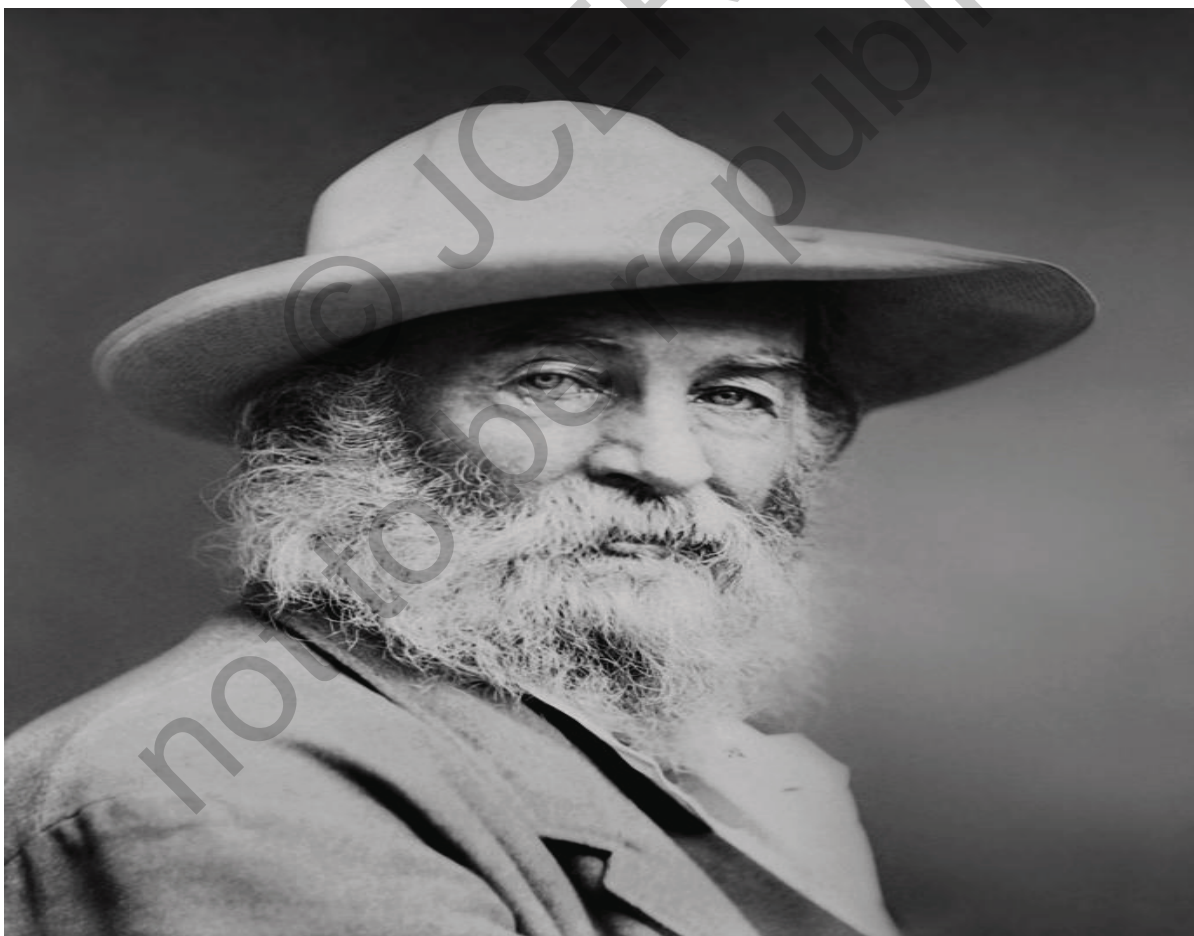


The Voice of Rain



WALTER WHITMAN

ABOUT THE AUTHOR –

Nathalie Trouveroy is the wife of Belgium ambassador of India. She holds a degree in Chinese art and architecture from the University of Belgium. She has her love of organic paintings and she admired natural paintings drawn by the artist in India.

She has drawn pictures of cities and well known or medieval art in Europe. She has traveled to many countries and been exposed to many art forms. She wanted to do art of old Delhi when she got inspired by the Indian artist from the north and south India.

INTRODUCTION OF THE CHAPTER –

“Landscape of the Soul” Written by Nathalie Trouveroy, the chapter is about how different the Chinese Art form is, from the European art form. The writer uses two stories to make a contrast. European art is about reproducing an actual view whereas Chinese art is about not creating a real landscape.

