

How Can We Offer Education To Young People That Give Them The Happiness, Passion, Challenge And Satisfaction?

Indian Music the reservoir of Education

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Abstract: Indian musical pathway is an approach to attain balance in one self, of spiritual and psych-emotional intricacies via the holistic approach which does not separate individual. It involves exploration of holistically engaging all human faculties- different aspects of mind, body, spirit, intuition and memory. This study focuses on the Indian students and demonstrates the potency in the context of studies investigating the music as essential aspect of affective human experience. This was mediated through Kabir's poetic endeavours sung by Sufi singers. The study is based using the principles of grounded theory. It is a method consisting of set of inductive strategies for analysing data. The qualitative analysis of the Kabir's musical poetry, "Bahar Kyon Bhatke?" and "Heli, Kin Sang Karan Sneh?" shows that the "Essence of the Teaching is to Encourage Self Journey." This indicates that Indian music, poetry and the creative arts in general, are integral to our wellbeing, yet we still often relegate the arts to the periphery or search for 'instrumental' reasons to defend their existence in public schools. Therefore, erudition of arts may provide a space in schools for students to express their identities in a freer and more creative way than is generally seen in other subject areas. It is a step to restructure the critical pedagogy perspective that opens up many such questions as- What can we do to allow for positive experiences which exist in terms poetry or music etc. to transfer into education in general?

INTRODUCTION

What kind of moral issues can be successfully explored with young children through traditional songs, using the medium of educational music? In what ways do such songs lend themselves to this kind of work and why? How are moral meanings made and interpretive by children through the art form of music?

To answer such question and more, some of the classic poetry of Kabir which is sung by some great Kabir lovers now known as 'musical poetry' is being used in this research. This is an attempt to revive the essence of some of the classic Indian poetic songs in the field of education in India.

Music matters to young people; it matters in profound and existential ways. The main aim of western studies is to emerge with an intentionally accessible art form which may be used as fuel to keep the fires of art education burning in schools. As an example of complementary arts-based research, many studies complements and confirms earlier findings about student attitudes towards

their music education and extends these findings into the beginning articulation of the deeply held, affective and philosophical dimensions that music and music education can open up in the lives of young people (Prendergast, M., Gouzouasis, P, Leggo, C & Irwin, L. R. (2009). The literature pertaining to such a significant movement is not available on Indian population.

Review of literature shows that many western studies show similar findings such as the study by Prendergast, M., Gouzouasis, P, Leggo, C & Irwin, L. R. (2009), employed an arts-based approach that offers a complementary perspective that music plays a key role in most students' lives, and that music is generally perceived to be fun, engaging and rewarding as well as demanding and disciplined. Therefore the art forms especially music and poetry was being regarded as successful break-through the hegemony of pedagogy.

Today's generation only listen's and not engages in music experiences during school years that has little to do with the tedious and traumatic life that students live and breathe in with increasing mental health problems in

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India. Evidence gathered by *World Health Organisation* predicts that by year 2020, childhood disorders will rise by over 50% internationally, to become one of the five most common causes of morbidity, mortality, and disability among children. I believe that the Kabir's musical poetry captures the depth and intensity of emotions, engagement and transformative affects that adolescents experience and in matters of their lives.

This study is to add to the ever-growing contributions being made in these areas and to focus on the Indian students and demonstrate the potency in the context of studies investigating the music as essential aspect of affective human experience. It focuses on reconnecting pathways back to ancient wisdom via spiritual practices, healing modalities and creative practices. All these can be mediated by the Kabir poetic endeavours sung by Sufi singers.

These pathways are body-centred and earth-centred different from the patriarchal religious distinctive hegemony which exists in India. It is an approach to attain balance in one self, of spiritual and psych-emotional intricacies via the holistic approach which does not separate individual. It involves exploration of holistically engaging all human faculties- different aspects of mind, body, spirit, intuition and memory. In its essence the Kabir's musical poetry is the embodiment of LOVE as an active principle, both the mechanism and goal simultaneously. The version of Sufi singing is a music-based spiritual practice.

बाहर क्यों भटके ?

----कबीर

धोरा राम हृदय माही

बाहर क्यों भटके ?

