Semester- V

BTMG-171 Culture in Indian Subcontinent – I

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UNIT 1   INDIAN CULTURE AND HERITAGE: THE HISTORICAL CONTEXT I

Structure

1.0 OBJECTIVES

After reading this Unit you shall be able to learn:

- the meaning of culture and heritage and the elements they consist of,
- the factors which contributed to the making of our culture,
- how the Indian culture evolved over centuries of history, and
- what are the landmarks of the development of our culture and what are their identifying features.

1.1 INTRODUCTION

Indian culture is unique in several ways. It has an uninterrupted history of evolution dating back in the past to nearly five thousand years. During all this period it has enriched itself by assimilating diverse kinds of influences and impacts. This has given Indian culture certain vibrancies and has saved it from a monotonous uniformity. In fact the pulsating mosaic of this culture is most vividly displayed as you go across the length and width of India. You will simultaneously discern a spirit of unity that underlies this enormous diversity.

Thus when we talk of Indian culture we actually speak of **a rich plurality of cultural traditions and not a monolithic entity.** This plurality in some cases is the consequence of a common origin (as in the case of the majority of Indian languages); in other cases of shared heritage (such as our music, architecture, many popular religious cults etc.); and in still others

due to a common struggle against the colonial rule. Equally important is the fact that we also perceive ourselves as part of a common culture cutting across national boundaries. This common cultural heritage is the legacy of a complex interaction of various cultures through centuries of shared existence.

We shall, in the following sections, take you on a historical journey through the evolution of Indian culture.

1.2 CULTURE AND HERITAGE: PROBLEMS OF DEFINITION

Let us begin this journey by first arriving at a debate over what constitutes culture. The word is often used interchangeably with civilization, and both have a history in what they have meant at different points of time and in different societies. Both referred originally to a process, and in some sense this meaning is still inherent in the ways these two words are used.

The term civilization is now generally used to describe **an achieved state or condition of organized social life as well as the process whereby it has been arrived at.** Through comparative studies we today also come across terms such as western civilization, modern civilization, industrial civilization, etc. which are descriptive.

Culture as a concept is more complicated than civilization. The word is used in various ways **denoting values of general human development** which today are not easily questionable, for example, freedom, democracy, equality etc. The particularities of different communities which constitute their **rights and expression** also are included within the meaning of culture. There are three broad levels, with a certain overlapping, at which the meaning of the term culture can be understood:

  i)   The general process of intellectual, spiritual and aesthetic development.
  ii) A particular way of life, whether of a people, period, or a group.
  iii) The works of intellectual and artistic endeavour expressed through music, literature, art, film etc.

Heritage is a similarly broad concept. It often carries the meaning of culture too. **Whatever we inherit from our past can be called our heritage.** In terms of contents it includes our craft traditions, music, dance, painting, architecture and other art forms, traditions of production and technology, different systems of therapies, our environment with all its bio-diversity, our systems of philosophy etc.

Our cultural heritage has a strong popular content and is pluralistic in character. But it also contains many elements which inhibit our development as a nation like caste system, superstitions, discriminations against women and dalits. We, therefore, have to be conscious about what aspects of our culture we should conserve and emulate and what elements we must discard.

1.3 CULTURE AND ITS DETERMINANTS

Culture is determined and shaped historically and socially. It, in its turn, influences the social, economic and political development of people or nation. This Section will deal in detail with this complex interaction of various factors which has influenced our culture over thousands of years.

1.3.1 Culture, Society and History

To begin with, **culture is the life and mind of a society at any given time in history. The culture of a particular society or age cannot be separated from its historical context.** The continuity, change or transformation in cultural traditions is influenced by the social, economic and political developments at any given time, and vice-versa.

To give a few examples, the growth and changes in agricultural production are inseparably linked with the emergence, development and changes within the Vedic civilization in India. The Vedic civilization which gave birth to the **varnashram** and the caste system has, in turn, exerted great influence on Indian culture. The caste system - an inescapable aspect of our society through history, has assumed changes, modifications, and flexibility to suit the changing needs of the various ruling groups in India. The early Dravidian civilization has been an important influence because of its cultural significance in a specific historical and social context. The flowering of art and literature as well as the Buddhist monuments of the Maurya and Gupta period would not have been possible without the prosperity and increase in commerce during that period. The same can be said for the Chola temples or the Vijaynagar structures.

The Bhakti movement had as its basis the growth of trade and commerce, and the consequent growth of towns in the 14th and 15th centuries, which motivated a questioning of the caste restrictions in certain occupations in the name of religion. The preachings of Bhakti saints in the peoples' languages and their compilation made possible the growth of Braj, Awadhi, Rajasthani, Gujarati, Marathi, Panjabi, Kashmiri and other regional literatures.

The enormous expenditure involved in the magnificent architecture of the Mughals was possible only because of the significantly increased state share in the surplus production during Mughal rule. Development of new musical forms and their popularisation in the courts, translation of important texts of the world, as well as growth of new techniques in production were immensely helped by the Court patronage generated by this increased surplus.

The concepts of equality as part of anti-caste and peasant economic struggles, the movement for women's education and emancipation, a scientific temper, secularism, a democratic culture and the culture of democracy took shape in the context of modernity that came with the development of capitalism in India, as a result of the impact of British conquest.

1.3.2 Political Structures and Their Impact on Culture

Political structures have also had an impact on our culture throughout its history. For example, the periods of political decentralization, as after the disintegration of the Gupta

Empire and, later, the Mughal Empire, resulted in the growth of regional cultures. Similarly the periods of centralization, such as the Mughal and the modern periods, helped in the development of a composite, syncretise tradition that has the semblance of a national culture. The religion professed by a ruler can inspire the development of art forms bearing those religious expressions. It does not, however, mean that other forms were suppressed. Similarly a more liberal, democratic and secular rule may witness the growth of non-religious art forms as seen in modern and contemporary India. An oppressive rule can also stimulate cultural expressions of protest as seen during the colonial rule.

1.3.3 Outside Influences and Culture

No society has existed in isolation, or remained uninfluenced by the other societies it came in contact with. This is as true of our country as any other, and we have had contact with the outside world since the earliest times. We have taken much from it, and given much to it. Our entire scientific and technological heritage is a shared heritage.

Repeated new influences as a result of trade contacts, conquests followed by settlements and adoption or intermixing with the native population by different tribes and races through India's history have enriched India's culture. The Aryans brought with them forms of agricultural products, new gods and beliefs. With Turkish conquest came gunpowder, cavalry and new techniques. Stitched cloth, domes, arches, paper, glass-making techniques, and water-wheel are some of the elements of civilization which came from outside. Persian influences after the Mughal conquest brought into being new melodies, musical forms, musical instruments, dastan and ghazals as forms of literary expression, miniature painting, etc. The composite, syncretise culture, and flowering of different regional cultures came from the interaction that shared life gave to India. It is a culture of unity in diversity.

1.3.4 Cultural Awareness and History

Even cultural awareness has a connection with history. For example, a scientific temper is possible only in the context of modernity, as are secularism and an attitude of pluralism. We cannot search for an awareness and consciousness of these values in our ancient past. The past may contain many things of great importance. At the same time, however, there are many things like slavery, caste system, discrimination against dalits and women, religious intolerance etc which must be seen as inimical to our development today. The past and present both must be critically examined and then the positive things be assimilated and the negative things be discarded. In this connection, the lines of a great Sanskrit poet are particularly apt:

All that is old need not be good
All that is new need not be bad
Wise men decide after a tough test
The fools tread the beaten path.

Check Your Progress-1

1) What are the components of our culture? Write in 50 words.

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2) What are the main factors which influence culture?

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1.4 HISTORICAL EVOLUTION

In this Section we will discuss how our culture has evolved historically in various stages. Starting with the Harappan Civilization from the ancient period we go into the medieval period in search of our cultural heritage and then come to the modern and contemporary period. We have dealt with in this Unit up to the early medieval period. The later medieval, modern and the contemporary periods have been dealt with in the next Unit. This is not to say that the people of the stone ages or Neolithic period had no culture. Many cave paintings depict such art forms that demonstrate the culture of those periods.

1.4.1 The Harappan Period

The chance discovery of the Harappan civilization was made during the late 19th century. The fact that it was the ancient most civilization of India and contemporary to Mesopotamian (ancient Iraq) and Egyptian civilization, however, was determined only in the early 20th century. It was a five thousand year old civilization and represented an advanced level of cultural development during an epoch when iron was still not discovered and bronze was used for making tools, implements and arms.

The Harappan script has not yet been deciphered. So our knowledge about this civilization is based mainly on archaeological findings. These studies show that this civilization was `mainly urban and was spread far and wide in what today are India and Pakistan. Mahenjodaro, Harappa, Kalibangan, Lothal etc. were some of the major cities of the period. There was a certain unity of conception among the various cities. A Harappan city was divided into two parts - the one settled on a raised platform and meant for the rulers and the lower city meant for the common people. The houses were built, in some cases, of baked bricks and in other cases of mud bricks. These bricks were of standard size which showed that the brick - making was organized on a large scale.

Similar to the town-planning, the potteries made by the Harappans were found in large areas and showed a uniform pattern. In fact, their tradition of pottery - making can, with many changes, be found even today.

Art works in terracotta and sculptures in bronze and stone are other important remains from the Harappan period. The Harappan potteries and seals contain figures of bull, ram, pipal tree, fish scales etc. The Harappans also seemed to worship pipal tree and the phallus (an image of Shiva) which remain important religious symbols in today's India.

1.4.2 The Vedic Civilization

The Vedic Civilization, associated with the coming of the Aryans to India, is said to have begun about 1500 B.C. and lasted about 600 B.C. Unlike the Harappan Civilization which was city-based, it was an agricultural civilization. It was during this period that many features which we associate with what have come to be called as Hinduism originated and took shape. It has left its imprint on our culture today in the form of settled agriculture, cattle breeding, centrality of cow (and bullocks) in our economy and religious beliefs, the horse, the chariot, the use of iron, domestication of animals such as elephants, kinship and patriarchy as basis of social organization, the development of kingdom and large empires out of chieftainships. We still have with us the Vedic hymns composed almost 3500 years ago which even today are used in many Hindu rituals, the sacredness of fire as intermediary between god and man, the worship of gods associated with natural phenomena, the doctrine of transmigration, animal sacrifice etc. In terms of literature and philosophical thought it has given us the Vedas, the Upanishads, Sanskrit, Pali and Prakrit languages and literature, etc.

1.4.3 The Buddhist Epoch

During the 6th century B.C., the opposition to the prevalent forms grew. New religious ideas, which were heterodox in nature, arose. The reasons for their emergence were the following:

i) The Vedic rituals had become most elaborate and cumbersome for most social groups.

ii) Since the Brahmins were the executors of these rituals, their domination over the other groups was becoming established. They also devised a hierarchical four-tier system called **varnashram.**

iii) The social status became linked to birth. The caste system which was earlier devised as occupational categories became atrophied and the social mobility became rare.

Mahavir and Gautam Buddha were the two great religious leaders of this period. By the strength of their ideas they can be said to be among the greatest in the world. The Jain and Buddha religions emerged as a result of teachings of Mahavir and Gautam Buddha respectively. While the followers of the Jain religion were mostly among the Vaishyas, Buddhism had its followers among all communities. Buddhism spread far and wide and, at one point of time, almost the whole of Asia, which represented the pinnacle of civilization, became influenced by Buddhism. In India also, Buddhism held sway for almost one thousand years and greatly influenced Indian culture and society. Many concepts and values of this

period are among our most cherished cultural heritage today. We are listing below the most important contributions of these religious ideas to our cultural tradition:

i) Jainism and Buddhism represented a revolt against the concept of social inequality and the hierarchical **Varnashram** system. These religions opened their gates to members of all castes and groups in the society. They also gave an equal status to women.

ii) They opposed the rituals and sacrifices prevalent in the society. Instead they put emphasis on **Karma** as deciding the fate of the individuals in the next world. Non-violence, humanism and stress on moral life were the hallmarks of these new religious orders.

iii) The new religions put more emphasis on the popular languages like Prakrit, Pali and Ardha Magadhi. Buddhist and Jain texts were written in these languages and nobody was debarred from reading or interpreting them. This paved the way for the development of the vernacular literature.

This period also witnessed the rise of architecture and sculpture to new heights. The temples at Jhandial (Taxila), Nagari (Rajasthan), Besnagar (Madhya Pradesh) and Nagarjunakonda (Andhra Pradesh) are some of the structures found in excavations.

The Buddhist **Stupas**, in which the mortal remains of important personalities are to be found, are distributed in Bodh Gaya (Bihar), Sanchi and Bharhut (Madhya Pradesh), Amaravati and Nagarjunkonda (Andhra Pradesh) and Taxila (in Pakistan).

Cave architecture and cave paintings reached new heights and the Mathura, Gandhara and Amaravathi schools of art produced figures of great beauty during this period. All these places, monuments and figures are of great touristic interests even today and every year thousands of pilgrims or tourists visit these sites.

It was during this period that South India witnessed the rise of Satavahanas, one of the greatest Indian rulers, in the 1st century B.C. They were also called the Andhra dynasty. They held sway in most of the Deccan and on their, collapse; other powers like the Cholas, Pandyas, Keralaputras etc arose.

The celebrated **sangam** poetry in Tamil was collected and classified by an academy of scholars. This provides us with one of our greatest literary traditions.

1.4.4 The Gupta Period

After the collapse of the Mauryan empire in the 2nd century B.C., there was no large political structure in India. The Kushanas ruled the North India and the Satavahanas in the South. Many small kingdoms ruled over large parts of India. With the emergence of the Guptas in the 4th Century A.D., there was again an attempt to build an all India empire.

Established by Chandra Gupta I in 319-20 A.D., the Gupta power reached its peak during the reign of Samudra Gupta and Chandra Gupta II. The process of decline started during the reign of Skanda Gupta and by the middle of the 6th Century A.D. it seems to have collapsed. In the beginning of the 7th century A.D. Harsha tried to revive the imperial tradition but after his death by the mid-7th century his empire declined.

