

Language, being a culture specific phenomenon, will have to be studied in the cultural context and the same is true about the visual language of a certain civilization, despite the avowed universal nature of it. The non-verbal languages transcend the orbits of a single culture but they too cannot escape the culture specificity. The Indian sculptural expression, that is why would betray its secrets and its lingual intricacies if investigated in the light of Indian linguistic theories.

The master sculptors of India have explored various possibilities to build up meaningful expressions, using their understanding of language, though not linguistics. They coin their morphemes, their syntactic tools and successfully impart the meaning and sentiments of the narrative, without the formal understanding of grammar and linguistics. The 'reader' of this text too may not need the formal knowledge of the grammar to read and decipher the meaning. As observed by Noam Chomsky we are born with basics already present in our brains. However, a systematic study of this linguistic interaction is certainly warranted and this is an effort to investigate into its rationale.



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The Syntax And Semiotics of Sculpture & Indian Linguistic Theories

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Deepak Kannal is a sculptor, Art Historian, Dramatist and a passionate teacher. His contribution in each of these areas is marked by a number of awards, distinctions, scholarships and fellowships on state, national and international level. He has graced several prestigious chairs and positions in esteemed universities and institutions all over the country while shouldering the responsibilities as the Head of Art History and Aesthetics department and the Dean of the Faculty of Fine Arts, M.S. University of Baroda.

He is a revered teacher and is known for his multidisciplinary approach in teaching and an unorthodox composite methodology in his research. His books, monographs, research papers, articles and also his plays evince his atypical perspective. The present compendium, which is an outcome of his research under the Tagore National fellowship would also reflect it.