ऐसा ऐसा हीरला घट माँ कहिये
जोहरी बिना हीरो कोण पारखे ?

ऐसा ऐसा धर्त दूध में कहिये
बिना झुगिए माखन कैसे निकले ?

ऐसा ऐसा आग लकड़ी में कहिये
बिना घसीए आग कैसे निकले ?

ऐसा ऐसा कैवाड हिवडे पर जडीया
गुरा बिना ताला कोण खोले ?

कहत कबीर सुण भाई साधो
राम भजे थानों कोण हटके ?

The study is based using the principles of grounded theory. It is a method consisting of set of inductive strategies for analysing data. It begins with abstract conceptual categories to synthesize, explain and understand the data and to identify patterned relationship between them. Then involves building theoretical analysis on what we discover is relevant in the actual world that we study within the area of research.

Therefore it is effective techniques enable us to focus the intensity of the affective aspects of student's experiences through poetic endeavours.

METHOD

The study involves a purposive sampling or the data collected, a poetry written by Kabir and sung by Sufi singers from the book "In Every Body Kabir", by Divya Jain & Shabnam Virmani in 2008)

(The English Translation of the poetry by Vidya Rao, in the book "In Every Body Kabir: Songs of Kabir by 10 artists", by Divya Jain & Shabnam Virmani in 2008)

Baahar Kyon Bhatke?

(Why go a-wandering?) Kabir

Ram's in your heart,

Why go a-wandering?

Such rare jewels in your body!

Without a jeweller,

Who will know their worth?

Such pure ghee in the milk!

Without churning,

How will the butter emerge?

Such fire in the heart of the twig!

Without being struck,

How will it ignite?

Such big doors shut over your heart!

Without the guru,

Who will open the locks?

Says kabir, listen seekers:

When you've got Ram,

Who can stop you?



हेली किण संग करा सनेह?

----धरमदास

हेली ,
किण संग करा सनेह?
सांगत भली धर्मी साध री
सांगत कीजे नार्मल साध री

हेली,

बास उगो इन बाग में, थरक रही बन राय
आप जले औरा ने जाले, आग्नि घनी आग माय

हेली,

चन्दन उगो इन बाग में, हरख करे बन राय
चन्दन पास मै जाऊ , आप चन्दन होई जाये

हेली,

दव लागो इन बाग में, पंछी रे बैठो आए
हमरे जलो पांख बहियो , तक उडी परे को जाए

हेली,

फल खादों रे पान बिरोडिया, रमिया डालो डाल
तुम जलो मै उबरू , जेवनो कीतरीक बार

हेली,

दव बुझायो झाडा मेठिये, दूध बूटा मेह
कहत कबीर धरमदास, नित नित नवलो नेह!

*Heli, Kin Sang Karan Sneh?
(Whom should I love, my friend?) -
Dharamdas*

*Whom should I love, my friend
True seekers make good company
Seek the kinship of the pure in heart.*

*A bamboo grew in this grove
And all the forest trembled.
When it burns, it burns all else
There's so much fire in its body.*

*A sandalwood grow in this grove
And delighted all the forest!
I go near that sandalwood tree,
I became fragrant too!*

*A fire lit the forest, a bird came to sit.
The wingless tree cry:
We're ablaze, we have to burn
But you, winged one, should fly!*

*I ate your fruit, soiled your leaves,
Played from branch to branch
Leave you to burn, and fly away?
We live and love but once!*

*The fire went out,
The clouds, rained milk
Says Kabir to Dharamdas:
Everyday my love is new.*

(A folk song by Mahesha Ram of the Meghnal community of Jaisalmer, Rajasthan in Western India, translated by Vidya Rao)



The Procedure used in the research is a qualitative method of inquiry known as Grounded theory to analyze the above data collected. According to Charmaz (1995) it was founded and created by Barney G. Glaser and Anselm L. Strauss in 1967. It is a research tool which provides a structure within which a researcher can approach a mass of unstructured data rich in conflicting meanings. The methodology is consistent with an interpretative view of the research processes as created through interplay between the perspective of the researcher and the data an interactional construction and rendering of the data, which fits with a social constructionist perspective. The steps followed in the analysis were as follows:

- i. Collecting the data: in this case, two poetries sung by Sufi singers and written by Kabir: *Baahar Kyon Bhatke? And Heli, Kin Sang Karan Sneh?* Were taken from the book, 'In Everybody Kabir: Songs of Kabir by 10 artists' edited by Divya Jain & Shabnam Virmani, 2008.
- ii. Coding the data: It means dividing the material into coherent units and conducting theme analysis which further involves three steps. First the line-by-line coding was done, where the derivation of meaningful units took place, next was focused coding, where the data was divided into meaningful elements and inductive categories were developed. And in the last axial coding was done where the inductive categories became tentative themes.
- iii. Memo-writing: where as a result categories were explained breaking them into their components. Further the comparison of the theme with the purpose of the study took place.

RESULT

The theme emerged after conducting the analysis of two of the poetic songs written by Kabir and sung by the Sufi singers in different parts of India today enfolds important lesson for all that is **"ESSENCE OF TEACHING IS TO ENCOURAGE SELF JOURNEY"** which is important in awakening of student. Each song involves six categories according to each poetic stanza and further divided into many units within it.

First song is:

"Baahar Kyon Bhatke?"

(Why go a-wandering?) Kabir

The first stanza is focusing on the category of Materialistic lives leading to increase in problems, tensions, low performance, aggression, hyperactivity and irritability among the youth. The stanza is as follows:

Ram's in your heart,
Why go a-wandering?

Here, 'Ram' signifies happiness and 'Heart' signifies soul. Also 'wandering' is signifying the happiness we try to find in the materialistic things such as money or brands or possession of external goods or high score etc. These act as primary gains which is resolution of the conflict between a wish or/and secondary gains which is establishing disturbing behaviour enabling the person to get attention and temporary care which was being neglected (referring to the Freudian concepts providing an interpretation and deeper understanding to the pathology). These are strong defences which act an obstacle to achieve the real rasa of life that is happiness. Thus the author wants to convey that the happiness lies in the soul of the person thus it resides inside and not external to the body and unless we evolve from within, we will not be able to achieve this ultimate goal of life.

The second stanza focuses on the role of teacher to enhance 'Self Worth' or 'Self-concept' which is essential in showing the path towards achievement of the ultimate goal of life. The stanza is as follows:

Such rare jewels in your body!
Without a jeweller,
Who will know their worth?

Here the 'Jewels' signifies the inherent talent and 'Jeweller' signifies the teacher (traditional concept of a guider known as guru). The author emphasises the role of the 'teacher' or 'guider' to motivate, inspire and become role-models in the life of the student so as to enlighten him/her with their inherent uniqueness which resides in each of us. Also to help them acknowledge his/her purpose of existence; by bringing out the inherent quality within the individual. This will lead to a coherent self-concept (according to Rogers Self theory, it's essential for the development of a fully functional person) to value oneself and enhance self-esteem which in turn makes one active, successful and optimistic.

The third stanza indicates the importance of the hard-work or struggle in the life of the student to taste success and happiness. The stanza is as follows:

Such pure ghee in the milk!
Without churning,
How will the butter emerge?

Here the 'pure ghee' signifies the talent or quality, 'milk' signifies the soul or self and 'churning' signifies hard work. Thus the author wants to say that hard work or efforts are needed for the inherent talent to emerge as



'butter'. The butter has qualities of being pure, white, serene, shining, has strength. Thus for such qualities to emerge and for development of a holistic personality hard-work or struggle is essential. Also recently many psychology thinkers have evolved with a new term known as 'Hardiness', it is a personality disposition that is marked by commitment, challenge, and control. It is associated with strong stress resistance and it is found that people high on hardiness are less prone to illness. Thus hardiness or hard-work leads to development of a healthy personality.

The fourth stanza focuses on the relevance of the skill or practice needed to master the inherent talent and gain triumph. The stanza is as follows:

Such fire in the heart of the twig!
Without being struck,
How will it ignite?