Gupta period is often described as representing the highest forms of Indian culture. So far as the literary and philosophical achievements are concerned, there is truth in this statement. The sanskrit epics, **Ramayana** and **Mahabharata**, though composed in earlier times, are said to be collected during this period. This period also saw the resurgence of Hinduism and the initiation of the great debate between Buddhism and the Hinduism. The codification of the Hindu social and family laws was done by Manu, Yajnavalkya, Narada, Brihaspati and Katyayana.

In Hinduism the emphasis shifted from sacrifices to idol worship. The trinity of godheads (**Brahma** - **Vishnu** - **Mahesh**) became established. Devotional worship (**Bhakti**) was encouraged. A division between **Vaishnavism** and **Shaivism** occurred. The Hindu thinkers developed a cyclic theory of time according to which the **Kalpa** was divided into **4** ages (**Satyug, Tretayug, Dwaparyug and Kaliyug**) and at the end of which the Universe is recreated.

This period also witnessed the composition of six great systems of Hindu philosophy - **Nyaya, Vaisheshika, Sankhya, Yoga, Mimansa** and **Vedanta**.

The **Puranas** (the Hindu religious texts and historical sources) were also composed in this period.

Great developments took place in the fields of Indian astronomy, astrology and mathematics. Aryabhatta and Varahamihira were some of the great astronomers of the period.

Kalidas, the greatest of the Indian literary figures, composed his poetic and dramatic works during this period. His epic poems, **Kumarsambhava** and **Raghuvamsha**, the lyrical poem **Meghaduta** and the great drama **Shakuntala** are considered among the greatest of the world literature. Later on Shudrak (**Mrichchha Katika**) and Banabhatta (**Harsha Charita**) contributed to this great literary tradition. The fables of Panchatantra by Pandit Vishnu Sharma were collected and scripted. Vatsayayan's **Kamasutra**, the world - famous text was also written during this period.

In terms of architectural or sculptural developments the Gupta period was also significant.

1.4.5 The Early Medieval Period

If we take the period from the decline of the empires of Guptas and Harsha to the early 16th century, we find the following developments in the cultural spheres.

i)   The period saw the decline of Buddhism and rise of Hinduism led by the great South Indian religious figure, Shankara (788-820 AD.). He was born in Kerala and

developed the philosophy of **Advaita** (Monism). He travelled extensively in the country, engaged the Buddhist scholars in debates, founded a religious order and established four seats or **mathas** in Badrinath in the north, Shringeri in the South, Puri in the East and **Dwarka** in the West.

ii) While Shankara upheld the orthodoxy in Hinduism, there were many streams emerging which preached a child like devotion to God. This came to be called as **Bhakti** movement and had its origins in South India. The Nayanars and Alvars, considered to be the first Bhakti saints, were already spreading their movement in the 8th and 9th centuries at the same time when Shankara was evolving his monistic philosophy. These saints rejected monism, caste system and the ritual worship. Right from its beginnings the Bhakti movement was popular in its origins and conception. Hymns were composed in the honour of Vishnu, Shiva and later Krishna.

In Maharashtra, the Bhakti movement started with Jnanesvara and Namdev (1270 -1350). Eknath (1533-99), Tukaram (1598 -1650) and Ramdas (1608 - 81) carried forward this tradition and built a strong popular base for the Bhakti tradition.

In Bengal the Bhakti movement was inspired by the Vaishnavites. Jayadev, Chandidas and Chaitanya were some of the influential figures of this region. From the Chaitanya tradition developed the **baul** movement with following both among the Hindus and Muslims of the region. In North India, particularly in the Hindi land, the Bhakti tradition was inspired by Ramanand. He was probably born and brought up in South India and was among the followers of Ramanuja's sect. Later he travelled all over India spreading his teachings. Kabir and Raidas were famous among his disciples.

Kabir Das, considered to be one of the greatest reformers and poets in the Hindi area, was born at Banaras. He interacted with many **saints** and **Sufis** of his time. He was very harsh in his criticism of both the orthodox Hindu and Muslim religious practices. He believed in **Nirguna Brahma** and equated Ram with Rahim, Krishna with Karim and Hari with Hazrat. With him the Bhakti movement not only transcended its caste boundaries but also the religious boundaries. His verses collected in **Adi Granth, Kabir Granthawali and Bijak** are among the priceless jewels of our anti-orthodox and syncretise traditions.

Raidas, Nanak and Dadu were part of the tradition which Kabir represented. After them, however, it was channelized into **Saguna** and non-critical streams of Mirabai, Nand Das and Surdas and culminated with Tulsidas (1532 -1623) whose **Ramcharitmanas** became the most popular text of the Hindus. He tried to synthesize the existing trends of the "Bhakti movement and poetry.

The Bhakti movement also gave rise-to important regional literary development. Tamil, Kannada, Marathi, Bengali, Oriya, Maithili, Bhojpuri, Awadhi and Braj were some of the Indian languages in which Bhakti literature was composed and written. These regional languages made the Bhakti movement even more popular and provided a vehicle to the saints to reach the masses. It is through them, therefore, that this great movement became ingrained in the popular memory.

iii) It was during this period that India came in touch with Arabs and, through them, with Islam. Trade relations had existed since ancient times between Arabia and India. From the 7th -8th century, Arabs had established their principality in Sindh. Since then a vital interaction existed between the two cultures. The urban population knew both Arabic and Sanskrit. The Quran was translated into Sindhi, while the Sanskrit works on astronomy, medicine, ethics and administration were translated into Arabic.

It was, however, after the victory of Mohammed of Ghur on Prithviraj in 1192 and later conquests by his generals that the Turkish rule was established in India. With headquarter in Delhi, the Turkish chieftains spread in various parts of India and by the beginning of the 13th century managed to establish a strong central kingdom called Delhi sultanate under the suzerainty of Qutbuddin Aibak and later lltutmish (1210-36). Slowly by the 14th century the Turks reached most parts of India and forced the local rulers to accept their suzerainty. They had settled in India and considered themselves as Indians. They co-opted many local Hindu chieftains in the ruling hierarchy and recruited Hindus in their armies. Theirs was as much an Indian rule as any which preceded or succeeded them.

One of the great religious movements within Islam, Sufism, came to India during this period. Even before the establishment of the Delhi Sultanate some Sufi saints had come to India. There were three chief orders (**silsila**) of Sufis in India: a) **Chisti** which was more popular in and around Delhi and western **U.P.**; b) **Suhrawardi**, which was popular in Sindh and c) **Firdausi**, with followers in Bihar.

Sufism, like the Bhakti movement, was the popular side of religion. The Sufis opposed the Islamic orthodoxy and kept themselves aloof from the seats of power. They respected the original Islamic doctrine of equality of all followers and criticised the **ulema** for not being loyal to Islam. They remained non-conformist both in relation to the state and organized religion and were sometimes persecuted for heterodoxy and heresy.

Sufism and the Bhakti movement influenced each other. Both believed in spiritual guide (**guru**) and in mystical union with god. The **chisti Sufis** and the **Nathpanthi Yogis** were intermixing during the sultanate period. In fact both Sufism and the Bhakti movement represent the popular face of religions in India.

iv) It was during this period, particularly between 10th and 13th centuries that the tradition of Hindu architecture and sculpture as witnessed in temple-building reached its climax. The Kandariya **Mahadev** Temple at **Khajuraho** (around 1002 A.D.), the Rajarajeshwara Temple at Tanjore (around 1012 A.D.), the Udayeshvara Temple at Udaipur, Lingaraj temple at Bhubaneshwara (around 1060 A.D.), Jagannath Temple at Puri (1135 a.D.) and the Sun Temple at Konark (1250 A.D.) represent the best that any civilization can have.

v) This period also witnessed the synthesis in art forms that the sultanate period brought about. The style of architecture that evolved is termed as **Indo-Islamic** and is shown in Alai Darwaza (built in 1325) at the Qutub complex and the Jamat Khana Masjid (built in 1325) at Nizamuddin.

Similarly in music, the popular **qawwali** was introduced for the first time; **khayal** was developed; **ragas** like **zilaph**, **sazgiri**, **sarparda** etc. were created; and a new musical instrument **sitar** was developed by combining the old Indian **Veena** and the Iranian tambura.

Other important monuments from this period are Qutub Minar, Quwwatul Mosque, lltuttnish Tomb, Balban's Tomb, Khirki Masjid etc in Delhi.

This period was, therefore, extremely important for the development of composite cultural forms, achievement in architecture and sculpture, evolution of popular religious movements and growth of regional literatures.

Check Your Progress-2

1) Buddhism is considered to have originated as a religion of protest against Hinduism. Critically Examine this statement.

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2) List the contributions made by the Gupta period to our cultural tradition.

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3) Write short notes on the Bhakti movement and Sufism.

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1.5 LET US SUM UP

In this Unit we have discussed the various factors which had influenced our culture through thousands of years. The cultural heritage has also been examined by tracing its development through history. In this Unit we have limited ourselves from the Harappan period to the early medieval period and shown that the Indian cultural tradition has advanced by internal and external dialogues and by incorporating features from diverse religious, ethnic and regional traditions. In the next Unit we will discuss its historical evolution from the Mughal period to the present day.

1.6 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress-1

1) For answer see Sec. 1.2
2) For answer see Sec. 1.3

Check Your Progress-1

1) See the Sub-sec. 1.4.3
2) See the Sub-sec. 1.4.4
3) See the Sub-sec. 1.4.5

UNIT 2   INDIAN CULTURE AND HERITAGE: THE HISTORICAL CONTEXT II

Structure

2.0 Objectives

2.1 Introduction

2.2 Historical Evolution

        2.2.1 Late Medieval Period

        2.2.2 Modern Period

        2.2.3 Contemporary Period

2.3 Science and Technology through History

2.4 Environment and Culture

2.5 Features of Indian Cultural Heritage

        2.5.1 Assimilation

        2.5.2 Unity in Diversity

        2.5.3 Patriarchy and Women

        2.5.4 Syncretic Tradition

        2.5.5 Religious Tolerance

        2.5.6 The Cultural Traditions of the Elite and the Masses

2.6 Let Us Sum Up

2.7 Answers to Check Your Progress Exercises

2.0 OBJECTIVES

In this Unit we will discuss the historical evolution of our culture and analyse the characteristic features of our cultural heritage. After reading this Unit, you will learn about the:

• cultural heritage during later medieval, modern and contemporary period,

• role of science and technology in enriching our culture,

• relationship between environment and culture,

• assimilating qualities of our culture, and the underlying unity in our visibly diverse cultural traditions,

• syncretic trends and religious coexistence in our culture, and

• position and role of women in the cultural tradition of India.

2.1 INTRODUCTION

A country is not a mere land mass. It denotes a territory with people. The people define a country — its past, its present, its future. They have their traditions which are part of their environment, and their interaction with each other. The identities of the different people who

constitute the generic term Indians have been achieved through their cultural and political expressions in history. Cultural advance is a continuous process — reformulation and redefinition in the context of the demands that history makes on human beings is its hallmarks.

For those involved in tourism industry, it is significant to understand the historical context of our cultural heritage. A part of tourism industry is 'heritage' tours, and there are invariable cases of tourist guides at historical sites presenting a version of India's heritage that is not truly representative of the people. This Unit aims at giving you an idea of our cultural heritage: its secular basis and its popular character.

In this Unit, we will continue our discussion from the point where we left it in the last Unit. In terms of historical evolution we will discuss early medieval, modern and contemporary periods of our history. After a discussion on historical evolution we will talk about science and technology through history, environment and culture. The nature of Indian cultural heritage will also find a place. In the last section of this Unit, we will discuss some divisive tendencies in our culture which though part of our heritage represent negative aspects of it.

2.2 HISTORICAL EVOLUTION

In the previous Unit, we discussed the historical evolution of our culture and heritage upto early medieval period. In this Unit, we will talk about late medieval, modern and contemporary period. In terms of timeframe in later medieval period we are including 16th to 18th century, in modern we will include the period from 19th century to the independence of India (1947) and contemporary will include post independent period of history. Let us now begin with late medieval period.

2.2.1 Late Medieval Period

The late medieval period witnesses a fresh wave of foreigners descending on India in the form of Mughals. Though Mughals came as invaders, they settled here and made India their home. During this period, the culture and heritage of India came in contact with the new arrivals. The Mughals brought with them different political, socio-cultural and economic traditions and institutions. The contact and interaction between the two cultures contributed significantly to Indian heritage and enriched the culture. During the period, the cultural traditions of early medieval period also gained more ground and reached different parts of the country.

As political masters the Mughals created a centralised and uniform political structure. It was for the first time that such large parts of India followed a uniform political and administrative system in far off regions. The Mughals also created a remarkably composite ruling class with nobles of Irani, Turani, Afghani, Turk, local Muslims, Rajputs, Marathas and other Indians. The laws of the state were also independent of religious laws.

In the cultural sphere, new styles of architecture, painting, literature and languages, and music and dance forms were developed which are still with us today. The same is true of our food habits and dress, social customs and religious beliefs, marriage rituals, amusements and ways of thinking.

Literatures and languages developed in various parts of the country during this period reflect a diverse yet unified consciousness. Rather than cataloging the entire corpus of literary activity, we will try to point out its main features. Our effort will be to note in what way they advanced our cultural heritage, and to that extent they facilitated cultural interaction. Translation was an important field for literary activity. Translations of important texts, religious and secular, created a composite consciousness among the elite. **Ramayana**, **Mahabharata** and the **Vedas** and **Upanishads** were translated into Persian and into regional languages. **Tutinama** was translated from Persian to Turki, **Babarnama** from Turki to Persian, **Rajtarangini** into Persian. Works on music and dance, as well as various scientific treaties of ancient India and of the Arabs were also translated.