SUMMARY OF THE CHAPTER IN ENGLISH –

In this chapter, the writer contrasts two forms of art – Chinese art and European art by using two different stories. In China during the eighth century, the Tang emperor Xuanzong commissioned a painter Wu Daozi to decorate a wall in the palace.

Upon seeing the wall painting, the Emperor started noticing the outer appearance of the painting but the painter drew his attention to a cave at the foot of the mountain. The painter told the Emperor that he would take him inside.

The painter entered the cave and the entrance closed behind him. As soon as the painter clapped his hand, the painting on the wall was gone and so was the painter.

In another story, a painter wouldn't draw an eye of a dragon as he feared that the dragon would fly out of the painting. In another story to represent a European art form, a master Blacksmith falls in love with a painter's daughter. The father didn't approve of him because of his profession. The blacksmith sneaked into his painting studio and painted a fly on the painter's latest panel.

The fly seemed so real that the painter tried to hit it first before realizing it was in the painting. The painter accepted him as a trainee in his studio. The blacksmith married the painter's daughter and later became one of the famous painters of his time.

These stories revealed how the art form is believed to be followed in two different regions in the world. In Europe, an artist wants the viewer to see a real viewpoint by borrowing his eyes. The art must be perfect and must be illusion likeness.

Whereas, in China, the artist doesn't paint a real one but uses his inner and spiritual voice to create an abstract piece. The viewer can enter the painting from any point and can travel according to his own imagination. The artist wants the viewer to enter his mind and create a path of its own.

This concept is called '**Shanshui**' which means '**mountain water**'. When they are used together, they make the word 'landscape'.

SUMMARY OF THE CHAPTER IN HINDI -

इस अध्याय में, लेखक ने दो अलग-अलग कहानियों का उपयोग करते हुए कला के दो रूपों — चीनी कला और यूरोपीय कला का विरोध किया है।

चीन में आठवीं शताब्दी के दौरान, तांग सम्राट जुआनज़ोंग ने महल में एक दीवार को सजाने के लिए एक चित्रकार वू दाओज़ी को नियुक्त किया था। दीवार की पेंटिंग देखकर सम्राट ने पेंटिंग के बाहरी स्वरूप पर ध्यान देना शुरू कर दिया लेकिन चित्रकार ने उसका ध्यान पहाड़ की तलहटी में एक गुफा की ओर आकर्षित किया। चित्रकार ने बादशाह से कहा कि वह उसे अंदर ले जाएगा। चित्रकार ने गुफा में प्रवेश किया और प्रवेश द्वार उसके पीछे बंद हो गया। जैसे ही चित्रकार ने ताली बजाई, दीवार पर लगी पेंटिंग गायब हो गई और चित्रकार भी गायब हो गया।

एक अन्य कहानी में, एक चित्रकार ड्रैगन की आंख नहीं बनाता था क्योंकि उसे डर था कि ड्रैगन पेंटिंग से बाहर निकल जाएगा।

एक यूरोपीय कला रूप का प्रतिनिधित्व करने के लिए एक अन्य कहानी में, एक मास्टर लोहार को एक चित्रकार की बेटी से प्यार हो जाता है। पिता ने उनके पेशे के कारण उन्हें स्वीकार नहीं किया।

लोहार चित्रकार के पेंटिंग स्टूडियो में घुस गया और उसके नवीनतम पैनल पर एक मक्खी को पेंट कर दिया। मक्खी इतनी वास्तविक लग रही थी कि चित्रकार ने पेंटिंग में होने का एहसास होने से पहले उसे मारने की कोशिश की। चित्रकार ने उन्हें अपने स्टूडियो में प्रशिक्षु के रूप में स्वीकार किया। लोहार ने चित्रकार की बेटी से शादी की और बाद में अपने समय के प्रसिद्ध चित्रकारों में से एक बन गया।

इन कहानियों से पता चलता है कि दुनिया के दो अलग-अलग क्षेत्रों में कला के रूप का पालन कैसे किया जाता है। यूरोप में, एक कलाकार चाहता है कि दर्शक अपनी आंखें उधार लेकर एक वास्तविक दृष्टिकोण देखें। कला परिपूर्ण होनी चाहिए और भ्रम की समानता होनी चाहिए।

