

On-site Education of Practical Languages for Area Studies
Report in 2011

—Punjabi, Rose Mount Language Institute, Republic of India, 31 Jul. 2010 - 31
Oct. 2011)—

Year of Enrollment: 2011
Graduate School of Asian and African Areas Studies
Atsushi Ikeda

On My research theme and/or Language Training

I did my training in Dehradun in India. Dehradun was historically at an edge of Punjab state although that town currently belongs to the different state. Since independence of India, Dehradun developed as an educational and research center. I learned Punjabi language there and got in touch with native speakers.

Many of the people in the town follow Sikhism. Sikhism appeared in the late fifteen century. This research focuses on portraits of Nanak, the first guru of Sikhism, and investigates the history of Sikh icons. Furthermore, by questioning its relationship with political movements and social change, I have considered the impact of this portrait on the Sikh community in the nineteenth century.

The walls of Sikh houses and temples are often decorated with portraits of Guru Nanak. Although the origin of his portrait goes back to the late nineteenth century, the prototype was painted in the late nineteenth century. Afterward, copies were circulated in the Sikh community for almost fifty years. Currently, Nanak's portrait is an indispensable piece in almost every Sikh building.

Earlier, portraits of gurus were rarely hung in Sikh homes because the Sikh faith prohibited idolatry from the end of the fifteenth century, when it was born. The philosophy that the absolute existence is *niraṅkāṛ* (formless) is reflected in the verses of the Guru Granth Sahib, the holy book of Sikhs, which says, 'I bow my head to the formless god in my heart without performing Hindu rituals and offering Muslim invocations ... I am neither Hindu nor Muslim' [Gell 1996:54]. Few remains of the portraits of Nanak, who is the founder and the first Guru of Sikhism [B. N. Goswamy 2006:30].

The main target of this research is 'Guru Nanak wearing the inscribed robe' in the late nineteenth century, which is kept in the National Museum and Art Gallery, Chandigarh, India. It seems to be a prototype for modern portraits of Guru Nanak. Then, we will analyze the 'Guru Nanak wearing the inscribed robe' from three angles: artwork, painter, and client.

The opportunity provided by ITP to visit India enable me to obtain language training which would help in comprehension of documents and interviewing to people for my research.