This period also saw the growth of regional languages with the Bhakti movement. These languages then developed as vehicles for popular literary activities. There emerged a rich literature in Bengali, Oriya, Marathi, Punjabi, Rajasthani, Gujarati, Braj, Awadhi, and a new language Urdu was born. New genres were created in literary activity such as **Kafi** and **qissas** (romance and development of the novel form) in regional languages. Poetry developed on religious as well as secular themes. There was inter-religious and inter- regional integration in terms of subject matter and language of literature. Keshav, Bihari, Rahim, etc. were some of the significant Hindi poets. Rahim and Tansen composed their lyrics around Krishna leela. In the South, Malayalam, Telugu, Tamil and Kannada, the older languages produced a new kind of literature linked to Bhakti, and in the new context of medieval social changes. There also emerged a kind of Dakhni literature centred in Gujarat, Bijapur, Golconda, Aurangabad and Bidar. Some of the important names in various languages, cutting across communities and based in their regions are well known. In Hindi we have Malik Mohammad Jaisi's **Padmavat**, Tulsidas' **Ramcharitmanas**, Surdas, Mirabai, Raskhan, Rahim. In Bengali Chandidasa, Jayadeva, Manikdatta. In Assamese Hema Saraswati, Sankardeva, Mahadeva. In Gujarati Narsimha Mehta, Bhalana, Akho, Premananda. In Marathi Jnandeva, Eknatha, Tukaram, Ramadasa. In Sindhi Shah Abdul Latif. In Urdu Gesu Daraz, Mohammad Quli Shah, Wali Dakhani. In 18th century, the tradition was followed by Mir, Sauda and Nazir Akberabadi. In Punjabi Sheikh Farid, Bulhe Shah, Waris Shah. In Persian Abul Fazal, Faizi, Utbi and Naziri. Prince Dara Shikoh was a great patron of classical Indian literature and got it translated from Sanskrit to Persian. Moreover, contrary to popular belief the medieval period was rich in the production of Sanskrit literature in the North, South and East. Raghunath Nayak, Nilanatha Dikshit and Chakra kavi contributed significantly to Sanskrit literature. We have detailed historical accounts and also some important travel writings, memoirs, and political treatises, all of which are important historical sources, as well as of literary value. Also works on astronomy, music and statecraft were written.

But it was the popular religious movements that represented the most advanced thought, in medieval India. Bhakti and Sufism were of great cultural significance. In challenging the religions monopoly, they also challenged social hierarchies. They ignored traditional barriers of caste and creed and emphasized universal brotherhood. We have already discussed it in the previous Unit and will not go again into details here.

Another significant feature of medieval period was rise of important religious thoughts. The most important of these was Sikhism. The foundation of Sikhism rests on the teaching and

philosophy of Guru Nakak. Nanak attempted to establish a true religion which could lead to salvation. This philosophy comprised of three basic elements: a leading charismatic personality (the **Guru**), ideology (**Shabad**) and organisation (**Sangat**). He opposed ritualism and believed in universal brotherhood. After Guru Nanak his preachings were carried on by his disciples. A total of 10 Gurus are recognised by Sikhism. The last one was Guru Gobind Singh. Sikhism enriched Indian society's plurality and today occupies a prominent place in Indian culture.

Medieval architecture is the finest example of the blending of various talents and styles and forms. In the previous Unit, we discussed the architecture of the early medieval period. During the Mughal period, the elements of the various temple styles together with the true domes and the arches which came with the Turks reached all parts of India with new improvements. The best examples are Gujarat, Bengal, Kashmir, Kerala and other parts of South India. In the process new forms with distinct regional flavour emerged. Under the Mughals, the architecture reached new heights. Humayun's Tomb (Delhi), Fatehpur Sikri, Akbar's tomb at Sikandara (Agra), Red Fort, Jama Masjid (Delhi) and Taj Mahal (Agra) are finest examples of style, technique and craftsmanship. Persian and Central Asian influence can be seen in the form of glazed tiles used for decoration in most medieval architecture, the motifs on them being the designs, the flora and fauna of this country. The entire medieval Rajput architecture - its forts and palaces - is a blend of the pre-medieval and Persian elements. Architecture of public use such as sarais, step-wells, bridges, canals and roads showed the adoption of new building techniques and had great implication in terms of possibilities of shared cultures. Building technology advanced rapidly during this period.

Painting was a well developed art in ancient India as is evident from the frescoes in the Ajantha - Ellora caves, but this was soon lost. With the Moghuls we are introduced to 3 dimensional painting. Portrait painting became widespread. The paintings done at the Mughul courts represented folk tales, stories from Ramayana, Krishnalila, and the festivals, animals and landscapes of this country combined with the new 3 dimensional, miniature form of painting. The Rajasthani and Pahari paintings combined the themes and earlier traditions of their areas with Moghul forms and styles. Illustrations in manuscripts and calligraphy were significant areas of art production. Illustrated manuscripts Babarnama, Akbarnama and Tuzuk-i-Jahangiri contain beautiful illustrations of the flora and fauna, tools and techniques of the period, as well as lives of the people.

In music and dance too the medieval period has given us much that constitutes our cultural heritage today. Hindusthani music as we know it today is a fusion of Persian and folk forms of music. New ragas were composed, new forms like the **Khayal**, **thumari** and **dadra** and **ghazal** evolved; the singers belonged to all communities; the theme-words were diverse, and audiences were not always limited to the elite. New instruments like the sitar and sarod were invented and became part of the classical and folk repertoire. Kathak as a dance form is also a mix of folk form adapted to court culture. In fact it is in dance and music that the older popular traditions interact very closely to create our well known genres of classical dance and music today. The contribution of the Bhakti and Sufi preachers has a big role in this as they

come from among the people. Carnatic music was similarly transformed, although it remained distinct from Hindustani classical music.

Check Your Progress-1

1) How the Mughal style of painting contributed to Indian tradition of painting ?

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2) In column 'A' we are listing names of some important literary figures of medieval period. Match their names with column 'B' of languages they wrote in.

`A'	`B'
i) Wali Dakhani	a) Persian
ii) Righunath Nayak	b) Urdu
iii) Tulsidas	c) Marathi
iv) Narsimaha Mehta	d) Awadhi
v) Jayadeva	e) Gujarati
vi) Abul Fazal	f) Bengali
vii) Eknatha	g) Sanskrit

2.2.2 Modern Period

The impact of the British rule released new, contradictory social and cultural forces, impressed with the general nationalist awakening and the all-India communicational network and market. The two fold struggle against the British and against the vested interests within the country had its corresponding cultural aspects. At an intellectual level it resulted in movements for social and religious reform among all the communities, as well as a revivalism based on a search for and pride in the country's cultural roots. At a popular level it assumed the form of struggles for social equality, temple entry, anti-caste movements, and against untouchability. Movements for women's education and equality was a significant aspect of national awakening and an Indian cultural identity i.e. a national identity based on cultural diversity. The construction of cultural heritage from the 18th century onwards took the form of introducing modern values into our ancient and medieval heritage. These modern values are now part of our cultural roots. Rather than artistic endeavor, the efforts of the Indian people were geared towards re-thinking their own society, redefining their heritage, their collective personality, and the place of every section of Indian society in the collective life. In the 19th century this took the form of social reform expressed through campaigns aimed at creating a critical consciousness.

The important organizations and movements through which these were expressed was the Bengal Renaissance, Brahma Samaj, Arya Samaj, Derozians, the Aligarh movement and several organizations all over the country.

A major transformation took place with the growth of mass politics. Social equality, women's equality, religious tolerance, scientific temper, rational thought and democracy became issues of general concern. These values found expression in anti-caste movements, popular struggles against colonial and feudal interests, against untouchability, for protection of traditional rights over resources. The important movements were related with the self-respect movement.

In formal cultural expression this took the form of growth of nationalist literatures in various languages, the standardization of the regional languages, the emergence of new genres and a new context expressing anti-imperialist sentiments. Bankimchandra, Bharatendu, Govardhanram Tripathi are pioneering novelists, whose work exposed the detrimental effects of British rule in India and inspired patriotism. A really secular democratic literature comes with Premchand, whose works are not only anti imperialist in sentiment, but also project great sympathy for the rights of the peasantry and the working people in general against feudal, vested interest within the country. Issues like poverty and exploitation formed the content of 20th century nationalist literature inspired as it was by the Russian Revolution and the left movements of the world. Other significant writers include Tagore, Saratchandra, Subramaniyan Bharti etc. The formation of mass fronts of students, youth, peasants and workers realised consciousness. The Indian Peoples Theatre Association and Progressive Writers' Association became the cultural expression for sentiment of freedom and popular rights. The modern values and cultural awakening found an expression in various art forms during this period. Besides, literature the trend is visible in cinema, theatre, painting, sculpture etc. The values and cultural expressions of modern period which developed during freedom struggle provided a solid base to Indian culture in contemporary India which we will discuss next.

2.2.3 Contemporary Period

In fact it would not be wrong to say that Indian cultural identity was formed in the struggle for freedom and social justice. The national movement was a project for modernity. Democracy and a struggle for a scientific temper became expressions of attempts to foster a modern culture. It was reflected within the Bengal Renaissance, the women's movement, the social and religious reform movements, literature, the forging of a struggle between regional and national identity, the arena of education and family, and in the class struggles.

All these struggles created a great churning in Indian society and growth of new values at the popular level. The central role of the popular struggles in our national movement gave a qualitatively new basis to nationhood; Culturally it implied not simply a territory, one country and one civilization, but the right of the people to collectively decide their own destiny. It becomes necessary to define the nation in terms of its millions, who began their journey from being subjects (of various rulers through history) to citizenship. This culture of citizenship is a valuable heritage of the modern period in our collective cultural personality.

Independent India adopted all the modern values and accepted equality of all citizens through the establishment of a democratic sovereign republic of India. Secularism, equality before law, freedom of thought and expression, protection to minorities and deprived sections of society were the salient features of independent India.

A voluntary acceptance of diversity and the right of all people to free and equal expression in all spheres of life becomes a cardinal, consciously expressed principle of the nationhood. The search for civilizational roots assumed the expression of regional cultural/religious forms. National plans for development noted regional inequalities and planned on the basis of diversity of resources.

Now the pluralism was defined in more positive and egalitarian terms than co-existence which has a long history in our country. Conscious respect for difference was not a value in society. This came only with modernity, the critique of modernity and the forging of an alternate modernity and a new dimension to the ideas of liberty, equality and fraternity. It is this new definition of pluralism which made religious tolerance a value in itself, the separation of religion and politics a necessity, and caste and degradation of women an anathema. They have given to us the culture of democracy and democratic rights as values, mass debates and definition of identities. They made possible an all India platform for the articulation of diversity as collective-life and unity, and are as much a part of our heritage as the cultural components of our tradition created in the ancient and medieval periods.

The early independent India found significant expression of social consciousness through literature, theatre, film and such art forms which gained enormous popularity, acceptance and empathy from the Indian people. Unfortunately this momentum has been lost, without the corresponding political momentum that inspires progressive cultural expression. The contemporary India faces serious threat from communal and ethnic conflicts, discrimination against women, unequal economic development and some separatist movements. These affect the cultural tradition and heritage and need to be tackled within a democratic secular frame-work of Indian society and polity.

Check Your Progress-2

1) Write a brief note on the social concerns developed during National Movement.

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2) List four main socio-cultural movements in modern India.

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3) In what ways did modern culture find a place in independent India?

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2.3 SCIENCE AND TECHNOLOGY THROUGH HISTORY

Even as growth of scientific knowledge and technology and scientific temper and rational thought are part of our cultural heritage, from antiquity to the frontiers of scientific knowledge we are participants in a culture that constitutes the common heritage of mankind. We have not only absorbed and transformed the knowledge that has come to us, we have also transmitted the knowledge that has been generated here. There is an integral link between development and openness. Social exchanges are central to the growth of scientific knowledge, new techniques and processes. As in other aspects of culture 'outside' influences have given us a great deal in scientific knowledge. With the Greeks came the Shears, the scissors, the rotator grain mill and the early mortar and pestle mill (200 BC). Astronomy was in the earlier years influenced by Mesopotamia. Ayurveda absorbed a great deal from the Greek system of medicine. Paper, gunpowder, cannon, glass blowing, drawloom, the Persian wheel, new techniques of metallurgy employed in brassware and bidriware, rockets employed by Tipu Sultan in the Carnatic wars against the British troops, domes and arches and lime mortar all came from outside. All these were adopted by Indian craftsmen and further improved.

India also had a great deal to give: it transformed knowledge in other countries, and contributed to cultural advance of our civilization. The first expression of scientific advance was the systematization of Sanskrit grammar in the 4th century BC by Panini. By the 3rd century BC mathematics, astronomy and medicine began to develop separately. The contributions of our country include the notation system, the decimal system and the use of zero - (2nd century BC). There were important developments in Vedic Mathematics, algebra and geometry, Aryabhatta (5th century AD) and Varamihira (6th century AD) contributed to knowledge of the lunar and solar eclipse to the world. Charaka (2nd Century AD) laid the foundations for Indian medicine and Surgery. Ayurveda, a system of medicine was developed in ancient period. Yoga is another very important contribution.

The medieval period saw great advance in textile technology - weaving, dyeing and printing. European technology and scientific knowledge also contributed in different fields. Scientific activity continued though not at the pace it had come to acquire in Europe, as did applications of military technology. It manifested itself mainly in the productive field of agriculture and - textiles. It contributed to cultural expression in precisely these fields: each region had its own design, style, and weave in textiles. During the medieval period textiles and various other crafts - glassware, bidriwork, brassware, carpet weaving, etc - become the soul of Indian people's cultural artifacts. A shared heritage with the rest of mankind, produced a very

specific cultural expression, specific in relation to world civilization, diverse within itself: every region in India had its own face to show to the world in terms of craft production.

2.4 ENVIRONMENT AND CULTURE

Environment had a major role in determining the identity and cultural personality of the communities rooted in it. The struggle over control of environment and against nature and then with vested interests has always been a source of cultural conflict in our land. An effort to combine environmentalism with development has been another issue. Forests and rights over forests have shaped cultural expression through history. The lives of the tribal population have been specially linked with such rights.

Besides, India is rich in bio-diversity, which has provided rich resources for the development of traditional medicine, Unani and Ayurveda. The rich flora and fauna has been an asset in the context of the modern need for preserving the ecological balance and the self - preservation of traditional tribal communities and their cultural expression. The rich variety of seeds in all crops within regions is testimony to the skills and knowledge of traditional communities. Unfortunately this entire heritage is in danger of being destroyed as a result of lop-sided economic developments, with their undue and unequal pressures of market for selected high - yielding crops. The cutting of forests, excessive use of chemicals and pestisides, displacing the tribal's from their natural habitats are all endangering the environment. **Neem** and the controversy over patents relating to its products are the most well known examples of denying to Indian people the fruits of their own natural wealth.