जबकि चीन में, कलाकार एक वास्तविक चित्र नहीं बनाता है, लेकिन एक अमूर्त टुकड़ा बनाने के लिए अपनी आंतरिक और आध्यात्मिक आवाज का उपयोग करता है। दर्शक किसी भी बिंदु से पेंटिंग में प्रवेश कर सकता है और अपनी कल्पना के अनुसार यात्रा कर सकता है। कलाकार चाहता है कि दर्शक उसके दिमाग में प्रवेश करे और अपना रास्ता खुद बनाए।

इस अवधारणा को 'शंशुई' कहा जाता है जिसका अर्थ है 'पहाड़ का पानी'। जब इनका एक साथ उपयोग किया जाता है, तो वे 'लैंडस्केप' शब्द बनाते हैं।

Character List of 'The Landscape of the Soul'

Wu Daozi – A painter who lived in the eighth century. His painting was a landscape and was commissioned by Tang Emperor Xuanzong.

Quinten Metsis – Master Blacksmith, who fell in love with a painter's daughter. As he knew, the girl's father wouldn't accept a guy with such a profession, he painted a fly with such professionalism– that he was accepted as an apprentice at the studio.

Emperor Xuanzong: He admired Daozi's painting but was not an active participant in it.

Landscape of the Soul Theme and Message

Theme – The writer contrasts Chinese art with European art by recounting two stories about Chinese art and one story about European Art. The Europeans want a perfect likeness, whereas in Asia, art is the essence of life and spirit. Chinese art requires the active participation of the viewer both physically and mentally to understand it.

Message – This chapter makes you understand the importance of imagination and how painters have different perceptions. The art form need not be viewed according to a single perception, there can be many ways to imagine one single painting.

Landscape of the Soul: Key-Points

Chinese paintings are abstract in nature as they can't be defined and have to be felt or experienced.

In contrast, there is illusionistic likeness in European painting.

Their contrasting nature is explained through the anecdotes about

Chinese Painter Wu Daozi, who disappeared inside his painting.

Another Chinese painter who did not want to paint the eyes of the dragon for fear that the dragon may attack him on seeing him.

Belgian painter Quinten Metsys, who painted a realistic fly to marry the woman he loved.

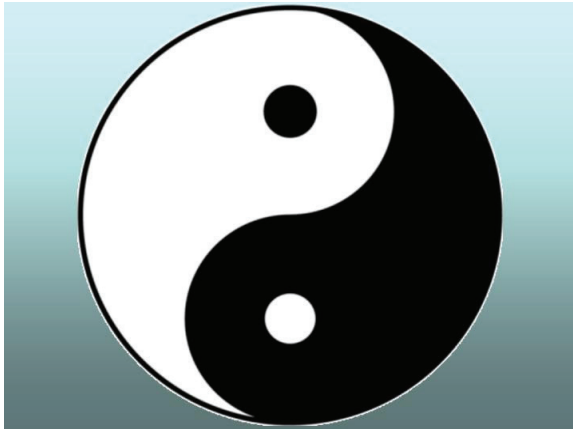
Chinese paintings are based on the philosophy of Daoism, which says that life has no meaning unless we undertake the inner, spiritual journey.

Chinese painters want the viewers' active participation, not only physical but also mental, while viewing their paintings.

According to Daoism, the interaction of two complementary poles, viz. Yin (feminine) and Yang (masculine) makes the universe.

Man is the medium of communication between the two complementary poles, i.e, their meeting point, and you can see his presence too in Chinese paintings.

What Daoism Is?



According to Daoism, this universe is composed of two complementary poles, viz. Yin (feminine) and Yang (masculine). The interaction of these two energies makes the universe. Their meeting point, called the “Middle Void” also holds great significance, though it is often overlooked. This can be compared with the yogic practice of pranayama; breathe in, retain, breathe out – the ‘retain’ part is the “Middle Void” where meditation occurs. This void is essential – nothing can happen without it.