Here the 'fire' signifies the passion, 'twig' signifies the body, 'struck' relates to being able to use it skilfully and 'ignite' relates to mastery. Thus the author says that for the inherent talent to emerge another essential ingredient is the mastery of the skill to achieve success or fame in life. Therefore the skill is required to deliver the required service of the individual and fulfil his/her purpose of life. This skill can only emerge with unswerving and resolute practice. To be an effective in any profession for example, to be an effective psychologist, one needs communication, interviewing skills etc similarly to be an effective person and be able to make an impact on others, one needs to have mastery over the skills.

The fifth stanza indicates that knowledge is essential to resolve ignorance and leads to attainment of personal growth or state of self-actualisation. The stanza is as follows:

Such big doors shut over your heart!
Without the guru,
Who will open the locks?

Here, 'big doors' signifies ego boundaries, 'heart' signifies the soul and 'guru' is the knowledge. Thus the author says that these ego boundaries consisting of locks in terms of jealousy, comparison, rage etc are residing in the soul of an individual. Knowledge is needed to shed all these and walk on the path of wisdom. When there is breaking of these ego boundaries with help of a guru, the person can touch parts of self and leads to self actualization (Maslow's) where the feelings of richness and bliss is found. This a person can achieve through

evolving the humane qualities in oneself such as love, empathy etc essential for holistic growth.

The last stanza focuses on the Self-identification or recognition of the soul (Atman) is essential for the learner to complete teaching. The stanza is as follows:

Says kabir, listen seekers:
When you've got Ram,
Who can stop you?

Here, 'Kabir' refers to the author; 'seeker' is the learner and 'ram' refers to happiness. Thus the author wants to say that once the person has identified the happiness within its soul then no one can stop him/her in attainment of his/her goals or to fulfil his/her dreams. The Indian thinkers believe that Atman represents independent, non-material realisation of a real self. This self-realization induces one with confidence and brings one closer to the 'ideal self' which involves two Indian notions that is *jitendriya* (a person who has control over his receptors and effectors) and *aparigraha* (keeping limited things that can satisfy the minimum needs). Hence the 'pure happiness' is achieved through the attainment of 'soul' or 'Atman'.

The second song is:
Heli, Kin Sang Karan Sneh?
(Whom should I love, my friend?) -
Dharamdas

The first stanza is focussing on the most important and core aspect of life that is Love is within oneself and not to be found outside of one's soul (Atman). The stanza is as follows:

Whom should I love, my friend
True seekers make good company
Seek the kinship of the pure in heart.

Here 'love' refers to eternal love or lasting forever or existing forever happiness, 'my friend' refers to Kabir or guru, 'true seekers' refers to pure souls and 'good company' refers to friend or lover or companion. Thus the author asks his guru 'Kabir' that who is one that can lead to eternal love or happiness in life. The true souls or human beings generally make good company in terms of positive acceptance or feelings when with the 'other' which is a friend, lover or companion but are unable to achieve the real rasa of life that is 'true happiness'. This resides not outside or in 'other' but in the origin of the self, which refers to the heart, soul or ATMAN. We can



never find fulfilment anywhere except in the inner self, yet we do absorb qualities from one another through emulation. Without human friendship might never get a hint of god's infinitely greater friendship. Moreover, human love is the 'greatest delusion' without it we might never feel inspired to seek its true fulfilment that is, union with happiness.

The second stanza indicates that Physicality's of Life leads to destruction. The stanza is as follows:

A bamboo grew in this grove
And all the forest trembled.
When it burns, it burns all else
There's so much fire in its body.

Here, 'bamboo' refers to the child with type-A personality, 'grove' refers to the small community, 'forest' refers to the human race and 'fire' symbolizes the achievement, competition, desires etc. Thus the author says that, the children who are born in community with the type-A personality or characteristics such as hard, achievement oriented, strictly disciplined without humility, when grows all the human race is shocked in excitement or the accomplishments of such people. If they burn, which symbolizes failure such as failed in exams etc, their aspirations or dreams in life shatter. They then burn the entire human race with an attempt to suicide, anxiety-prone, disturb mental health etc. Thus the physical body hold only 'fire' which means it is the outer body filled with 'food' that is 'wants' or 'materialistic gains'. Thus the author wants to show that the physical body is only a container for its animating spirit, to which one's feelings truly belongs.