Check Your Progress-3

1) List important contributions made by India in the field of science.

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2) What were the main technological devices brought to India from outside?

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3) How does environment affect culture?

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2.5 FEATURES OF INDIAN CULTURAL HERITAGE

In this section we will try to evaluate our cultural legacy in its totality. Until now, by going through the historical account, you must have noticed many characteristic features of our tradition. In this section, we will try to conceptualize them.

2.5.1 Assimilation

The quality for assimilation is a very strong element in Indian culture. This is evident not only in the adoption of new cultural forms and symbols through history, but also in food habits, particularly in North India, and dresses, building styles, marriage customs, gods and goddesses, rituals etc. Tea and coffee have become staple drinks of north and south India respectively. Potato, chillies, pineapple, tobacco and many other agricultural products have come from foreign lands and become part of Indian food. Bread, Chinese chow-mien and tandoori food are quite popular. Salvar-kameez, pants and shirts are now Indian dresses. New melodies which came from Persia with the Muslims became part of the repertoire of Hindustani classical music. There are countless other examples, apart from the assimilation of techniques and inventions. Older customs, rituals and cults were also not altogether destroyed. In fact, many of them were taken over, adapted or transformed during later periods of the country's history. Assimilation has cut across regions, religious communities, and rules and regulations of specific castes. Indian Muslims and Hindus have so many customs and rituals and cultural practices of everyday life in common today that it is difficult to tell who took what from whom. The growth of capitalism and the process of 'sanskritization' have led to adoption and transformation of a lot of cultural practices of the tribal people and the lower castes as well as of the upper castes. Popular religion has created its own groundwork for assimilation of many popular cults into the religious practices of organised religion and vice versa.

2.5.2 Unity in Diversity

Our cultural profile today bears testimony to the diversity and secular basis of our culture forged by popular cultural expression through history. It underlines the central role of the common people in determining the nature of our cultural unity as well. A great deal of information about this has come out in the form of a survey by Anthropological survey of India, envisaged in approximately 20 - 30 volumes of data.

According to the conclusions of this massive survey we are one of the most diverse peoples in the world. There are 4635 communities in this country differentiated among themselves in terms of biological traits, dress, language, forms of worship, occupation, food habits and kinship patterns. It is all these communities who, in their essential ways of life, express our national popular life.

Nobody is a 'foreigner' in this country and there is no pure Aryan. Most Indian communities have a mixed ancestry, and it is today impossible to separate our roots. Genetic and morphological traits within religious communities vary more than those between communities. Homogeneity is along lines of region, not caste or religion, and it has been

scientifically disproved that upper and lower castes have a different racial ancestry. For example Tamil Brahmins have little similarity of racial traits with Brahmins in the North. The Brahmins and people of the lowest caste in the same region almost everywhere show remarkable homogeneity in this respect.

There are few communities which do not consider themselves as migrants or 'outsiders'. Every community recalls its migration in its folklore, history, and collective memory, and all have, with time, accepted the regional ethics of the area they settled in, contributing to its local traditions. Even invaders become migrants eventually, and it needs to be emphasized that Indian culture has benefited from migrations.

In terms of their identification 85% of the communities are rooted in their resources. Experts say that "rootedness in the eco-cultural zone is an outstanding characteristic of our communities, no matter what religious labels are attached to them". In fact, it is not possible to separate the lives and livelihood, the occupations, food habits and dress patterns, the songs and the but settlements of the different communities from their landscape, climate and occupations deriving from their resources and environment. Even the migrant groups seek to identify themselves with their local environment except in the matter of languages they speak at home or in marriages. 71.77% of the migrants live within a single regional or linguistic boundary and are rooted in its ethos. For example, those in Kerala and Lakshwadeep, inspite of religious difference, share a great number of traits, while those in Kerala and Punjab do not.

Fifty five per cent of the communities derive their names from the traditional occupations they pursue - for example, Bhiyar (peasant), Alvan (saltmaker), Churihar (bangle maker), Chitrakar (Scroll - painter) and also Gaddis, Gujjars, Julahas, Dhobis, Sapera, Nai etc. 14% have their names associated with their environment i.e. mountains, plains, rivers etc.; 14% from their places of origin such as Ahluwalias, Kanpuria, Chamali, Arandan, Oswal, Shimong. Only 3% of the communities derive their names from religious sects. The communities are divided into various caste and sub-castes which are also derived from occupations, and cut across religion. Many surnames also derive from occupations or offices traditionally held, such as Patel, Naik, Prasad, Gupta, Sharma, Deshmukh, Chaudhary, Khan etc. Clans bearing names of animals, plants or inanimate objects also cut across religion, language, region etc.

Popular cultural expression is also basically secular. Markings or identification by different communities are mainly non- religious. In disposing of their dead 3059 communities cremate them, approximately 2000 bury them, and many follow both practices. Marriage symbols, food habits, dress, dance and musical forms also cut along religious lines. Our identification of community as a religious identity primarily is thus a myth strengthened through media and consistent wrong usage, and not rooted in objective reality.

Another interesting finding of the Anthropological Survey data is that of the 775 major traits identified by expert - relating to ecology, settlement, identity, food habits, social organizations, economy, and occupation, linkages, and impact of change and development - show sharing of traits across religious categories in the following manner: Hindus share 96.77% traits with Muslims, 91.19% traits with Buddhists, 88.99% with Sikhs, 77.47% with

Jains. Language is an important source of diversity and cultural expression. There are as many as 325 languages and 25 scripts, deriving from various linguistic families. At least 65% of the communities are bi-lingual, most tribal communities are tri- lingual, and language contact through bi-lingualism is a major instrument for social and cultural interaction.

2.5.3 Patriarchy and Women

Women's subordination and social oppression have had strong religious and social sanction throughout our history. Crimes against women have been perpetrated against women without any widespread social disapproval right up to the modern times. Most of the traditional crimes against women such as widow-burning (sati) female infanticide, child marriage, have their roots in medieval India and have been reinforced by the modern roots of inequality.

The first instances of Sati are in the 6th century AD. The Gupta period, otherwise rich in culture, was especially harsh on women. As economy became complex with a division of labour women were systematically relegated into subordinate roles.

The fight against women's oppression and for social equality was an important component of our national movement. The movements against sati and child marriage and for women's education were part of the general 19th century social reform movement. The entry of women into the national movement, their equal contribution to freedom, transformed the nature of the women's movement as well. The women's movement began to define the ferment and women's role in society in opposition to the revivalist aspects of the definition of Indian identity. Pandita Ramabai, involved in pioneering education for women, was the first woman delegate to the Congress session, and it was only in 1890 that women delegates were allowed to speak in these sessions. Sarala Devi Ghosal, Madame Bikaji Cama, Sarojini Naidu, Annie Besant, Aruna Asaf Ali, Kamaldevi Chattopadhyaya, Lakshmi Sehgal are well known names. Thousands of women from all classes participated in the salt satyagraha, in breaking of forest laws, confronting the police, in the civil disobedience and Quit India Movements, in the peasant struggles, in the Telagana movement. There was hardly anywhere or any moment in nationalist struggle where women remained unrepresented. Their contribution to the creation of artifacts, popular cultural forms such as dance, music, crafts of all kinds as well as in economy is equal to men.

In fact, as in the case of all working people women have contributed more to the creation of our cultural heritage than they have gained from it.

2.5.4 Syncretic Tradition

Composite culture has been the hallmark of the Indian tradition. Starting with the Aryan the fusion of cultures has constantly taken place giving rise to new cultural forms both at the elite and the popular levels. Examples of this are to be found in the Indo-Greek styles in architecture, sculpture and painting in ancient India, Indo-Islamic architectural styles in medieval India as witnessed in many tombs and mosques erected during this period. In music, this tradition found expression in **Qawwali**, **Tabla**, **Sitar**, **Khayal** etc. At the level of language, **urdu** developed as a medium of literature and state-craft. This language today represents one of the finest expressions of our syncretic tradition. At the popular level, we

have Bhakti and sufi movements. Both these movements had followers from all castes and communities, although the Bhakti movement had more following among the Hindus and sufism among the Muslims. Some of the Bhakti saints like Kabir and Dadu had almost equal following among the adherents of both the religions. And even today we witness people of all communities going to the **urs melas**, celebrated in the memories of the sufi saints. The sufi **dargahs** at Ajmer and Delhi and other places are visited by members of all castes and communities.

In fact, the compositeness of our culture has reached such heights that the most undesirable feature of our cultural heritage - caste system - is almost equally prevalent among the followers of all religions in India.

2.5.5 Religious Tolerance

Religious Tolerance is an important characteristic of our culture. Since ancient times, this spirit has prevailed and the religious issues were sorted out more by debate than by violence. The earlier theory that the Aryans destroyed the civilization and culture of the Harappans is now discarded. In fact, the Aryans and the Harappans existed together as their specific remains have been found from the same period. The Aryans took many features from the Harappan mode of worship. The images of phallus (shiva), bull (cow) and pipal are used by the Hindu religion. In fact the Vedic religion, particularly in the later period seemed to have incorporated many features of the Harappan mode of worship.

Jainism and Buddhism were, in any case, non-violent religions. Throughout its thousand year old history in the sub-continent Buddhism existed side by side with Hinduism. The Hindus were present in the courts of the Buddhist rulers and the opposite was also true.

During the early years of Indian contacts with the Islam, we do find instances of either forced conversion or destruction of the temples and the idols. Mahmud of Gazani was perhaps the most notorious figure in this regard. He used the religious symbol of **jihad** to carry out his plunder. Mahmud of Ghazani, however, was never interested in ruling India. Some of the Turkish invaders also indulged in some activities of religious intolerance. Once they got settled in India and established their rule, they became extremely tolerant and sensitive to Hindu and other Indian views and sensibilities.

The Mughals, particularly Akbar, consciously set new parameters of religious co-existence and cooperation. His **Din-i-Ilahi** professes the worship of the supreme God without religious sectarianism. The example set by him was followed by his successors and even Aurangzeb, contrary to the popular perception of his as a bigoted king, with some digressions, stuck to the basic Indian ethos of religious tolerance.

In the modern period, if we put aside some instances of the Portuguese rule in some pockets, neither the French nor the British engaged in forced conversions. In fact, after the revolt of 1857, the British greatly restricted even the private missionary activities in India.

In the entire course of the Indian history, most of the religious conversions occurred either by force or choice.

2.5.6 The Cultural Traditions of the Elite and the Masses

The Indian culture has been enriched by the contributions of both the elite and the masses. The poetry of Kalidas and the Grammer of Panini, alongwith the verses of Kabir and ecstatic dances of the **Baul** artist are parts of our cultural heritage. But there has been a tendency either to ignore the contribution of the popular culture to our national cultural heritage or to subordinate it to the elite tradition. In fact, the popular cultural tradition has contributed more towards the unity and upliftment of the country. The Bhakti and sufi movements illustrate this point amply. It is important to remember that Kathakali, Madhubani paintings, Pandavani, Nautanki, Kaliyeri - pattu, dandi dance, the folk music of Rajasthan, Khurja pottery, paper-machie, bandhini work, patta chitra, traditional toys, are as much creations of beauty and pleasure as cultural expressions of the elite. In fact, they also contribute much to our national wealth. We should not forget either that the impressive architectural heritage of our country is the gift of the work and sweat of our latouring people, or that the cultural expressions of the elite stand on the edifice of the extraction of surplus labour of the poor. Well known Indian festivals have their origins in the agricultural cycles of the peasantry.

Check Your Progress-4

1) Give a few examples which show assimilating character of Indian culture.

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2) Write a brief note on Anthropological Survey of India data.

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3) Briefly comment on the tradition of religious tolerance in India.

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2.6 LET US SUM UP

In this Unit we discussed the historical evolution of culture during later medieval, modern and contemporary periods. We notice that in the process of evolution of our culture we

assimilated a lot of things introduced from outside. This process of assimilation gave rise to new forms and enriched our cultural heritage.

In the area of science and technology also a lot of advancement was acheived during this period which contributed to the development of culture.

We also discussed some specific features of India Culture. These include assimilation, syncretic tradition and religious coexistence. We notice that our diverse cultural trend also has a unifying thread running all through. Woman's role and position in Indian culture also fnds a place in this Unit. We have also drawn your attention to the important role played by secularism, democracy, and scientific temper in the growth of modern culture in India.

2.7 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress-1

1) See Sub-sec 2.2.1.

2) i) b, g, iii) d, iv) e, v) f, vi) a, vii) c

Check Your Progress-2

1) Women's equality, reforms in Indian society, upliftment of depressed castes etc. were some of the concerns. See Sub-sec 2.2.2.

2) You can list reform movements of Bengal, Maharashtra or south Indian states which were more prominent. See Sub-sec 2.2.2

3) In independent India the Indian constitution provided a base for modern culture through democracy, secularism, equality, freedom of expression etc. See Sub-sec 2.2.3.

Check Your Progress-3

1) See Sec. 2.3

2) Textile technology, water lifting devices and building material and military technology were a few areas. See Sec. 2.3.

3) See Sec. 2.4

Check Your Progress-4

1) See Sub-sec 2.5.1.

2) See Sub-sec 2.5.2.

3) See Sub-sec 2.5.5.

UNIT 3 IDENTITY FORMATION

Structure:

3.0 OBJECTIVES

The objective of this Unit is to make you aware of the following:
- what is identity?
- the dynamics of identity formation,
- the appreciation of difference,
- respect for the others, sense of 'identity', and
- learning to handle the complications arising out of identity differences.

3.1 INTRODUCTION

Our understanding of ourselves and our notions of others affect our every day interaction with people at all levels. A sense of the self and of the other based on national, linguistic, religious, tribal or family identities is of great importance in the field of Tourism, a profession which deals with people rather than machines or abstract ideas.

We take our identities, our sense of the self for granted. We know where we come from, what language we speak, what our customs are, in other words all our social actions stem from our ability to know ourselves in relation to others.