OBJECTIVE TYPE QUESTIONS-

1. Chinese art requires participation of the viewer
 - (a) passive
 - (b) emotional
 - (c) active
 - (d) methodological

Ans. (c) active

2. How did the cave open?
 - (a) painter said a prayer
 - (b) with a magic spell
 - (c) “painter clapped his hands”
 - (d) with a command

Ans. (c) “painter clapped his hands”

3. “Antwerp, a master blacksmith called Quinten Metsys fell in love with a daughter”
 - (a) emperor’s
 - (b) painter’s
 - (c) minister’s
 - (d) master’s

Ans. (b) painter’s

4. What is the essential third element?
 - (a) Left Void
 - (b) Middle Void
 - (c) Yang
 - (d) Yin

Ans. (b) Middle Void

5. Where had the Master hidden the masterpiece for the Emperor to see?
 - (a) In a room
 - (b) behind a screen
 - (c) underground place behind
 - (d) a cupboard

Ans. (b) behind a screen

6. What is the role of man in between Heaven and Earth?

- (a) He is in a path
- (b) He is a sinner
- (c) He is meant to do actions
- (d) he becomes the conduit of communication

Ans. (d) he becomes the conduit of communication

7. What does Yin mean?

- (a) water; horizontal and resting on the earth, fluid, moist and cool
- (b) Mountain; vertically towards Heaven, stable, warm, and dry in the sun
- (c) Neutral action
- (d) None of the above

Ans. (a) water; horizontal and resting on the earth, fluid, moist and cool

8. What did the Chinese Painter want the viewer to do?

- (a) he wants the viewer to enter his mind
- (b) he wants the viewers to admire his painting
- (c) he wants them to imagine the scene
- (d) he wants them to feel like they are inside of the scene

Ans. (a) he wants the viewer to enter his mind

9. What does the Chinese Landscape depict?

- (a) They are not real and one can enter from any viewpoint
- (b) they produce an actual viewpoint
- (c) they are not imaginary
- (d) None of the above

Ans. (a) They are not real and one can enter from any viewpoint

10. What did the two forms of art depict?

- (a) a perfect, illusionistic likeness in Europe, the essence of inner life and spirit in Asia
- (b) a perfect, illusionistic likeness in Asia, the essence of inner life and spirit in Europe
- (c) perfect art form in Asia and realness in Europe
- (d) It depicted nothing

Ans. (a) a perfect, illusionistic likeness in Europe, the essence of inner life and spirit in Asia

11. Why didn't the father approve of the love of his daughter and the blacksmith?

- (a) due to his profession
- (b) due to his caste

- (c) due to his appearance
- (d) None of the above

Ans. (a) due to his profession

12. What do the books of Confucius and Zhuangzi teach?

- (a) to guide his disciple in the right direction
- (b) to not fear the superiors
- (c) to not to suppress your thoughts
- (d) None of the above

Ans. (a) to guide his disciple in the right direction

SHORT ANSWER TYPE QUESTIONS-

1. Briefly narrate the story of the Emperor and the Chinese artist.

Ans. A painter Wu Daozi, who lived in the eighth century was asked to paint a landscape by the Tang Emperor Xuanzong, to decorate a palace wall. The artist concealed his work behind a screen, so that only the Emperor would see it. For a long time, the Emperor admired the wonderful scene.

One day the painter showed him a cave at the foot of the mountain, and said that a spirit dwelt there. The painter clapped his hands, and the entrance to the cave opened. He then entered the cave and the entrance closed behind him. Since then nothing is known of the artist or the painting as the

painting vanished off the wall.

2. How did stories such as the one about Wu Daozi play an important role in China's classical education?

Ans. Such stories played a significant part in China's classical education. They helped the master to guide his pupil in the right direction. They were not merely tales, but were deeply illuminating of the essence of art. The books of Confucius and Zhuangzi are full of such stories. They reveal that art was considered the essence of inner life and spirit in Asia.

3. Why did the artist agree to get his daughter married to the blacksmith?

Ans. Initially the artist was against the blacksmith, Quinten Metsys, marrying his daughter. However, one day Quinten slyly sneaked into the painter's studio and painted a fly on his latest panel, that was so realistic that the master tried to swat it away. The artist was so impressed that he admitted Quinten as an apprentice into his studio and let him marry his beloved.

4. What is the difference between Chinese and European art?

Ans. The Chinese and European art are different as the European art is trying to achieve a perfect, illusionistic likeness in Europe, and the Chinese the essence of inner life and spirit in Asia. While the European wants you to look at the landscape through his eyes, the Chinese painter wants you to enter it from any point, then

travel in it. He creates a path for your eyes to travel up and down, then back again, in a leisurely movement.

