Communication of any type has its root in the person's personality and psyche. Person's practices, his/ her communication style, use of words etc. communication for a man like Gandhi was not just an external play of words and jargons or contrived tone and pitch or even meticulously trained non-verbal language from writing to body language and from symbols to silence. This communication made him reach out to the rich and the poor, to the metros and hamlets, to the illiterate and the celebrities and intellectuals. This type communication called soul communication that led by M.K.Gandhi.

leaders fuelled mass passion and zeal for independence among the general public all over India. It was in this setting that a plethora of popular images of Mahatma Gandhi encompassing all aspects of his personal life as well as his leadership of the freedom movement became the subject matter of popular image production, which often mythologised and iconised him as a semi-divine personage. The early and most renowned lithographic presses of the late 19th and early 20th century included the Calcutta based Chore Bagan Art Studio and the Calcutta Art Studio. The Poona based Chitrashala Press, the various Bombay and subsequently Karla Lonavla based Ravi Varma presses and the somewhat later entrant, the Brijbasi Press of Mathura, with branches elsewhere. Among these, the Chitrashala and the Brijbasi presses engaged themselves strongly with the production of nationalist and Hindu-nationalist imagery. Besides these, numerous smaller and regional litho presses had sprung up all over India, churning out cheap posters, calendars, product labels and other publicity material which brought the visual image in the hands of the common man as never before, creating and negotiating interstices between the sacred, the social, the political, the nationalist. The selection of images of the Mahatma presented here emanate from this scenario of the concurrent rise of the print revolution and the freedom movement in India presided over by Mahatma Gandhi.¹⁴

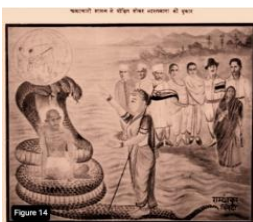
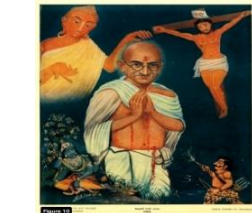
The Images and Representation of Gandhi's Divinity Power



This image (F1) shows Mahatma Gandhi seated outside his ashram under a metaphoric tree, held in position by an imaginary 'Goddess of Union' while being pulled down by the 'policy of suppression', represented by a British soldier. The tree is shown bearing fruit—the portraits of the leaders of the non-cooperation movement. It is notable that the entire scene is presided over by Shri Krishna, standing behind the seated figure of Bharat Mata and uttering a stanza from the Bhagavad Gita indicating that he would incarnate whenever there is violation of righteousness in Bharat. In the next picture (F2) the image of Gandhi in pensive mood, seated outside a mansion nestled in a bucolic landscape, while an image of Lord Ram bestowing blessings is shown standing behind Gandhi. A born Vaishnava, Gandhi's deep personal faith in Lord Ram is well known. At the same time it is a tangible symbol of divinity which came from the presence of Shri Ram to give advice to Gandhiji for future work. The next image (F3) printed on a playing card. The front of the card shows a portrait of Gandhi as the ace of spades, the highest in the hierarchy of cards. The back has the Indian tricolor rising from the Ashokan lion capital, the Indian national symbol, with the slogans 'Vande Mataram' and 'Jai Hind'. It is remarkable that besides the mainstream resistance movements, such as