However, this apparent simplicity of identity can lead to enormous complications of historical magnitude. In many ways, one of history's major contradictions or propelling forces has been the fight for identity. Witness all the conflicts between religious groups, linguistic groups and even caste groups in India alone. Extended to the world, this problem is compounded. Thus, a sense of identity is also an extremely sensitive issue. It is this sensitivity we must show in our dealings with people of different regions in our country and with visitors to our country. This is what is important for anyone involved in the field of Tourism.

3.2 WHAT IS A TRIBE?

Etymologically, the term tribe derives its origin from the Roman word "tribuz" meaning three divisions. In the Western world, as also in India, the term tribe had totally different connotation than what is prevalent now. The tribe was the highest political unit comprising several districts which in turn were composed of clans. It occupied a definite geographical area and exercised effective control over its people. It is believed that India derived its name "Bharat" from the mighty Bharata tribe. With the growth of nationalism in Europe the term tribe came to denote a race of people within a given territory. Western writers on India, generally known as Orientalists, followed by some anthropologists and sociologists in India now use the term tribe in that connotation.

The popular names used for the tribals in India are: Vanyajati (castes of forest), Vanvasi (inhabitants of forest), Pahari (Hill dwellers), Adivasi (first settlers), Anusuchit Janjati (Scheduled Tribe), and so on. The term Anusuchit Janjati is the constitutional name covering all of them.

Tribal Cultures

An important question which follows - what exactly are the criteria for considering a human group, a tribe? Interestingly but sadly the anthropologists, sociologists, social workers, administrators and such other people who have been involved with the tribes and their problems are still not on the same wavelength on this matter. Lucy Mair calls it "an independent political division of a population with a common culture", while G.W.B. Hunting ford regards it as a "group united by a common name in which the members take pride by a common language, by a common territory, and by as feeling that all who do not share this name are outsider."Some Western writers even regard them "as an ethnic group, geographically isolated or semi-isolated, identified with one particular territory and having distinct social, economic and cultural traditions and practices". However, by far the most accepted definition in the Indian context has been offered by D.N. Majumdar. According to him, "a tribe is a social group with territorial affiliation, endogamous, with no specialisation of function, ruled by tribal officers, hereditary or otherwise, united in language or dialect, recognising social distances with other tribes or castes, without any social obloquy attaching to them, as it does in the caste structure, following tribal traditions, beliefs and customs, illiberal of naturalization of ideas from alien sources, above all conscious of homogeneity of ethnic and territorial integration."

Another very important problem is - what should be the criteria and indices of tribal life? Scholars differ in their opinion in this regard. In the Indian context the best model is offered by T.B. Naik. According to him,

1. A tribe to be a "tribe" should have the least functional independence within the community.
2. It should be economically backward which means :

a. the full impact of monetary economy should not be understood by its members,

b. primitive means of exploiting natural resources should be used,

c. the tribe's economy should be at an under-developed stage, and

d. It should have multifarious economic pursuits.

3. There should be a comparative geographic isolation of its people from others.

4. Culturally, member of a tribe should have a common dialect, which may be subject to regional variations.

5. A tribe should be politically organised and its community Panchayat should be an influential institution.

6. The tribe's members should have the least desire to change. They should have a sort of psychological conservatism making them stick to their old customs.

7. A tribe generally has customary laws and systems of dispensing justice.

3.3 WHAT IS IDENTITY ?

What are the markers of identity? How do we understand the concept of identity? There are several broad categories which are used normally in social science literature. We speak of cultural identities, political identities, linguistic identities, gender identities, ethnic identities, individual identities, professional identities, etc. These will be briefly explained further in the next Section.

These group markings, within which an individual normally defines himself, can and do change over different historical periods or as societies evolve in relation to each other. For example, the industrial revolution in England changed the way people identified themselves. From being farmers, yeoman or serfs and nobility, modern England created the worker, the industrialist and other professional identities.

Similarly, two hundred years of English colonialism created a modern Indian identity quite separate from its traditional variant. When cultures come in contact with each other, they also come in contact with a different value system and a different way of viewing the world. This implies that above all identity is not unchangeable. Identity formation must be viewed as a dynamic process which changes with historical changes.

One significant way in which identity formation underwent a change historically was in the relationship between the individual and the society. In traditional, pre-industrial societies, it was the community (whether based on caste, religion or any other identity) which formed the basic unit of identity in the society. A person was known primarily by his membership of the community that he belonged to. Individual identities did not acquire a position of centrality. But the modern industrialised world has led to the creating of an atomised society, where the individuals constitute the basic units of identity, though other forms of identities also persist.

Another important aspect of understanding identity is relational. One is aware of one's identity only in relationship to the other. This operates at all levels of identity. Be it national or individual. For example, Indian identity exists only in relation to British or

French or some other national identity. Similarly religion's identities exist mainly in relation to each other.

Identity is, therefore, not just a simple sense of the self. A study of identity formation means examining the different processes through which this sense of the self is arrived at and how it manifests itself.

Thus, we may take the following as a working definition: By identity we mean a 'general consensus based on commonly accepted social customs, taboos and ways of life that bind together and mark groups of people and individuals therein.

Check Your Progress – I

1.   Define tribes in 60 words.

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2.   Write a short paragraph about your understanding of identity in 50 words.

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3.4 TYPES OF IDENTITY

To complete our picture of what is identity other aspects of identity need to be explored. This is the multi-layered nature of identity. Each individual is a sum-total of the many layers of his/her identity. Sometimes, the different layers can come in conflict with each other. And at other times, one type may predominate. It would be safe to look upon identities as inherent, `inherited and acquired. Certain identities are inherent in us (like those based on gender and ethnicity); we inherit certain others (like those based on language, religion, caste and nationality). Inherited identities are not chosen by us, but they were chosen by our ancestors, we simply inherit them. Unlike inherent identities, it is always possible for us to change them: we can change our language, religion, or nationality. Apart from these, we also acquire certain identities (like those related to profession and political associations), these are voluntary identities and we choose them. Let us look briefly upon some of these identities.

National Identity

Our sense of belonging to one nation state with certain common characteristics forms our national identity. When we meet a French, Dutch or Chinese person, we identify ourselves as Indian. This ability to call ourselves Indian in relation to people of other countries is our National Identity. Thus, when we introduce ourselves as Indian, the other may assume several things about us. For example, that we come from Asia, that we speak Hindi or some other regional language, that we may be Hindustani and vegetarian. These are then our national markers by which other nationals identify us.

Religious and Ethnic Identity

The system of religious beliefs with its accompanying norms and values, its customs and taboos, forms our religious identity. Members of a religion are tied together through a common set of beliefs, social practices, rituals and even superstitions. Sometimes, in multi-religious societies, different religious identities can be a source of clash and conflict. Although the power of religion has declined with the onset of industrialisation, the religious identity continues to contend with other forms of modern identities for the allegiance of the people.

Closely related to religious identity is ethnic identity. Ethnicity is a broad form and may be defined as an identity related to races on large number of people grouped together based on common traits and customs. The Kurds in Iraq or Red Indians in America can be called ethnic groups.

The relationship between religious and ethnic identity is complex and overlapping. Though by and large they coincide with each other but not always. An Indian Muslim or a Black Muslim (or an Indian Christian and a white Christian) belong to the same religion but different ethnic identities. Similarly followers of different religions may be a part of the same ethnic stock.

Gender Identity

Gender identity is based fundamentally on biological differences but historically, issues of labour, morality and value systems have also become crucial in assigning roles to the gender groups in the society. Apart from our individual identities, we also carry with us a sense of our being male or female. It is important to remember that gender identity is not just a biological one but has also been shaped by social and historical conditions. For example, a modern Indian woman today has far greater freedom than she enjoyed in traditional times. Today a woman can also be a pilot or a mountaineer. Men and women are also learning to respect each other on equal basis.

Family Identity

So far we focussed on identities based on gender, territory and ethnicity. It is time now to move from larger to smaller level of identity formation. Family identity is a personal identity which is formed within the family unit. One's surname is not the only thing one inherits from the family. We also inherit value systems and cultural habits which determine our place in the society, and shape our identity.

Professional Identity

The modem world is often described as a professional world. When we chose our disciplines of study or the manner in which we are going to support ourselves in life, we are essentially choosing for ourselves one or the other identity. This is an important marker of people. People introduce themselves as lawyers, doctors, textile worker, tourist guide, etc. Our professions to a large extent determine the routines of our lives, our social interactions, and our life styles.

Individual Identity

Despite the fact that each individual's identity is made up of different layers, as explained above, each one of us also carries a sense of oneself as individuals. This individuality determines our personalities and identifies us by our distinct character, traits. This can also be called one's Personality. It is often the individual identity which faces the most conflicts in relation to other social identities. The individual identity can face a conflict with his religious or his family identity vis-a- vis his national identity.

Thus, we see that we cannot really speak of identity in the singular. Instead identity must be seen as a merging of different layers of identification.

3.5 FORMATION OF TRIBAL IDENTITY

The formation of identity is essentially a question of perception by the other. Our identity lies in a manner in which we are perceived by others. This implies, when applied to tribes, that the formation of tribal identity is dependent upon their perception by the non-tribal. The issue of the formation of tribal identity, therefore, involves mainly three questions:

- what is the process through which tribes are formed ?
- what are the constitutive elements which shape the identity formation of the tribes?, and
- What is the relationship between the tribes and the mainstream 'civilisation? In other words, what are the significant markers which distinguish the tribal identity from the mainstream 'civilisation' zones? In this Section we will focus on these questions.

Tribal identity is a focus of ethnic identity. This means that ethnic homogeneity, along with other factors, characterises a tribe. Tribe represent a historical continuity and exclusiveness. Groups which had been living together without losing or diluting their specific characteristics were formed into tribe. The formation of the tribal identity, as indeed that of tribes, was a product of **economic, ecological and technological isolation**. In other words, human groups of a similar ethnicity which remained isolated than the rest of the world through geography, or the use of a specific primitive technology or through economic specificity were formed into a tribe and came to acquire a tribal identity.

Before we take up the other question, it is important to remember that tribes are a distinct category at two levels. The first level of demarcation is with the 'civilization zones' or the mainstream. But tribes can also be distinguished from each other. The 400 Indian tribes, covering a population of about 50 million people, are different not only from the tribal universe but also within themselves. There can be many parameters for classifying tribes and distinguishing one from the other. The administrative constitutional classification is based on the criteria of educational attainment and economic and social status. Likewise, anthropologists would seek to classify on the basis of:

• mode of production
• extent of distance from mainstream civilisation
• geographical spread
• language
• ethnic roots
• religion
• kinship network, and
• occupational structure.

It is on the basis of either of the above criteria that a tribe can be distinguished from the other. For instance, N.K. Bose, a prominent scholar, divides various tribal societies into hunters and gatherers, animal herders, shifting cultivators and settled agriculturists. Similarly, other divisions can be made on ecological, social, linguistic or religious basis. It is, therefore, important to remember that the tribal identity does not preclude the existence of various other identities within. The tribal universe is a plural universe and one tribe can be as different from the other tribe as from the non-tribal zones.

However, in spite of the fact that tribes in India represented an assortment of communities, different in size, mode of livelihood and social organisation, certain features characterised almost all tribal societies. For instance, all tribes are marked by a survival and durability of collective identities. All the tribes have been generally **homogeneous, undifferentiated and unstratified** societies compared to the mainstream zones. There has also been the absence of a marked division of labour. The tribes have also had a relatively low level of technological and material base. These are some of the specific features which have shaped the formation of tribal identity. These elements have also survived long periods of interaction with the mainstream.

Tribal Cultures
The relationship between the tribes and the mainstream has taken mainly three forms: **isolation, interpretation and absorption.** The tribes located at the periphery and not surrounded by a non- tribal presence in any proximity, remained untouched by any kind of interaction with mainland. Their relationship with others was marked by an almost

complete isolation. Onge, Jarawa and other indigenous tribes of the Andaman Islands were some of these tribes.

Various other tribes survived their basic features but incorporated some of the social practices of the mainstream cultures as a result of long period of interaction. For instance, it has been demonstrated by anthropologists that Baiga and Kond tribes of peninsular India share the same structure of kinship as the present day Tamilnadu, the centre of an ancient civilisation with one of the oldest literary languages in the world. Similarly, it has been found that many tribes of Rajasthan and Gujarat have no separate language of their own, but speak the language of the region where they are located. These tribes obviously lost their languages and adopted the language of the region as a result of interaction with the mainstream. But the adoption of new language did not lead to the loss of their tribal identity. Likewise, adhering rigidly to endogamy has been a feature of almost all Indian tribes, though it is not a universal characteristic of tribes elsewhere. Endogamy is a trait which Indian Tribes share with the Indian non - tribal mainland, though it will be difficult to argue that this common trait has removed their differences. But it does demonstrate the interpretation of the two identities.

Yet another model of interaction has produced the absorption for the fusion of the tribal identity into the dominant religion or culture. This has happened through the assimilation of the tribes into mainly the Hindu religion and has been called by anthropologists as the 'Hindu method of tribal absorption'. The tribes affected by this form of interaction are the ones in the interior hills and forests where the influence of civilisations other than Hinduism was absent. The Bhil, Munda, Santhal, Juang and various other tribes fall into this category. This fusion took place in a variety of ways - both socio-economic and political. When the material base of a tribe was endangered because of increase in population or any other reason, the tribe tended to move closer to the mainstream society in proximity in order to acquire economic security. This often led to the placement of much tribe at the lowest rank of the caste hierarchy. Similarly, the adoption of Hindu belief and practices by some tribes brought them into the orbit of the Hindu order. Likewise, the rise of tribal dynasties to political power (like the Chandela tribe) invariably led to the 'Hindunisation' of the top layer of the tribesman. This integration into the Hindu order, which occurred at the top, also in due course of time penetrated to the bottom of the tribe. It is important to note that these absorptions did not completely efface the tribal identity but altered and redefined it significantly.