The third Stanza indicates that the 'Pure aura spreads true happiness'. The stanza is as follows:

A sandalwood grow in this grove
And delighted all the forest!
I go near that sandalwood tree,
I became fragrant too!

Here, 'sandalwood' refers to child with type-B personality, 'grove' refers to the small community, 'forest' refers to entire human race and 'fragrant' refers to happiness. Thus the author wants to say that the child with qualities of sandalwood tree such as radiant, humility, acceptance, forgive etc and closer to type-b personality traits such as relaxed and calm. Such people

not only help their community to grow but spread happiness among the entire human race. Hence the author says that if anyone goes near to them, they are like aromatic air that fills the other with happiness and bliss. Each senses in the pure other has a quality that satisfies a deep need. Yearning, they reach out as if to absorb a fulfilment long and passionately awaited.

The fourth stanza indicates that the Realization can set one free. The stanza is as follows:

A fire lit the forest, a bird came to sit.
The wingless tree cry:
We're ablaze, we have to burn
But you, winged one, should fly!

Here, 'fire' refers to companionship, ambition, achievement etc, 'forest' refers to the community or society, 'bird' refers to the seeker or child, 'wingless tree' refers to parent, 'ablaze' refers to destiny and burn symbolizes end. Thus the author says that the physicality's or the materialistic cravings had leded the forest that is the community or society to be destroyed. Among this a bird which is symbolized as a new child or baby is born and is pure with his/her wings. Here wings means search, thus baby has capacity and ability to fruitfully utilize his/her life and search for its essence. The wingless tress or the parents have come to their realization of wasting their life and hence cry to their misery. They believe that they were destined to destruction and had to burn to start new. They plea to the baby to realize his/her power of the wings, which here symbolizes hope to find real essence of like-happiness. Therefore baby must fly, hence must seek his journey of growth.

The fifth stanza indicates that, Happiness is the purpose of existence. The stanza is as follows:

I ate your fruit, soiled your leaves,
Played from branch to branch
Leave you to burn, and fly away?
We live and love but once!

Here, 'I' is the baby or child who is born, 'fruit' symbolizes mother, 'leaves' symbolizes father, 'burn' symbolizes calamity and 'live' refers to happiness. Thus the author says that that the baby pleads to his/her parents that I have taken my existence from my mother and formulated my personality from my father. They have given me a caring and nurturing environment to grow and flourish. Now, when they are struck with



calamity, they are asking me to fly or set myself free. Here the parents realization takes the form of purpose in view and wants the child to understand that the real purpose of existence is to live that is seek happiness. And to love that is to attain eternal love. For both the child needs to set himself/herself free from all bounds and fly towards attainment of purity in life. Therefore author conveys that the child, each with its own interests and self-created destiny has the purpose to embrace love.

The sixth stanza indicates that, Let's be coloured by true love. The stanza is as follows:

The fire went out,
The clouds, rained milk
Says Kabir to Dharamdas:
Everyday my love is new.

Here, 'fire' means desires, ambitions etc, 'cloud' symbolizes motherly heaven, 'milk' refers to being pure and 'Dharamdas' is the author and 'Kabir' is the guru or teacher. Thus it means that all the materialistic gains in terms of desires, wants' or wishes are finished and washed away as the fire is stopped spreading. This was only possible through the rain of purity or strength sent from the clouds which symbolizes motherly heaven. Thus the guider or guru says to the author that now I have felt it radiance and I am coloured with its true shades of love. These shades are many in terms of joys of excitement, which is attained when reached such pure state of being. Hence every human desires, ambitions and aspirations are destined for ultimate disappointment, unless it transcends its human limitations with the essential colour of eternal love.

DISCUSSION

The qualitative analysis of the Kabir's musical poetry, "Bahar Kyon Bhatke?" and "Heli, Kin Sang Karan Sneh?" shows that the "Essence of the Teaching is to Encourage Self Journey."

This fruitful journey can be mediated through the first song at lower level of child development. Then the second song symbolizes further deeper indulgence which is achieved at higher level of child development along with exploring intricacies of ones life.