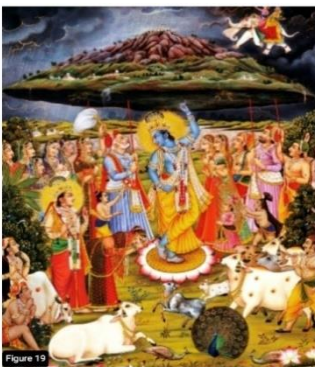


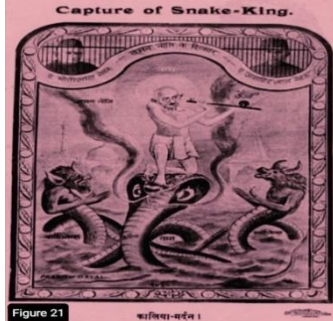
Swadeshi and Satyagraha, led by national leaders, there arose a whole gamut of regional popular paraphernalia of visual symbols and devices of the kind of playing cards reproduced here, which truly disseminated the message down to the grassroots level. In this image (F4) blessed with the blessings of Jesus and the Buddha, a wonderful scene of Gandhiji's journey to heaven is depicted. This picture depicts the moment Gandhiji ascended from the mortal to heaven in the golden chariot carried by the swan. The point to note here is the presence of a circle of divine light behind Gandhiji's head. This gave him the status of a divine incarnation. The image of the two first-class leaders in the picture, has given him the highest place in terms of politics. The next image (F5) of Gandhiji's last journey reveals his miraculous power from this picture, two heavenly fairies are welcoming him with a garland of flowers. A miraculous divine light is being revealed from the hands of Gandhiji. This image shows Gandhiji being taken to heaven by a swan carrying a golden chariot. Among the common peasants of the society in this picture, (F6) Gandhiji, like Jesus and the Buddha, has been claimed to have the right to a divine being. The position of the common man in the picture has played a pivotal role in the social psyche, where Gandhiji inspired the common people with the same ideals as the gods. At the top of the map of India, Gandhiji gave a message to his followers to spin and become self-reliant (atmanirvar) . Shown here (F7) is a scene where Bharatmata blesses Gandhiji with a spinning flag in her hand. Here he has sent the message of becoming self-reliant for all, men and women alike. Like other pictures, the presence of light is not seen behind Gandhiji's head. Gandhiji is holding the spinning wheel with both his hands. Through this, he has established himself as a guide for self-reliance to all the citizen of India. In this image (F8) we can find the fullness of depicting Gandhiji as a deity. He seems to have surrounded the countrymen with both hands. Two women are offering flowers at his feet. Two heavenly angels from heaven are offering flowers on his head. Above all, an unprecedented appearance in Gandhiji's physical constitution has appeared here. Just as the deity is different from the common man, so in this case also Gandhiji as a protector of the common Indians is depicted here as a divinely large physical body. Behind the head is depicted the celestial divine luminosity. All the countrymen are paying homage to



him. Although Gandhiji in this image (F9) is not compared to any divine physical image, But the important aspect of that image is named “Bhagwan Ki Takli”, here Gandhiji is directly referred to as Bhagwan or The God. Here is a reflection of the occurrence that Gandhiji engaged himself in work by the spindle while in jail. This is a captivating image (F10) where Gandhiji is taking the blessings of Buddha’s hand. On the other hand, like Jesus, blood is flowing from the whole body. At the same time here we can notice the position of Lord Vishnu. Although gandhiji was a tangible symbol of Swadeshi Movement, here in this image, his always hanging pocket watch displayed in his waist, which is also a product of western technology. But here he was blessed by the gods and that’s why he has gained the divine support. We can identify the presence of both in multiple images to represent Gandhiji’s relationship with Mother India. In almost all the paintings, Gandhiji has been established as the most beloved child of Bharatmata. In some of the paintings, Gandhiji is seen being called by Varmata as the savior of the people of India. In this picture (F11) Gandhiji is portrayed as the most beloved child of Bharatmata. Gandhiji is sitting on Bharatmata's lap with a spinning wheel in his hand as if he is sitting on his mother's lap. The subject matter of this painting is exactly the same, but in this painting an attempt has been made to give a divine form to Gandhiji. In this picture, (F12) Bharatmata is a quadrilateral. In one hand he is holding a conch which is a symbol of new life, in the other hand he is holding a lotus which is a symbol of peace and in the third hand he is holding the national flag of the country. She is holding Gandhiji in his other hand, which means that Gandhiji is just as equal to him as all these things. The remarkable thing here is the flowering from the hands of the gods of heaven. Note that according to the Hindus, Narayana is the head of the gods, so the recognition by the chief deity gave Gandhiji a trademark that had not been seen before. Although Gandhiji is shown touching the feet of Lord Krishna in this picture (F13) it is clear that he is engrossed in other thought. It is noteworthy that here Lord Krishna handed over the national flag of the country to Jaharlal Nehru, but the thing to be surprised about is that Gandhiji is being showered with flowers by Krishna. Although Charkha's presence is also here. Through this image (F 14) Ramsundar Trivedi has given to Gandhiji the status of an omnipotent and a divine being. The