The formation of tribal identity has acquired a new impetus in modern times. Specially after 1950 when the Indian constitution was adopted. It included a list of the scheduled tribes which was revised in 1976. With the official acknowledgement provided by the constitution, the tribal identity has acquired definiteness and a cohesion which it did not possess earlier. Also, the dividing line between certain tribes and caste groups which was quite blurred in the past has now become sharp and clear. Moreover, the constitutional initiatives, the legal order and the political incentives (reservation in jobs, etc.) have also helped in the revolution of all India tribal identity of various tribal groups geographically distant from one another. In other words, tribes as far apart as Naga, Beige and Toda have

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now acquired a common interest in maintaining and strengthening an all India tribal identity. Finally there have also been attempts at a retribalisation i.e. efforts at regaining the tribal identity. For example, the Mahato tribe of Chhotanagpur was classified as a tribe in 1921 but moved closer to the Hindu order and consequently got declassified in the census of 1931. But they are again trying to get themselves classified as a tribe. It is indeed a paradox that with the modernisation of India after independence, the proportion of tribal population to total population has gone from 5.30 per cent in 1951 to 7.76 per cent in 1981.

Tribal communities perceive their identification at local or regional level i.e. within the existing boundary of state/union territory; at the inter-regional level - across the adjoining state boundaries; at the national level i.e. over a large part of the country; while a few identify themselves trans-nationally.

The following table clearly shows that most of the tribal's identify themselves locally; while few have affiliation with the tribal's of other regions; and very few tribes is having their identity at transnational level.

TRIBAL COMMUNITIES PERCEIVING IDENTIFICATION

At Local Level	At Regional Level	At Trans-National Level
Gond-Bada Maria of Maharashtra	Keot of Assam	Minas
Naga - Maram and Tarao of Manipur	Gangle of Manipur	Tribes of Meghalaya
Dalu, Man of Meghalaya	Mizo-Biate of Meghalaya	Tribes of Sikkim
Naga-Angami	Bhotia, Bhujel of	
Naga-Ao of	Warli of Dadar Nagar Haveli	
Nagaland		
Bagota of Orissa		Tribes of Tripura
Lepcha, Newer of Sikkim	Mag/Magh, Mizo Lushar of Mizoram	,
Jarawa, Onge- of Andaman and Nicobar Islands		
Tangsa-Lungphi, Tangsa-Yongkuk of Arunachal Pradesh		
Manikfan, Thakrufan of Lakhsadweep		

Mag/Magh, Mizoram		
Hualngo of Mizoram		

Tribal communities also identify themselves by various markers. Each tribal community in general has one identification marker or other. North-East India stands out in this respect, compared to other areas. A flag is the identification marker of Khasi Khynerian of Meghalaya; Naga-Kabui of Nagaland, and Dalua communities of Orissa. Central India uses tattooing more frequently as a marker. Tattooing of males is reported among Nahal of Madhya Pradesh, Gond-Maria, Gond-Rajgond of Maharashtra, Naga of Nagaland; while tribal communities of Gond, Bhil- Bhilala, Oraon, Pasi Nahal of Maharashtra, Lavana of Orissa, etc. follow practice of tattooing females. North-East India has a large number of communities with female dress as the identification marker. Male and female shawls in Manipur and Nagaland are important identification markers. Male and female shawls of various patterns and colours as identification markers are common among the Naga groups of Manipur-Naga-Maram, Naga- Kabui, Naga-Mao, Hmar of Manipur; Khasi of Meghalaya; Naga sub-groups of Nagaland; Kami of Sikkim, etc.

3.6 TOURISM'S NEED TO UNDERSTAND IDENTITY

Tourism is an industry which is both service oriented and deals with a vast number of different people from diverse backgrounds and regions. This very nature of Tourism as a profession demands the ability to deal adequately with any situation which may arise. A conflict caused by identity problems can lead to irreparable damage to any Tourism outlet.

Tourism as an industry has to pay attention to the differences between people of different cultures and regions. For example, the habits of an Arab tourist will be quite different from that of a European or an Indian. Their eating habits, their forms of greeting, their language, all of which identify them as one nationality, or one regional group, will be different. India alone is a diverse microcosm and the languages, food and dress of people from one region is very different from the other.

Thus by understanding the markers of identity, we will be better equipped to handle our clients. Sensitivity towards the cultural and religious practices and a respect of difference is an essential ingredient towards providing a high quality of service.

Check Your Progress – 2

1)   Name different type of identities.

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2)   Discuss the chief identity markers of North- eastern tribal.

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3.7 LET US SUM UP

We can trace the existence of tribal communities as early as Vedic period. However, at that time tribe had larger connotation. Earlier it was a highest political unit occupying a definite geographical area. During the later period it started denoting a race of people within a given territory. To sum up identity formation, identity is not a pre-given unchangeable essence; it is a dynamic process and change over different historical and social periods. Secondly, identity is relational and helps us form social ties. Thirdly, a sense of identity is multi-layered and can be broken down into several macro levels. We can broadly associate tribal identity with ethnic identity. Tribal communities perceive identification at local, regional and transnational level. There are many parameters of classifying tribes and distinguishing one from the other on the basis of mode of production, geographical spread, occupational structure, ethnic roots, etc.

3.8 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress -1

1)   See Section 3.2
2)   Identity can be understood as a complex process through which the individual arrives at her/his sense of self. See further Section 25.3

Check Your Progress -2
1)   See Section. 3.4
2)   See Section 3.5

UNIT-4 HISTORY AND GEOGRAPHICAL SPREAD

Structure

4.0   OBJECTIVES

This Unit attempts to analyse history and geographical spread of tribes. After reading this unit you would know about:

- cultural spread of tribes, and
- the tribal culture with respect to its history and geographical spread in the Northern, North-Eastern, Central, South-Western, and scattered zones, and
- Languages and ethnicity of a few tribes.

4.1 INTRODUCTION

The tribal groups are presumed to form the oldest ethnological sector of the national population. Tribal population of India is spread all over the country. However, in Haryana, Punjab, Chandigarh, Delhi, Goa and Pondicherry there exist very little tribal population. The rest of the states and union territories possess fairly good number of tribal population. You will find that forest and hilly areas possess greater concentration of tribal population; while in the plains their number is quite less. The vast variety and numbers of Indian tribes and tribal groups have, always been a matter of great social and literary discourse for the past several decades.

In this Unit our aim is to have an in-depth study of only a few distinct and historically important tribes. Here our purpose is to acquaint you with various tribes found in India with respect to its history and geographical spread.

4.2 CULTURAL PATTERN

The tribes in India broadly belong to three stocks namely, the Negritos, the Mongoloids, and the Mediterranean. The Negritos are believed to be the earliest inhabitants of the Indian peninsula who were unable to defend themselves and were gradually forced to recede before the invading hordes of Indo-Aryans, Mongoloids, etc. coming from the North-West and North-East. These tribes were not only superior to them in numerical strength but also in mechanical equipment. These tribal took shelter in the mountains and thick forests where a considerable number of them are still found and have been estimated to be about ten million. Those who were left behind in the plains gradually disappeared either by absorption or by acculturation. Some tracts of them are still found among the tribal's of the Andaman and Nicobar Islands known as the Onite, the Great Andamanese, the Sentinelese and the Jarwas and also in Kerala among the Kadars, the Iralars and the Paniyans. Their identifying features are dark skin, curly hair, broad nose and medium height.

Family	Schedule Tribes
Indo-Aryan	191
Dravidian	123
Tibeto-Burman	146
Austro-Asiatic	30
Andamanese	4
Siamese Chinese	1
Unclassified	2

The Mongoloid race is represented by the tribal people of sub- Himalayan region. They may be divided into two categories, namely -the Palaeo Mongoloids and the Tibeto -Mongoloids. The Palaeo Mongoloids are represented by the tribes living in Assam, Meghalaya, Mizoram, Nagaland and Manipur. The Tibeto -Mongoloids are represented by the tribal's living in Sikkim and Arunachal Pradesh. They are believed to have migrated from Tibet. They have typical eyes and facial features. They speak Mon-Khmer and Tibeto-Burmese dialects.

The **Mediterranean** people form the bulk of the tribal population and are generally known as the Dravidians. Dravidian is, however, the name of the language group spoken by these people and has no ethnic significance. The tribes believed to be belonging to the Dravidian race are found in the Chhotanagpur Plateau, Rajmahal Hills region, Aravalli ranges, Central Vindhyachal, Deccan Plateau region and Nilgiri Hills. Dravidian language still survives not only in Southern India where Tamil, Telugu, Malayalam and Kannada are its leading representatives, but also in Central India where its traces are found in the dialects spoken by the Oraons, Gonds, Mundas, Malers , Khonds and other tribes. The Dravidians are presumed to be of two stocks, the Kolarians who speak a dialect called Mundari and the Dravidian proper whose languages are represented by Tamil, Telugu, Malayalam and Kannada. The Mundas, Santhals, Oraons and other tribes inhabiting Chhotanagpur Plateau region are considered to be of the Kolarian stock. The Gonds, Kondhs, and other tribes belonging to the Dravidian stock are found in Central Vindhyachal and the Deccan Plateau regions.

4.3 GEOGRAPHICAL SPREAD: TRIBAL ZONES

In India there is almost a continuous belt of high tribal concentration starting from the Western coast - from Thane district in Maharashtra passing through Surat and Dang districts in Gujarat to Mayurbhanj in

Orissa on the Eastern coast and Bihar. The chief concentration is in Dhulia in Maharashtra; West Nimar, Betel, Chhindwara, Seeni, Mandla, Shandol and Sarguja in Madhya Pradesh; and Ranchi, Santhal Parganas, and Singhbhum district in Bihar. Another long range of tribal belt is found in the North-East spreading over Arunachal Pradesh, Nagaland, Meghalaya, Mizo Hills, United Mikir and North Cachar Hills of Assam and hilly regions of Manipur and Tripura. These belts are also linked up by chain of pockets of tribal concentration at Taluk or sub-divisional levels. Tribal concentrations are also found in Bastar district of Madhya Pradesh, Korapur, Bauch- Khandenals, and Agency tracts of Orissa and Andhra Pradesh which are linked up with the Central belt by a chain of small pockets of tribal concentration. The scheduled tribes live in exclusive pockets of the territory, upon which they have traditional ownership rights. In fact infringements of this traditional right had led to much warfare in the past.

We can broadly categorise tribes into three major zones; while the fourth Sub-section covers the miscellaneous tribes spread over the scattered areas.

4.3.1 Northern and North-Eastern

In the mountain valleys and other areas of North-East, Indian tribes largely belong to Mongolian social stock. The tribal people are distributed all over the sub-Himalayan region and the mountain valleys in the North-East from Simla in the West to the Lushai hills and the ' Mishmi track in the East which merge imperceptibly with those of Burma in the South-East. It covers Assam, Arunachal Pradesh, Meghalaya, Nagaland, Tripura, Manipur and Mizoram, Eastern Jammu and Kashmir, Himachal Pradesh, Tarai areas of Uttar Pradesh and the mountainous West Bengal.

Baro-Barokachari is numerically the strongest tribe in Assam then comes Miri and Mizo. The hill districts, i.e., Mikir Hills and North Cachar Hills are predominantly inhabited by scheduled tribes. In the plains Goalpara, Lakhimpur, Darrang and Kamrup districts possess fairly large number of scheduled tribes.

In Manipur, the highest distribution of scheduled tribes is found in **Manipur** west districts followed by Manipur east districts. The third highest position goes to Manipur south districts. North Manipur contains the lowest number of scheduled tribe population. The major tribes inhabiting the region are Anal, Kabui, Gangte, Zarao, Moyan-Mansang, etc. In Meghalaya the most important tribes are the Khasis, Garos and Jaintias. Mizos, Pawisand Lakhers are of importance in Mizoram.

Nagaland, basically a tribal state, is inhabited by Nagas. In Himachal Pradesh Gaddi, Kinner, Pangwal and Lahuli tribes are important. Gaddis reside exclusively on the snowy range which divides Chamba from Kangra. Kinners are settled in the frontier district of Kinnaur in Himachal Pradesh. The Pangwals are the aboriginals of the Pangi region of the Chamba district in Himachal Pradesh. The Lahulis inhabit the Lahul-Spiti region of Himachal Pradesh. In Jammu and Kashmir there are a number of tribes especially in the region of Ladakh.

In U.P. declared scheduled areas are hills, Tarai Bhabar, and Southern U.P. The hill zone is represented by the Jaunsari, Bhotia, and Raji tribes. Bhotias are a late introduction in the scheduled tribes following the set back they suffered after Indo-China war. The eastern and northern parts of Tarai Bhabar tract are inhabited by Tharu and Buxa tribes.

4.3.2 Central

In the Chhotanagpur Plateau, along the dividing line between peninsular India and Indo-Gangetic basin, live many tribal communities like the Bhumij, Gond, Ho, Oraon, Munda, Santhal, Bhil, etc. They belong to Proto-Australoid group. This group occupy the mountain belt between Narbada and the Godavari - the central barrier that divides the north from the Peninsular India has provided a shelter for these tribes from very ancient times. It includes West Bengal, Southern Uttar Pradesh, Madhya Pradesh, Orissa and Maharashtra. This region further extends to the Santhal Pargana (Bihar) in the east, Hyderabad in the South and Rajasthan and Gujarat with a strong Bhil population in the West.

In Bihar Oraon, Munda, Chero, Parchaiya, Santhal and Asums are very dominant. Banjaras, Moghias and Sathiyas are important tribes of Rajasthan. They mostly inhabit the Thar Desert. Bhil is the most important tribe in Gujarat. Anal, Chiruand, Konkanas are important tribes inhabiting Maharashtra.

The important tribes of Madhya Pradesh include Murias, Dorlak and Mills. The word Muria is used in Bastar for a tribesman. Murias reside in the Muria Hill and Abujhmar mountains. Dorla is a tribe of south Bastar in Madhya Pradesh. The word Dorla, appears to have been derived from the Telugu word Dora meaning Lord. The Koitars or Dories who reside in south Bastar are very much influenced by Telugu Kojas of Godavari area, who is generally considered to be a sub-tribe of Gond.

Mala and Savara tribes inhabit West Bengal. In Orissa tribes, Bhuiya, Baiga, Dharua, Gaaro, Ho, Koli, Lodha, etc. are more populous. The **Baiga** appears to be a branch of the great Bhuiya tribe of Madhya Pradesh. Baiga means a sorcerer or medicine man. The name Baiga also applies to anyone who serves as a village priest in the Central Provinces.