According to the first song, 'Bahar Kyon Bhatke?,' focus that the self journey begins by not indulging oneself into materialistic gains and chained by problems. Rather to seek happiness within self. The role of the teacher is to enlighten seeker with the path towards success. But the

journey doesn't end here; one also needs to struggle and work hard. The attainment of the mastery in the skill is also an essential ingredient in this process. Also there is the need to show significance of knowledge that ignites the path with wisdom and bliss. Hence realization of self or soul is the ultimate purpose of existence and helps one in achievement of the goal that is 'pure happiness'.

Also according to the second song 'Heli, Kin Sang Karan Sneh?,' this takes into account further development of the self journey which touches on deeper issues of enrichment. It starts by indicating that love is within oneself therefore the soul is the destination. It focuses on the physicality's of life that leads to destruction. It gives importance to the pure aura that spreads true happiness such as in terms of fragrant or true people in our life can show us the strength of existence. Once we realize this then we are set free in terms of our wings and can fly to seek happiness that is the purpose of existence. Therefore the author pleads to let oneself be coloured by true love.

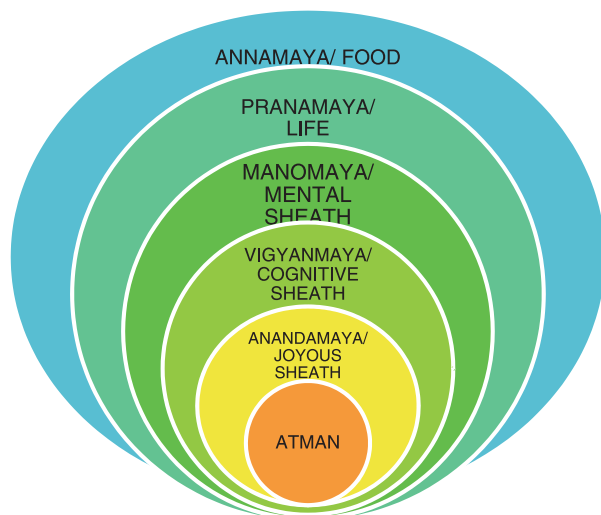
Hence both these songs refer to the six layers of our existence that is body, breath, mind, intellect, memory and self. These are subject to change except the self which is the core and the destination for all. Such as the physical body changes over time. The mind oscillates between past and future, likes and dislikes. The intellect is caught between agreement and disagreement. Memory experiences loss and gain. This concept relates to some indigenous ideas about self-thought (Mishra et al, 2003). The self is the multilayered hierarchy; also in Taittiriyanopanishad it states that the Jiva is a multilayered identity. There are five layer of Jiva consisting of five Kosos or sheaths. It is like the concentric sheaths of an onion.

The physical body is the transformation of food, it has an *Annamaya Kosa* (food sheath). The vital airs form another sheath, the *Pranamaya*. It weighs between good and bad, right and wrong in the sheath of mind, or *Manomaya Kosa*. When it fixes upon a step, with a purpose in view, it is the function of the *Vijnanamaya Kosa*. When the joy of achievement is tasted, it is the *Anandamaya Kosa* that functions.

Thus the categories found in the research through the poetic endeavours of Kabir are related to the Indian perspective of this Panchkosa.

- In the first song, the gross physical body is said to be the product of food (*Annamaya kosa*) which is similar to the first category, emphasizing the outer materialistic gains. Thus food is signified in terms of external to the body. Within it is the self that consists of life (*Pranamaya kosa*), which is related to second category of 'guru' that





shows the path and ignites. It is a guru which gives birth to self and hence generates life. The next level involves breathing and other metabolic processes that activates the organs and keep them functioning, mental sheath (*Manomaya kosa*). It is similar to the third, as it emphasises on the struggle and hard-work needed to maintain functioning. It is through this that one seeks the object of desire. The next layer is that of cognitive sheath (*Vigyanamaya kosa*). It involves ideas, constructs etc. that are employed in knowing the world. It is similar to the fourth category indicating the significance of the skill in growth. The innermost layer is called joyous sheath (*Anandamaya kosa*) as it reflects the bliss which is the basic characteristic of the true self. This is similar to the fifth category of relevance of knowledge as the basic characteristic in attainment of happiness. Last is the core, the 'Atman' which again signifies according to the sixth category with self-realization and reaching the goal or purpose of existence that is "soul".