5. How does shanshui express the Daoist view of the universe?

Ans. Shanshui means 'mountainwater.' It expresses the Daoist view. The mountain is Yang and it stretches vertically towards Heaven. It is stable, warm, and dry in the sun, while the water is Yin. It is horizontal and resting on the earth, fluid, moist and cool. The interaction of Yin, the receiver, feminine aspect of universal energy, and Yang, active and masculine, is the fundamental belief of Daoism.

6. What is lacking in Shanshui?

Ans. The third element, the Middle Void where their interaction takes place, is lacking in Shanshui. The Middle Void is indispensable. Hence nothing can happen without it. This is the reason why the white, unpainted space in Chinese landscape is important. This is also where Man finds a fundamental role, in that space between Heaven and Earth, he becomes the medium of communication between both poles of the universe.

7. How is the pranayama compared to the Middle void?

Ans. The Middle Void is vital as nothing can happen without it. This is the reason why the white, unpainted space in Chinese landscape is imperative. This is also where Man finds a fundamental role, in the yogic practice of pranayama

we breathe in, retain and breathe out. The suspension of breath is the Void where meditation occurs.

8. How did the theory of 'brut art' put forward by Jean Dubuffet get credence?

Ans. French painter Jean Dubuffet challenged the concept of 'art brut' in the 1940s. Before that the art of the untrained visionary was of minor interest. At about the same time 'an untutored genius was creating paradise'. This was none other than Nek Chand, who cleared a little patch of jungle to make himself a garden sculpted with stone and recycled material known to the world today as the Rock Garden, at Chandigarh.

9. Briefly recount what happened to the painter Wu Daozi?

Ans. The painter Wu Daozi lived in the eighteenth century. He was showing his painting of a beautiful landscape to the Emperor who was all praises for it. Wu Daozi then clapped his hands before the cave in his painting and its entrance opened. The painter entered the cave and disappeared along with the cave and painting leaving the astonished Emperor speechless!

10. How was Quinten able to marry the painter's daughter?

Ans. Quinten was a blacksmith who wanted to marry a painter's daughter. The painter did not think he was a suitable match, as he was not an artist. Quinten painted a fly on one of the painter's canvases. It looked so real that the painter tried to kill it. When he

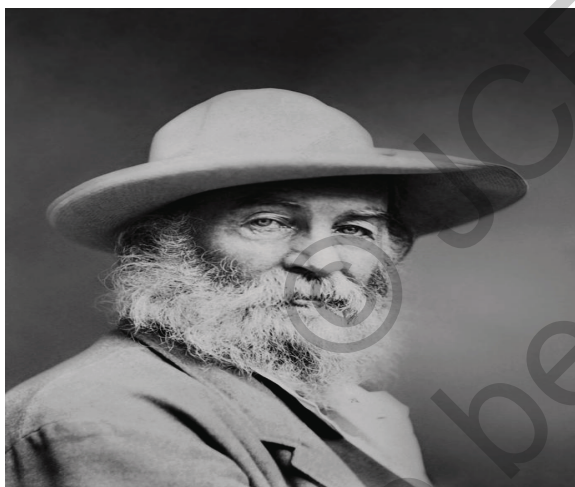
realised that Quinten had painted it, he allowed him to marry his daughter.

11. What are Yang and Yin? What do they represent?

Ans. 'Yang' represents the mountain or the vertical element which is stable, warm, dry and masculine. 'Yin' represents the water or the horizontal element that is fluid, moist, cool and feminine. The interaction of Yang and Yin is the fundamental notion of Daoism.

THE VOICE OF THE RAIN

About the poet - Walter Whitman (1819-1892)



Walter Whitman (May 31, 1819 – March 26, 1892) was an American poet, essayist and journalist.

Whitman is among the most influential poets in the American canon, often called the father of free verse.

His work was controversial in its time, particularly his 1855 poetry collection *Leaves of Grass*.

Whitman's work broke the boundaries of poetic form and is generally prose-like. Its signature style deviates from the course set by his predecessors and includes "idiosyncratic treatment of the body and the soul as well as of the self and the other."

Whitman was a vocal proponent of temperance and in his youth rarely drank alcohol.

Walt Whitman has been claimed as the first "**poet of democracy**" in the United States.