4.3.3   South-Western

In the hills and converging line of the Western Ghats live the Chenchus, Irulas, Kadars, Ketas, Kurumbas, Jedas, etc. having Negrito, Caucasoid, and proto-Australoid features. This group is chiefly concentrated in the southern-most parts of the Western Ghats stretching from Vindhyas to Cape Comorin. From the fact that they occupy the marginal areas and also from the records in the oldest Tamil literature of the Sangam period, they appear to be one of the most ancient and primitive inhabitants of present day India. Andhra Pradesh, Karnataka, Kerala, and Tamilnadu fall within this zone. Chenchus and Lambadi are important tribes of Andhra Pradesh. The Koragas are prominent in Karnataka and Kerala states. In Karnataka Kuruba is another important tribe.

4.3.4 Scattered Tribes

There are various scattered tribal groups like the Andamanese and such other tribes of Andaman and Nicobar Islands, and other Union territories. The aborigines of the Andaman Islands may be described as a race by themselves, and can be divided into two groups, i.e., Negrito stock which includes the Andamanese, the Onges and the Sentinelese. This group is found in the Andaman group of Islands. The second group is Mongoloid in origin, includes the inhabitants of Nicobar group of islands, i.e., the Shorn Pens and the Nicobarese. The aboriginal population belong to the Negrito stock and therefore has an affinity with the Semangos and Sakais of Malaya, the Vedas of Sri Lanka and other Negrito groups of South-East Asia. It is believed that these aborigines migrated from the lower regions of Burma. On their

arrival at these islands, they moved to different part of the islands and very likely on account of the different types of physical environment they developed different traits. The Jarawas are confined to the western part of the south, middle and north Andamans. The Andamanese, who are extremely limited in number, live along the coastal areas. The Onges inhabit the little Andaman and Rutland Island; while the Sentinelese is found in the Sentinel Island.

The second group of islands lying south of the Andaman Islands is known as the Nicobar Islands inhabited by the Nicobarese and the Shorn Pens. The Shorn Pens of Nicobar islands are confined along the eastern and south-eastern coast of Great Nicobar island. They are also reported from the banks of Dagmar, Alexandra and Galathoa rivers respectively. Shorn Pens are divided into a number of small communities or sects. The Nicobarese inhabiting these small islands are highly unevenly distributed and only in the two islands, the Car Nicobar and Chowra that the density of population is considerable. Nicobarese have Mongoloid characters. They are also known as Holchu.

Check Your Progress-1

1. Mention the important tribes of the Central zone. In what ways they are different from the tribal of the North-Eastern zone.
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    ....
    ....
    ....

2. Write a note on the Shorn Pens.
    ....
    ....
    ....
    ....

4.4 HISTORY, LANGUAGE AND ETHNICITY

In this Section we will trace the history of few major tribes inhabiting various regions.

4.4.1 Northern and North-Eastern Tribes

KOCH
Kochs are mostly settled in Garo hills of Meghalaya and neighbouring Assam. Kochs were a dominant political force in ancient days. The very word Koochbehar derives from the word Koch. Linguistically Kochs belong to Bodo group of tribes who speak the languages belonging to Tibeto-Burman group. Racially, Koch belong to Mongoloid, Negrito, and Dravidian stock. Kochs trace their origin to Rasan Mukprak Tani. From here they migrated to Hajo. Hence they followed the course of Sonapur, Kersumbala and Garo Hills. During the ancient period there were Mull 18 clans, their number has now swelled to 132.

BODO

It is the largest and major plain tribe of Assam. It is believed that they were actually the ruling sovereigns of India along with the Dravidians. We get frequent references of these people in all ancient Hindu Scriptures.

KHASI

They live in Khasi and Jaintia hills. They belong to Mon-Khmer group of languages of Austro-Asiatic linguistic group. The most interesting feature of their dialect is that they retained their linguistic purity and it has no influence of neighbouring dialects. Prior to the British domination they ruled over the powerful Jaintia kingdom.

GARO

The homeland of the Garos is the Garo hills districts of Meghalaya. They have a belief that before settling in the present habitat they settled in the Brahmaputra valley and owing to the miseries they had to suffer at the hands of the people of the plains they were forced to take refuge in the hills. They speak language of the Bodo group of the Tibeto-Burman family. They are divided into nine sub-tribes out of which Megam sub- tribe is totally different from the rest. These Megams usually settled very close to Khasi hills and speak dialect more akin to Khasis.

MIZO

The Mizos inhabit what is now called the Mizoram which forms the southern extremity of Assam. They are not a single tribe but have in their fold five major tribes - Lushei, Ralte, Hmar, Paitee, Pawi and 11 minor tribes commonly known as Awzia. The term mizo means men who live on the hills. They belong to Mongoloid group and migrated from the East. Their original homeland was Mekong valley. They claim that they migrated from Sanghai around 10th century. At first they settled down at the village Selesih near Aijwal under their powerful chief of Sailo clan. From here, they gradually spread to all parts of Mizoram. They speak a dialect of Tibeto-Burman origin. Linguistically they are close to Kuki-chin group of tribes. What is known a Mizo language today is Lushei dialect.

DIMASA KACHARI

Dimasa tribals claim themselves as the son of great Bhima. They originally inhabited the hills and slopes to the north of the Brahmaputra and then extended through Central Assam to Mymensingh district. From here they were driven out by the powerful Kochs towards Dimapur. During the 13-14th century their kingdom was again threatened by the Ahoms. This time, they could successfully drive them out (A.D. 1526), but in 1536 they were again overpowered by the Ahoms and their king Khunkhara fled.

NAGA

The whole tract of Nagaland is named after the main tribe of the region the Nagas. There are in all 16 Naga tribes inhabiting the region (see appendix). They primarily belong to Mongoloid group. Their language belong to Tibeto-Burman and Tibeto-Chinese group. They are believed to have been migrated from far Eastern countries (Upper Burma, China, etc.). Most of the present Naga tribes are Christian. Nagas are further sub-divided into number of clans. Lotha Nagas, unlike other Naga tribes do not have any script. Among all the Naga tribes Ao Nagas dominate Nagaland, both in politics and bureaucracy. They possess the highest literacy rate amongst Nagas and frequently referred to as Naga Bengali. Tangkhul Nagas come next to Ao. In politics too they have some dominance. Konyak Nagas are termed

as Naked Nagas. But, now, gradually they have also started wearing a blue apron. They have the lowest literacy rate amongst all the Naga tribes.

THARU
Tharus of U.P. Tarai are believed to have migrated from Rajputana (Rajasthan) after the invasion of the Turks. Their tradition says that they were driven from Chittor by Alauddin Khalji. They all descended from the Autar Kshatrias. They derive their present name from Naga youth in his traditional dress Tarai. 'Thar' in the tribal dialect means a jungle. The name Tharu is also derived from 'Thar' desert in Rajputana from where they trace their ancestor. They belong to Mongoloid race.

They broadly divide themselves into two big sections -the **Purbi** (Eastern) and the **Puchhami** (Western). In all they are divided into 73 sub-tribes.

BHOTIA
The tribal territories of Munsiary and Dharchula tehsils of Pithoragarh district are known as 'Bhote'. Thereafter the famous Trans- Himalayan traders - the Bhotias. They are divided into two sub-groups : i) migrated from Tibet and speak Tibetan dialect (Bhotias of Byans, Chaundans and Darma valleys in the upper part of Dhauli and Kali rivers), and ii) Bhotias of lohar valley who speak Pahari dialect. They belong to Mongoloid group. Generally they are bilingual sometimes they are trilingual as well. They were good traders engaged in trading activities on Indo-Tibbetan border. After the 1962 Indo-China war their economy suffered a great set back.

4.4.2 Central Indian Tribes

SANTHAL
They are the third largest tribe in India. They are Austric speaking people.' Their largest concentration is in Bihar (Santhal Pargana) and Bengal. They trace their origin to Central Asia. They are closely allied to the Munda groups. Mayurbhanj (Orissa) Santhals have now adopted Oriya as their second language due to their contact with the Oriya speaking people of Mayurbhanj. They were divided into twelve clans - Hansda, Kisku, Soren, Murmu, Marandi, Tudu, Hembram, Baske, Basra, Pauria , Chore and Bedia. The last three clans do not survive today. Each clan is sub-divided into 13 to 28 sub-clans. Each sub-clan is further divided into number of patrilineal groups of kinsmen (**Mitkhand**).

MUNDAS
They are described in the Sanskrit texts as people of the Eastern region. They are identical with the Hos and the Bhumijas as well as closely allied to the Santhals. They belong to Australoid stock. They are spread over Bihar, West Bengal and Orissa. They are also known as Larka or fighting Kols. The Kol tribe has given its name to the territory where it has made its home (Kolhan) and to the Kolarian family of tribes and languages. Bhumijas, Khangar, Kharia, Mahali, Oraon and Savor tribes are believed to be a branch of the Mundas. They speak Mundari language which belongs to Austro-Asiatic linguistic sub-family of Austric linguistic family. They are bilingual groups. They also speak the languages of the region like Bengali, Oriya, Hindi and Sadani. They claim that they migrated from the southern part of North India to modern Bundelkhand, Central India, Rajasthan and North-Western India, and finally entered into Chhotanagpur via Rohilkhand and Oudh. It has 13 sub-tribes and as many as 106 clans (**kills**).

KHONDS

It is a Dravidian tribe largely found in Bihar, Orissa and Madhya Pradesh. Their principal homeland is Khondmals (mal: plateau). They have two main divisions : 1) Kutial Hill Khonds, and 2) Plains' Khonds. The latter have copied Hindu customs. Khonds have several sub-tribes-Kuttia, Dongaria, Panda and Desia or Sasi Kandha. In M.P. they are also known as Kandh. The Raj Khonds occupy a higher strata than the common Khonds, dal Khonds are descendants of soldiers. Gauria Khonds are graziers, while Nagla or naked Khonds are so called because of their scarce clothing. Khonds have 32 exogamous sects most of which are now extinct.

SAURA

The Saura tribe is one of the oldest primitive tribes of the world. They are the archaic sections of the great Savara tribe. They live in the Eastern Ghat region of Ganjam and Koraput districts of Orissa and Srikakulam district of Andhra Pradesh. It consists of many sub-tribal communities.

SAVARA

The Savara tribe is considered to be a branch of the great Munda or Kolarian tribe. Savaras described in the early texts as a tribe of the Southern region (**Dakshinapatha**). Epigraphic records suggest that they are spread over a vast area on either side of the Vindhyas upto the Ganges in the North and the Godavari in the South. They also made their movement as far South as Golkonda and Srikurman in the Vishakhapatanam district. They also had their settlements in the Dandaka forests of Central India. The modern Savors, variously known as Sabar, Sahar, Sour, Sar, Sayar, Serir,Sirvir, Soria, may be the surviving groups of the ancient Savaras. They are mainly distributed in the Ganjam (Tamilnadu), Vishakhapatanam (Andhra Pradesh), Orissa and also in Central India especially in Chhattisgarh, Saugar and Damoh districts. In Central India there are two different groups named Savor and Sahar. Those who came into contact with the Hindus and have adopted the Hindu customs are called Sahar and others as Savor. In M.P. they speak local dialects.

MALA

The Malas were people of the eastern and of the northern regions, their territory being Malbhum in Midnapur and Chhattisgarh. The origin of the Malas has been described in different Sanskrit texts as resulting from unions of Vaisya father and Sudra mother; Sudra father and Suta mother, Karmakara father and Teli mother. There are at present two Dravidian tribes - Males (Mala) and Mal Paharias -residing in the Rajmahal and Ramgarh hills in Bengal. In fact, the word Mala is derived from the Dravidian root meaning 'mountain'. Malas are concentrated in two localities in Bengal-Birbhum, and Murshidabad to the West and Mymensingh to the east. On the basis of similarity of names and localities of settlements (in Bengal) the origin of the present Malas and Mal Paharias may possibly be traced to the ancient Malas.

ORAON

Linguistically and ethlonogically they appear to be a Dravidian tribe. They mostly inhabit in the west, north-west and centre of Ranchi district, Palamau, adjoining areas of Joshpur, Surguja and Gangpur in Bihar. They are also settled in the neighbouring states of Orissa and Madhya Pradesh They are commonly known as Dhangar in Madhya Pradesh which means a farm servant. They call themselves **Kurukh**. They trace their origin to mythical hero- kings called **karakh** and to their original homeland **Karus-Des**. There are few Oraons who have embraced Christianity.

LODHA

They are also known as Savant or Lodha Savers. They belong to Australoid group having close similarities with the tribes like Kheria and Chenchu. They are mainly distributed in West Bengal, Bihar (here they do not enjoy the status of a scheduled tribe) and Orissa. They are sub-divided into 9 sub-clans.

MAHALI

Racially they belong to Australoid group having close resemblance with the Santhals. They are spread over in Bengal, Bihar and Orissa. They speak Mahali language which belongs to Mundari category of Austro-Asiatic linguistic branch of Austric linguistic family which is having close similarity with Santhali language. They are divided into five sub-groups - Bansphor, Sulunkhi, Tanti, Patar and Mahali Mundas. They are in all divided into 13 clans. Each clan is divided into number of sub- clans.

KORA

Racially they belong to Australoid group. They are distributed in West Bengal, Bihar and Orissa. They migrated to West Bengal from Chhotanagpur region of South Bihar. Though their language is derived from Mundari, it differs in different regions. For example, in Purulia their language is akin to Oraon language, but in Midnapur their language is similar to the Santhali language.

GOND

Numerically it is the largest tribal group not only in Madhya Pradesh but in the whole of India. The whole tract of Gondwana is named after the tribe. They live mainly in the Vindhyas and the Satpura ranges on either side of the river Narmada. In Orissa they inhabit the Mayurbhanj tract. They belong to Dravidian stock. There are various sub-tribes of the Gonda. The dialect spoken by them in Madhya Pradesh belongs to the Dravidian family; while Goods of Orissa have abandoned their old tribal dialect and adopted Oriya as mother tongue.

