

## Epilogue

The spiralling tours of the religious structures in last three chapters raise the questions about the scale of the analysis and interpretation of the religious structures. Understanding the religious structures must involve the both views, the micro and the macro<sup>276</sup>, with neither inherently privileged, but only with accompanying recognition - lived space – is ever completely knowable no matter whatever the perspective we take. However, as I approach the end of the thesis, it is pertinent to emphasize the points of the previous chapters and the discussion which is intended to continue for further research.

First, I have discussed about the discourses of three cartographical understanding. One is the map, generally used by the government office. (Map no.1and2) The colonial government introduced to us the practice of developing and using this kind of map to us. This practice continued and democratised. In fact, I began my research probing this kind of map, displayed in the exhibition, titled West Bengal: Sites and Sights (2004)<sup>277</sup>. Furthermore, I began my field trip with this type of map, collected from Burdwan Municipality office (Map no.2). The map for seeing Burdwan (*dekhi puri bardhaman*),

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<sup>276</sup> I derived the articulation of the two levels of the micro and the macro from Lefebvre, as he argued the *near* and the *far order*, neighboring and communication for it at this scale” “that nowadays thought can intervene and intervention be situated.” *Writings on the Cities / Henri Lefebvre*, selected, translated and introduced by Eleonore Kofman and Elizabeth Lebas, Oxford , Uk , Cambridge; MA Blackwell,1996,p. 193

<sup>277</sup> Refer ‘Where and how I began – process and progress: Methodology’ in the Introduction.

developed by the local author follows the infrastructure of colonial map. Their imaginary tour visualised from the railway station of Burdwan, a land mark of Colonial government

Another one is the cartographical perception of the sites and buildings in Burdwan. It is not map, but mapping, editing and decoding the landscape of the town through the myths, stories, and records and so on. The local authors built it up in their writings, since last decades. I got another map when I added the cartographical description of town, by the local authors on the map of Burdwan Municipality (Map no. 3). Thus, Map no. 3 is not used by anybody, but I developed it to trace the process of locating the sites and building by the people of Burdwan town. My survey reveals that the people of Burdwan recognise the site through the building, not the building through the site. In this system of locating, numerous number of the religious structures' (temples, mosques, dargah, church, gurudwara) name appears. The people know the ages of these religious architectures. Thus, the religious structures are not only the place where, local people practice their religious denominations, but a cartographical sign of the town where they live in. The discussion of the second chapter grew because of this cartographical understanding of the local.

Plan no. 1-7, look like scientific ground plan of the architecture, but these are not. These plans show the spaces of the Sarbamangala Temple, Khakkar Shah Dargah, Pir Baharam, Jumma Masjid and its adjacent house, Kankaleswari Temple, Govinda Dham,

Bon Masjid. I drew these spatial plans on the basis of the accessibility and productivity of the space inside the premises of the religious structures. The map from the Municipality is the representation of the space which defines the conceptualization of the physical parameters of the town by cartographers and town planner. The map (no. 3) which is drawn from the local vernacular texts is the space of representation. It stretches across the images, symbols, words, memory, tales, beliefs that accompany the inhabitants of the town. The maps (Plan no. 1-7), which look like ground plan are the representation of the practices of the spatiality of the religious structures. These plans are the maps of spatiality that embrace the process of producing the social spatiality in the premises of the religious structures. The social spatiality is an outcome of human activity, behaviour and experience that I have discussed in the third chapter. In other words, these plans (no. 1-7) are deciphered space and perceived space of the religious structures.

Second is the spectatorship. It is undefined seeing that deciphers the 'representation of the space', 'space of the representation' and the 'spatial practices' of the religious structures which Edward Soja termed as 'trialectics of being' and 'trialectics of spatiality'.<sup>278</sup> Moreover, what I discussed in the last three chapters is the 'representation of seeing', 'seeing of representation' and the 'practices of seeing'. Map no 3 is an example of the representation of seeing, the terracotta plaques on the temple-surfaces and *nat mandir*, accumulated stray images in the shops outside the Sarbamangala temple, are also instances of the representation of seeing. The sacrifice of animals in *astami puja* of

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<sup>278</sup> Soja, Edward W.: *Third Space*; (1996) 2000; pp.53-70

the Durga puja, the votive offering in the Khakkar Shah Dargah , Bon Masjid Majar and the donors plaques in Sarbamangala temple are the 'seeing of representation'. Furthermore, my seeing the elements of the prayer chamber of the masjid is the 'seeing of representation'. The *darshan* is the 'practices of seeing'. '*thakur dekhte jaoa*' (discussed in the third chapter) is a cultural practice of seeing in Durga puja, Kali puja, Jagaddhatri puja.

*Saraswati puja x Basanti puja*

Third is the space of the photographs and the photographers in the texts of thesis. I begun my thesis in probing a photography exhibition on artistic heritage of the West Bengal, titled 'West-Bengal: sites and sights'<sup>279</sup> it is relatable to explain it. The photographer is the 'representation of space', a representation of 'we-self' of the community of Burdwan' and the 'representation of we-self in the development of as a modern discipline'<sup>280</sup>. His photography for my thesis on his home town and the religious structures is the 'practices of seeing'.

The 'before' and 'after' emblazoned within the space of the photographs divulge that time is inscribed in any area, that otherness interrupt identity, that no present is full and complete in itself but bears traces of the past and the future within ( as it becomes a part

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<sup>279</sup> See 'where and how I began-process and progress: Methodology' in the Introduction and 'excavation of existing materials' in the First Chapter.

<sup>280</sup> refer Preziosi; Donald: *Rethinking Art History: Mediations on a Coy Science*, London, Yale university Press; 1989, p.54-79

of another present in which it trace rather than presence). This is true of any photographs. To read a photograph is to produce a double series (at least) of discourses around it (before and after) and generating from it; it is to inscribe it in an intertextual synchronic-diachronic network and to open up its arbitrary frame or border to the difference of society and the time of history ( a conflictual plurality)<sup>281</sup> Thus the photographs in the thesis is the exhibition of the excavation of the years, spent to trace the spatiality of the religious structures from late medieval period in Burdwan.

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<sup>281</sup> David Carroll cited in Preziosi, Donald: *Rethinking Art History: Mediations on a Coy Science*, London, Yale university Press; 1989, p.67