point to note here is that Gandhiji has been directly seated in the seat of God. Here I can compare this with a picture (F 15) and discuss that Gandhiji is sitting on the five-faced serpent throne of the Hindu god Vishnu. At the moment when the people of the heavens are about to be shattered by the attack of the demons, Vishnu is enthralled with the group of the eagle bird and the goddess. In the same way, Bharatmata came to inform to the Vishnu-like savior Gandhiji about the plight of the Indians, who were attacked by the British government in India. That has been depicted on the picture as well. In this picture, Gandhiji is not said to be blessed with the blessings of the gods, but Gandhiji is portrayed her as a god himself. In this picture, Gandhiji's physical light and the divine light behind his head claim that Gandhiji is not a human body, but also he is a divine being. In this picture (F 16) an attempt has been made to portray Gandhiji as being similar to Bharatmata, Buddha, and Krishna. With Shrimad-bhagavata Gita in hand, the garland on the neck and the divine light behind the head have been active in giving the divine dignity to Gandhiji. The light shines behind the heads of all divine beings except Jaharlal Nehru. His place here is in the form of a priest. A moment of flower offering by Jaharlal Nehru is shown here while Gandhiji is portrayed as the god of heaven. Gandhiji, who wrote the message of truth and non-violence, is shown in this picture (F 17) as a divine possessor. It is noteworthy that although there is no divine light behind the head of Bharatmata, but also this divinity has been shown in the case of Gandhiji. Here Gandhiji is sitting in a meditation posture, as a monk is sitting in meditation, Bharatmata has extended the hand of blessing over Gandhiji's head. Uttar Pradesh played a major role in introducing Gandhiji as Mahatma. The main aim of the regional leaders of Uttarpradesh, was to establish Gandhiji as a divine entity in the general peasant community. The birth of Lord Krishna at Mathura in Uttar Pradesh and the importance of Lord Krishna centered on Mathura are immense, so regional leaders and so-called Gandhi devotees have therefore tried to present Gandhiji as equivalent to Lord Krishna in some contemporary paintings, three of which are described here. The image (F 18 & 19) we can see the lifting of the Govardhana Mountain by Lord Krishna. Here we do not see any difference between the two images, only Gandhiji is in the place of Lord Krishna. In this picture we do not identified





Gandhiji in his old age, because when he came to India from South Africa, he was a face completely unknown to the common peasants, so an attempt has been made by the regional leaders to give a divine identity to Gandhiji with a picture of Krishna's leela and they are trying to establish the Gandhian image that he can save the common people from all dangers as Sri Krishna did. In the second picture (F 20) an exemplary of Gandhiji is painted in place of Krishna. The picture named is "Sri Krishna subdues Kalia", Kalia was a five-faced snake.

Shri Krishna subdues the kalia with dances on its head and played the flute for keeping safe his friends. Here, I'm just trying to compare with the original picture. The name of this picture (F 21) is "Capture of Snake King." In this picture, the monster-like snakes are apologizing to Gandhiji. Here the rule of suppressing came out from the mouth of snake during the control over the snake

kalia by Gandhiji. Taking off from the Bhagavata Purana, the dance of Krishna on Kaliya is eulogised by Andal in Nachiyar Tirumozhi and by Vedanta Desika in his Yadavabhyudaya in glowing terms, pointed out Kalyanapuram Sri Aravamudhachariar in a discourse. The Bhagavata Purana describes how Krishna climbs up a lofty Kadamba tree nearby that stands bare because of the poisonous vapours emanating from the pool. It is said that tree springs to life on contact with His lotus feet that devotees deem sacred and as the sure solace to the ills of samsara. Krishna jumps into the pool causing great agitation in the waters. Kaliya is angry at being thus disturbed. He stings Krishna and then entwines His body with his coils. Yasodha, Nandagopa and the other Vraja folk are frightened and anxious for Krishna's safety. Krishna allows Himself to be bound for some time and then seeing the anxiety of the people decides to gladden their hearts. He grows in size causing great pain to the serpent and draining it of all energy. Krishna finds a soft stage on its hoods and begins His famous dance that is symbolic of the Lord's leela that pervades the entire creation and Vedanta Desika calls it "Aarabhati," a particular dance form performed by males. This rare spectacle is witnessed by the celestial beings as well with wonder and astonishment. With the precious gems on the hood and the red eyes of Kaliya providing the lights, and the waters of the Yamuna giving the laya support or rhythm, Krishna steps on the each of the rising hoods of Kaliya. This indicates the effort needed to suppress the human senses that distract one from realising the purpose of life. Only with God's grace and help can anyone hope to win over the senses. Krishna emerging from Kaliya's grip is compared to the sun emerging out of Rahu. Krishna accepts Kaliya's surrender, pardons him and sends him to the sea.¹⁵ In the same way, shows that the British policy of repression has poisoned the soil of India. When Motilal Nehru and Jaharlal Nehru were imprisoned by the British policy of repression, Gandhi suppressed the English giants in the form of Kalia Nag get rid from the torture. My attention is drawn to two things here, firstly, the ordinance written on the monster-faced snakes shown here and they apologize with folded hands. Secondly, the charkha in Gandhiji's hand, which he is holding like the flute of Lord Krishna. Here it can mean two things. One is the attempt to show Gandhiji as an image of Lord Krishna. Second thing that

just as Sri Krishna attracted everyone to him by the sound of his flute, so Gandhiji will be able to attract everyone to himself by his self-reliant spinning wheel.