WORKS OF WALT WHITMAN –

Franklin Evans; or The Inebriate: A Tale of the Times (1842)

The Half-Breed; A Tale of the Western Frontier (1846)

Life and Adventures of Jack Engle (serialized in 1852)

Leaves of Grass (1855, the first of seven editions through 1891)

Manly Health and Training (1858)

Drum-Taps (1865)

Democratic Vistas (1871)

INTRODUCTION OF THE POEM —THE VOICE OF THE RAIN –

'**The Voice of Rain**' was published in *Outing*, a periodical, in 1885. It was later included in Whitman's best-known work, *Leaves of Grass*. Through the short twelve lines of the poem, Whitman explores themes of nature and writing. The poem also includes

many of the characteristics that are common to his poetry. This poem is no outlier amongst Whitman's larger oeuvre. He often turned to nature as a source of inspiration, information, and comfort in a world that was becoming increasingly industrialized.

SUMMARY OF THE POEM IN ENGLISH -

The Voice of the Rain signifies the everlasting role that rain plays in nourishing, quenching, purifying and nurturing the different elements of Mother Earth. The poet recalls his conversation with the falling rain. The poet asks the rain, "And who art thou?" to which the rain replies by calling herself to be the poet of the Earth. The rain then goes on to describe how it rises from the land and then floats up above heaven, where it eventually changes its form and becomes clouds. Then again cyclically, it falls back to the Earth and refreshes the dry parched lands, allowing the seeds to grow into a beautiful sapling. The poet finds a similarity between the music and rain. He feels that both share similar features. He feels both music and rain take birth from the heart of the Earth and after fulfilling its deed returns to its soul. He tells us that the soft and light music of rain is a song of the Earth itself.

SUMMARY OF THE POEM IN HINDI -

बारिश की आवाज उस चिरस्थायी भूमिका को दर्शाती है जो बारिश धरती माता के विभिन्न तत्वों को पोषण, शमन, शुद्धिकरण

और पोषण में निभाती है। कवि गिरती हुई बारिश के साथ अपनी बातचीत को याद करता है। कवि बारिश से पूछता है, "और तुम कौन हो?" जिसका जवाब बारिश खुद को पृथ्वी का कवि कहकर जवाब देती है। फिर बारिश बताती है कि कैसे यह जमीन से ऊपर उठती है और फिर स्वर्ग के ऊपर तैरती है, जहां यह अंततः अपना रूप बदल लेती है और बादल बन जाती है। फिर से चक्रीय रूप से, यह वापस पृथ्वी पर गिर जाता है और सूखी पैच वाली भूमि को ताजा कर देता है, जिससे बीज एक सुंदर पौधे के रूप में विकसित हो जाते हैं। कवि संगीत और वर्षा में समानता पाता है। उसे लगता है कि दोनों की विशेषताएं समान हैं। उन्हें लगता है कि संगीत और बारिश दोनों पृथ्वी के हृदय से जन्म लेते हैं और अपने कर्मों को पूरा करने के बाद अपनी आत्मा में लौट आते हैं। वह हमें बताते हैं कि बारिश का मृदु और हल्का संगीत पृथ्वी का ही गीत है।

THEME OF THE POEM -

The poem presents a dialogue between the poet and the rain itself. The rain epitomizes herself. She describes her importance for Mother Earth and the blessings she showers upon its people. In The Voice of the Rain poem, the rain symbolizes perpetual periodic lifestyle and how it returns to its origin, making it beautiful and pure and giving it life. A complete summary of the Voice of the Rain poem has been provided below.

कविता कवि और वर्षा के बीच ही संवाद प्रस्तुत करती है। बारिश खुद का प्रतीक है। वह धरती माता के लिए अपने महत्व और अपने लोगों पर उनके द्वारा बरसाए गए आशीर्वादों का वर्णन करती है। द वॉयस ऑफ द रेन कविता में, बारिश सतत आवधिक जीवन शैली का

प्रतीक है और यह अपने मूल में कैसे लौटती है, इसे सुंदर और शुद्ध बनाती है और इसे जीवन देती है। वायस ऑफ द रेन कविता का पूरा सारांश नीचे दिया गया है।

STRUCTURE OF THE POEM 'THE VOICE OF THE RAIN' -

'The Voice of the Rain' by Walt Whitman is a twelve-line poem that is contained within one stanza of text. The lines are written in free verse, meaning that they do not use a specific rhyme scheme or metrical pattern. This style of writing is closely associated with Whitman. He is often referred to as the father of free verse poetry.

Although there are is no rhyme scheme, there are some examples of half-rhyme in 'The Voice of the Rain'. For example "shower" and "answer" in lines one and two. It can appear at the ends of lines or mixed internally into the lines (internal rhyme).