In the second song, the gross physical body is said to be the product of food (*Annamaya kosa*) which is similar to the second category, emphasizing the physicalities of life and the destruction that it causes if one remains at this stage. Within it is the self that consists of life (*Pranmaya kosa*), which is related to third category of 'pure' aura that spreads happiness. Thus it symbolizes in terms of pure breath needed for meaningful existence. The next level involves weighting between good and bad and right and wrong, mental sheath (*Manomaya kosa*). It is similar to the fourth category, as it emphasis on the importance of realization to set oneself free from all internal as well as external bondages. The next layer is that of cognitive sheath (*Vigyanamaya kosa*) that fixes upon a step with a purpose in view. It is similar to the fifth category that

emphasises that the real purpose of existence is to search happiness and eternal love. The innermost layer is called joyous sheath (*Anandamaya kosa*) as it reflects the bliss when joy of achievement is tasted. This is similar to the sixth category of achieving this blissful stage by being coloured totally in pure or true love. Last is the core, the 'Atman' which again signifies according to the first category which places emphasis on the true love as within oneself and not in the 'other' that is the companion or friend. Hence reaching the "soul" is the essence of the journey of existence

No doubt secular education is needed most for our existence and well being. The scientists in a way are Raja Yogis. They have great power of concentration. They have created a new world within a short time. In this they have acted as assistants of the creator, Brahma. They have produced marvels in the field of science and technology. We enjoy great comforts and conveniences on account of their genius and inventions. Secular education is necessary to earn our daily bread and enjoy comforts and conveniences. For this knowledge of technology, engineering, medicine and other sciences is essential (Spiritual Education of Upanishads, n.d.).

Dr C. Rajagopalachari, popularly known as Rajaji once said that: "the greatest of our inventions cannot reach the border line of metaphysics". There is something greater than material knowledge. Side by side with other activities, we should study the science of Absolute Reality, for man does not live by bread alone. Our goal is not to die like a worm after a brief illness, willful action, accident or old age here on this earth. Our goal is to attain Self-realization. Immortality is not attained by proficiency in modern learning, nor by actions, nor by progeny, nor by wealth, but by Self- realization, Nishkaama Karma(duty to society without any expectation of reward) and Renunciation (Spiritual Education of Upanishads, n.d.).

Spiritual education enables to control the mind, egoism, cultivate divine virtues and attain the knowledge of the Self. It helps the student to develop a strong, healthy body and mind, self confidence, courage, ethical perfection, initiative in all worthy undertakings and a good character. It implants in him the ideals of simplicity, service and devotion (Spiritual Education of Upanishads, n.d.).

This shows that Indian music, poetry and the creative arts in general, are integral to our wellbeing, yet we still often relegate the arts to the periphery or search for



'instrumental' reasons to defend their existence in public schools. The study of arts may provide a space in schools for students to express their identities in a freer and more creative way than is generally seen in other subject areas.

This study aims to restructure the critical pedagogy perspective that opens up questions such as: How can we offer an education to young people that give them the happiness, passion, challenge and satisfaction? What can we do to allow for positive experiences which exist in terms poetry etc. to transfer into education in general? How can music making become a life-long endeavour and its relevance in education?

Weakness in the present study involves researcher's bias as only single interpretation is taken and it is not based on inter-subject judgement. Also it involves subjectivity which reduces its reliability and validity but the 'value' remains intact. Small sample size is another limitation of the current research.

It is an explorative study in this area of inducing the meaningful higher education beyond the colonised educational setup which we are following in our inheritance of the legacy. There is immense need for eyes to open towards the real and pure wealth of knowledge existing in our Indian culture and find ways to spread its colour to the youth of the nation.

In addition future researcher would focus on the uses of practitioner poetry as a tool for facilitating an understanding of the lived experiences of persons suffering from mental illness and providing an evolved

meaning to their symptomatology or state which is buried under the heavy labels or diagnosis.

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