Conclusion: Now at the end of my discussion, this statement will not be undesirable that the special role that Shahid Amin has played in his research on the role of “rumours”^{*} in establishing Gandhiji among all the common people as an all-India leader of the general public, not only that but also Gandhiji known as “Gandhi Baba” among the common people is certainly commendable. On another side the printed pictures of the twentieth century also played a special role in establishing Gandhiji as a divine being from Gandhi Baba. Gandhiji is no longer the leader of the common peasants; his place is now seen as a deity in the house of the peasants. He is now an incarnation of Vishnu. A comment in this context is noteworthy. In a Bihar village during the tour of mass conversion to the new creed, an old woman came seeking out Gandhi. “Sire, I am now one hundred and four,” she said, “and my sight has grown dim. I have visited the various holy Places. In my own home I have dedicated two temples. Just as we had Rama and Krishna as avatars, so also Mahatma Gandhi has appeared as an avatar, I hear. Until I have seen him, death would not appear.” This simple faith moved India’s millions who greeted him everywhere with the cry, “Mahatma Gandhi-ki-Jai”. The prostitutes of Barisal, Marwari merchants of Calcutta, Oriya coolies, Railway strikers, Santals eager to present khadi chaddars, all claimed his Attention. From Aligarh to Dibrugarh and then as far as Tinnevely he went from village to Village, from town to town, sometimes speaking in temples and mosques. Wherever he went he had to endure tyranny of love.”¹⁶ It is needless to say that the printed pictures of that time played a significant role in establishing the concept of divine entity in the form of this incarnation. It is undeniable that the common people had a special effect on associating personalities with the gods. Because Hindu God and goddesses have been mobilized as powerful symbols by various groups of activists in both visual and verbal campaigns in India.¹⁷ Tagore condemned the non-co-operation movement on spiritual grounds. From Europe He expressed his anxiety to friends in India and three of his letters appeared in *Modern Review*. The controversy between Tagore and Gandhi was marked by mutual esteem. Tagore wrote: “We need all the moral force which Mahatma Gandhi represents, and which he alone in the world can represent.” For India, unity is truth, and division is evil.¹⁸ During the Cow Protection Movement* Localizing influences would reinterpret the great tradition in local observances. In the promulgation of the stories we can discern channels of Communication, Which would carry new messages to the countryside touring troupes recited and acted out parts of the Ramayana,¹⁹ In the same Gandhiji asked the people to replace the outshouted slogans like “Mahatma Gandhi-ki-Jai” and “Mahomed Ali Shaukat Ali-ki-jai” and also by “Hindu- Musalman-ki-jai”. He said: “There should be only three cries recognized, ‘ Allah-O-Akbar’ to be joyously sung out by Hindus and Muslims showing that God alone was

*The earliest such activism is traceable to Namdhari (Kooka) Sikhs of Punjab who opposed cow slaughter in the 1860s. The movement became popular in the 1880s and thereafter, attracting the support from the Arya Samaj founder Swami Dayananda Saraswati in the late 19th century and from Mahatma Gandhi in the early 20th century.

great and no other. The second should be ‘Bande Mataram’ or ‘Bharat Mata-ki-jai. The third should be ‘Hindu-Musal- man-ki-jai’, without which there was no victory for India, and No true demonstration of the greatness of God.” He preferred “Bande Mataram” To “Bharat Mata-ki-jai”. “It would be a graceful recognition of the intellectual and emotional superiority of Bengal.”²⁰ Gandhiji said that “I went to a place where everybody was busy shouting ‘Mahatma Gandhi-ki-jai’ and every one was trying to fall at my feet but no one was willing to listen to me. I was feeling disgusted with myself and disgusted with all around me. When I hear the cries of ‘Mahatma Gandhi-ki-jai’, every Sound of the phrase pierces my heart like an arrow. If only I thought for a Moment that these shouts could win swaraj for you, I could reconcile myself to my misery. But when I find that people’s time and energy was spent in mere Useless shouting. Gandhi affirms that ‘religion was not to be misunderstood from in a narrow sense, but as a link Between different religions’.²¹ In some other photographs and sculptures, he is seen, on the Other hand, as looking deep within himself, and thus contemplatively And even spiritually withdrawn from the viewer and the world. In many Such cases, in both literature and the visual media, it is precisely when He seems absent that he is the most powerfully present, and just when he is there in a much too realistic sense that his representation becomes An empty shell. He never declared himself to be a devine being. But regional leaders have placed him in the position of divine representative in the general public. Nowadays we see this kind of simulacrum everywhere, where we worship Babaji starting from Dharmaguru, or we worship our great revolutionaries wearing garlands of flowers, but forget to follow the path shown by them.

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