LITERARY DEVICES USED IN THE POEM -

Whitman makes use of several literary devices in 'The Voice of the Rain'. These include but are not limited to apostrophe, enjambment, and caesura. The latter is seen quite frequently within the twelve lines of text. The seventh and twelfth lines are two good examples. An apostrophe is another important technique at play in 'The Voice of the Rain'. It is obvious from the first lines when the speaker

says that he is talking to "the soft-falling shower".

Enjambment - is a commonly used technique in poetry. There is one good example of the technique in 'The Voice of the Rain'. A reader should take a look at the transition between lines nine and ten.

Apostrophe - a punctuation mark (') used to indicate either possession (e.g. Harry 's book; boys ' coats) or the omission of letters or numbers (e.g. can 't; he 's; 1 Jan. '99).

Caesura - a pause marking a rhythmic point of division in a melody.

MCQ'S OF THE POEM -

1. Who is the poet of the poem 'The Voice of the Rain'?

- (a) Walt Whitman
- (b) Kushwant Singh
- (c) Naipul
- (d) Shirley Toulson

Ans. (a) Walt Whitman

2. Where does the song return in the poem?

- (a) to its originator, i.e. singer
- (b) to the poet
- (c) to earth
- (d) to ocean

Ans. (a) to its originator, i.e. singer

3. Why does the rain descend to the earth?

- (a) to wash the drought and provide water
- (b) she provides life on earth
- (c) it beautify and purify the earth
- (d) it provides life

Ans. (a) to wash the drought and provide water

4. What happens to the rain in the sky?

- (a) raindrops form
- (b) rain it condenses
- (c) it forms clouds
- (d) None of the above

Ans. (a) raindrops form

5. If the poet has used a Metaphor in the poem, what is it?

- (a) I am the Poem of Earth
- (b) voice of the rain
- (c) Soft-falling shower
- (d) None of the above

Ans. (a) I am the Poem of Earth

6. Why does the poet compare the rain with a song?

- (a) because she beautifies the earth
- (b) because she provides life on earth

(c) as they both share a common journey

(d) None of the above

Ans. (c) as they both share a common journey

7. What does the rain do when she doesn't care if anyone bothers about her deeds or not?

- (a) she talks to the land
- (b) she works harder
- (c) she completes her work and talk to the earth
- (d) she completes her work and comes back home

Ans. (d) she completes her work and comes back home

8. What happens to the earth when the rain falls back on the surface of earth?

- (a) it provides water
- (b) it beautifies and purifies the earth
- (c) it helps in greenary
- (d) it provides water to flora and fauna

Ans. (b) it beautifies and purifies the earth

9. Why does the rain tell the poet that she cannot be touched?

- (a) because she is water
- (b) because she rises in the form of water vapour

- (c) because she is in the form of clouds
- (d) None of the above

Ans. (b) because she rises in the form of water vapour

10. What does the poet ask to the soft – falling shower?
- (a) What do you do?
 - (b) What is your name?
 - (c) Who are you?
 - (d) How are you doing

Ans. (c) Who are you?

SHORT ANSWER TYPE QUESTIONS–

1. There are two voices in the poem. Who do they belong to? Which lines indicate this?

Ans. The two voices in the poem are that of the poet or narrator and of the rain. The first two lines indicate the two speakers. The poet questions the gentle rain “And who art thou?” and much to his surprise it gives him an answer, that he translates.

2. What does the phrase “strange to tell” mean?

Ans. The phrase “strange to tell” could suggest that the poet is surprised to receive an answer from the rain,

The poet is surprised at the answer. It is something that he had not really given a thought to.

3. There is a parallel drawn between rain and music. Which words indicate this? Explain the similarity between the two.

Ans. There is a similarity between rain and music; it is indicated in the last two lines of the poem. The rain takes a full circle and comes back to its creator, just like the song that originates from its birthplace and after travelling around the earth, comes back to its place of origin.

4. How is the cyclic movement of rain brought out in the poem? Compare it with what you have learnt in science.

Ans. In the poem, the rain chalks out its course from the sea or earth to heaven and then back. In the process, it changes form. The water cycle follows the same course—evaporation, condensation and precipitation.

5. Why are the last two lines put within brackets?

Ans. The last two lines are put within brackets because they are not a part of the dialogue between the narrator and rain. It is the similarity that the poet establishes between a song and rain.