BHIL

It is the third largest tribe in India. Their name is derived from the Dravidian word **'bil'** or **vil** meaning a bow which is the characteristic weapon of the tribe. In the Sanskrit text, names like Bhil and the Nisadas are used synonymously. The habitat of the Nisadas corresponds to the territory from Satpura to the coastal areas of Gujarat. Their original home is the hilly country between Abu and Asirgarh, from where they spread westward and southward into the plains of Gujarat and the Northern Deccan. They are also found in considerable numbers in Rajputana and Central India. There are a number of groupings of the Bhil tribe, each forming a number of exogamous clans. The Nisadas, another name of ancient Bhils, have been described as early as in the Vedic literature as the fifth caste in the Hindu social structure. They speak the tribal language known as Bhili.

KORKUS

They are an offshoot of the Munda or Kolarian tribe. They belong to the Dravidian stock. Their homeland in Madhya Pradesh is Satpura and the Mahadeo hills. They are divided into two groups: **Raj Korku** and the Potharia. Raj Korku comprises of land owners and believed to be akin to ruling chieftains. These two sub-divisions are further divided into four sub-castes - Muwasi, Bawari, Ruma, and Pondoya.

KORWA

They belong to Kolarian family. Their dialect is closely related to Asuri and resembles Mundari and Santhali. The principal sub- divisions of the tribe are the Diharia or Kisan Korwas and the Paharia

Korwas of the hills. The latter are also called Bewaria since they practice bewar or shifting cultivation. Their two minor groups are Korku and Birjias.

KONKANAS

In the early Sanskrit texts the Konkanas have been described as the people of the Southern region (**Dakshinapatha**) and are said to have been associated with the Abhiras, a well known tribe of the Rajputana desert. The territory of the Konkanas has been identified with modern Konkan, the Marathi-speaking low-land strip between the Western Ghats and the sea from Bombay southwards. Konkani is a territorial or linguistic term, meaning a dweller in the Konkan (Canara) country or a person speaking Konkani dialect of Marathi. The modern Konkani dwellers in the Konkan country may, therefore, be, considered as the descendants of the ancient Konkanas. Their original habitat is believed to be the bank of the ancient Saraswati River, which is said to have lost its course in the sandy desert of Rajputana.

4.4.3 South-Western Tribes

CHENCHU

They are mostly found in the districts of Kurnool, Mahboobnagar and Guntur in Andhra Pradesh. Their main concentration is in the Nallinalai forest - located mostly in Cuddapah and Kurnool districts. There is a reference to Chunchus(Chenchus) in Manusmriti. It means a person who lives under a tree (chettu). They are divided into four branches - i) Koya Chenchu, ii) Konda Chenchu, iii) Chenchu Dasaris, and iv) Ura Chenchu. Earlier Ura Chenchus were known as Konda Chenchus. They are further sub- divided into as many as 26 gotras (exogamous clans).

LAMBADI

They inhabit the Telingana region. They are also found in other states like Bihar, West Bengal, Delhi, Himachal Pradesh, Mysore and Orissa where they are called Banjara. The Lambadis of Mahboob Nagar and Khammarn (Telingana Tract) call themselves 'Banjaras and they believe that Banjara, Lainbada and Sugali are one and the same, rather they are synonymous, whereas many Lambadis of Chittoor, Anantapur and Kurnool districts are not aware of the name of Banjara and the existence of their counterparts in other parts of India. Ptolemy, in his list of Indian castes, has made a mention of a caste **Lambatai** which is considered to be same as Lambadi, Ferishta, a 16th century chronicler, also records Lambadis of Deccan. It is a general belief that Banjaras came to South or Deccan along with the Mughals. They are divided into four main branches: i) Mathuria Banjaras, ii) Lambana Banjaras, iii)Charan Banjaras, and iv) Chori Banjaras. They are further sub-divided into, three exogamous groups: i) Rathods (7 gotras), ii) **Pamnar** (6 **gotras**), and iii) Chawhan (12 **gotras**).

They speak Lambani or Lambadi language. In Telingana they call it Banjari. Different dialects of Lambanis are said to have been derived from Western Rajasthani group of languages. The Banjari dialect of Southern India is, however, mixed with the surrounding Dravidian language. The most important subsidiary language spoken by them is Telugu.

KORAGA

Korga tribe is found in Malabar area of Kerala state and throughout Tamilnadu except Kanyakumari and Shenocotta Taluk of Tirunelveli district. The Koragas are regarded as one of the most backward communities of South-India. Until recently they led the life of slaves - bought and sold with land. It seems that earlier they were rulers but were later reduced to the status of a slave on being subdued by

other communities in South Kanara. They are sub-divided into a number of sub-tribes: i) Sappu Koraga - wearing grass skirts, ii) Kuntu Koraga -use **kapalas** or **vastra** (clothes), iii) Tippi Koraga - wear ornaments of bones, and iv) Vanti Koraga - wear large circular earring in their dilated ear-lobe. v) Kapputus Koraga- descendants of the army of Habashika, vi) Bangaranna Koraga - it is looked upon as a superior sub-tribe to others, vii) Kumaranna Koraga viii) Munglanna Koraga, etc. They are further sub-divided into 17 exogamous clans known as bali.

KURUBAS

In the early Sanskrit texts the Kurumbas or Kurubas, variously known as Pallavas, Kusumas, Kumanas and the Kupathas, have been described as the people of the Southern region (Daksinapatha). They were once a very powerful tribe in South India and occupied the territory which comprised the modern districts of Madras, Chingleput, North and South Arcot, Salem and south-eastern portion of Mysore with Kanchi (Canjevaram) as capital. But after their downfall in about eighth century A.D., they dispersed in many directions. Many of them fled to the hills of Malabar, Nilgiris, Coorg, Liyanad and Mysore. In the Madras Presidency, Mysore and in the Nilgiri Plateau there is a community of people under the name of Khumbaser Kurubas. One of their branches, known as Kadu Kurumba, lives in the forests of the Nilgiri Plateau and speaks a Tamil dialect. Another branch of the Kurumbas, known as Uru-Kurumbas, lives in the plains (the eastern districts of Madras and Mysore). They speak Canarese. Kadu Kurumbas are more akin to the Australoid group and their characteristic traits are mostly found among the wild and forest tribes of the Southern region. It seems that the modern Kadu Kurumbas are the descendants of the ancient Kurumbas.

4.4.4 Scattered Tribes

ANDAMANESE

The Great Andamanese were in reality ten tribes - the Cari, Kora, Jeru, Bo, Kade, Kol, Juwai, Pucikwar or Bojigyab, Bea, and Balawst. Each has its distinct dialect. Out of these ten tribes 6 have become extinct now. The four existing tribes are also facing threat of extinction. These tribes can be broadly divided into two groups, viz. the Northern and the Southern. The Northern group includes tribes like - Aka-Chariar or Aka-Cari, Aka-Kora, Aka-Tobo or Aka-Bo, and Aka Yere or Aka-Jeru. The Southern groups known as Aka Bojigugiji included Aka Juwai, Aka Kol, Aka Bojigyab or Aka Pucikwar, Aka Balawa or Aka Bale and Aka Bea tribes.

TRIBES OF LAKSHADWEEP

They were known as Tarwadi or the Karnavar and claimed their descent from the Namboodari and Nair communities of Indian subcontinent. Around A.D. 663 the entire population was said to be converted to Islam by Hazart Ubaidullah. Presently, the Koya are distributed all over the island except Minicoy. The language spoken by them is Laccadive, i.e. Dweep Bhasha (a local variation of Malayalam). The script used is Arabic.

MALMI

It is said that Malmi caste evolved from the Mukkuvans, the fisher-caste of Malabar, but Mukkuvans rank below Tiyyars on the mainland whilst Malmis rank above Melacheris in the Laccadives. They, as a rule, practise navigation and astrology. They are sub- divided into two sub-groups, Odam-captains, and ordinary boatmen. They inhabit the entire island except Minicoy, Chetlat, Kiltan and Kadmat. They converse in **Dweep Bhasha** and use Arabic script.

MELACHERI

The term Melacheri means high climbers. They were agricultural serfs of the Koya, and were engaged in coconut plucking and toddy tapping. They inhabit the entire island except Minicoy. The language spoken by them is Dweep Bhasha and the script used is Arabic.

MANIXFAN AND THAKRUFAN

They inhabit the Minicoy Island. Ibn Battuta (14th century) records that the people of Mulook (Minicoy island) are devout Muslims. It seems that process of conversion must have started between A.D. 1153 (when their Buddhist king Buvana Datta embraced Islam) to A.D. 1346 (arrival of Ibn Battuta). They speak Mahl (Divehi) language and used Thana script.

THAKRU

Some anthropologists believe that Thakrtis were descendants of Atol Addu of Maldives. But others feel that they migrated from Gall islands and settled down in Minicoy around A.D. 1000. Like their counterparts Thakrufan and Manikfan they have also embraced Islam when Minicoy fell under the hegemony of Buvana Datta who embraced Islam in A.D. 1153. They also use Mahl (Divehi) language and Thana script.

RAVERS

Thiyyar of Malayalam who are settled in Minicoy came to be known as Raveri. Major migration of this tribe happened around A.D. 1000. The people were the Thiyyar from Kerala, Buddhist from Sri Lanka and Muslims from Maldives. They speak Raven language of Divehi group and use Thana script.

Check Your Progress-2

1.Write a note on the following tribes :
a) Garo

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b)Bhotia

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....

c) Santhal

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....

d) Andamanese

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....

2) Match the following :

1)	Thakru i)	i)	Bihar
2)	Aka-Bo	ii)	Andhra Pradesh
3)	Chenchu	iii)	Andaman
4)	Santhali	iv)	U.P
5)	Bhotia	v)	Minicoy

4.5 LET US SUM UP

The tribal groups in India are the oldest ethnological sector of the national population. Many of the aboriginal groups were largely backward in terms of economic development and were at hunting - gathering stage. Most of these aboriginals moved in different directions as forest clearance and extension of cultivation got underway. As a result now the chief abode of the tribes is in the barren and sparsely populated tracts of hills and jungles corresponding in extent fairly closely to east Satapuras but encroaching eastwards and westwards along the Vindhya ranges through the south of Madhya Pradesh Plateau on the eastern extremity of Gujarat. The only other tracts where they are numerous are the outlying parts of Greater Assam range and the hilly country that divides Assam from Burma. The geographical distribution of aboriginals in India is reported as falling into three main regions in which they are concentrated - i.e. north-eastern zone, central zone and south-western zone. In addition to these three major zones, there are small groups dispersed in different parts of the country. Of these the Andamanese and the Nicobarese who live in the Islands bearing their names are separated from the mainland. These are also ethnically connected with many of the tribes on the main land. In this Unit we have examined geographical distribution of various tribes in India. You must have noticed the migration of various tribes from one region to another. A detailed study also reveals branches of one tribe moved into different directions. Common traits in these different branches are quite evident. A brief history, ethnographic roots, languages and dialects of the tribes were also provided. The tribes with all their diversities have a number of common threads in their way of life, social structure, religious beliefs and mode of production. Their interaction with the mainstream society is at various levels.

4.6 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress-1
1.   Base your answer on Section 4.3.2
2.   See Sub-sec. 4.3.4

Check Your Progress-2
1.   a) See Sub-sec. 4.4.1 b)See Sub-sec. 4.4.1 c) See Sub-sec. 4.4.2
     d) See Sub-sec. 4.4.4 2)
2.   1) Minicoy 2) Andaman 3) Andhra Pradesh 4) Bihar 5) U.P.

APPENDIX

A) MAJOR TRIBES INHABITING THE NORTHERN AND NORTH-EASTERN ZONE

ARUNACHAL PRADESH

1. .Adi
2.
   - i. Aching
   - ii. Bogum
   - iii. Bokar
   - iv. Bori
   - v. Bongs
   - vi. Gallong
   - vii. Komkar
   - viii. Karka
   - ix. Locking
   - x. Milang
   - xi. Minyong
   - ,ii. Padam
   - ,iii. Pailibo
   - xiv. Pangi
   - xv. Pasi
   - xvi. Remo
   - xvii. Shimong
   - xviii. Tangam
2. Aka
3. Apatani
4. Bangni
5. Khamba
6. Khampti
7. Khowa
8. Mamba
9. Miji
10. Hill Miri
11. Miahing/Miri
12. Mishmi
13. Monpa
14. Na
15. Nishi (Dada)
16. Nocte
17. Sherdukpen
18. Sulung
19. Singpho
20. Tagin
21. Tangsa
22. Wench°
23. Yobin (Lieu)
24. Zakhring (Mayor)

TRIPURA

1. Bhil
2. Bhutiya
3. Chaimal
4. Chakma
5. Gore
6. Halam
7. lamella
8. Khasia
9. Kuki tribes
10. Lepcha
11. Lushai
12. Magh/Mog
13. Monde
14. Noatia
15. °rang/0 raon
16. Siang
17. Santhal
18. Tripura, Tripuri or Tippera
19. Uchai/Ochoi

ASSAM

1. Chakma
2. Dimasa Kachari
3. Garo
4. .Hajong
5. H mar
6. .Khasi, laintia, Synteng, Pnar, War, Bhoi, Lyngngam
7. Any Kuki Tribes
8. Lather
9. Man (Tai speaking)
10. Any Mixo (Lushai) tribe
11. Mikir
12. Any Naga tribe
13. Pawi '
14. Syntheng
15. Berman in Cachar
16. Boro, Borokachar
17. Deori
18. Hojai
19. Kachari, Sonowal
20. Lalung (Tina)
21. Mach
22. Miri (Mishing)
23. Rabbi

HIMACHAL PRADESH

1. Baradh
2. Gaddi
3. Kinnear
4. Khampa
5. Khas
6. Lahuli
7. Pangwal

MANIPUR

1. Aimol
2. Anal
3. Angami
4. Chiru
5. Chothe (Purum)
6. Gangte
7. H mar
8. Kabui
9. Kacha Naga
10. Koirao
11. Koireng
12. Korn
l3. Lamgang
14. Mao
15. Maram
16. Maring
17. Miro (Lushai)
18. Monsang
19. Moyon
20. Paite
21. Rake
22. Same
23. Simian
24. Sable
25. Tanglchul
26. Thadou
27. Vaiphai
28. Zoo

JAMMU AND KASHMIR

1. Bakarwal
2. Bede
3. Bodh
4. Broq-Pa
5. Dokhpa/Drokpa
6. Gera/Garbs
7. Gujar Muslim
8. Hajong
9. Ladakhi
10. Mon

MEGHALAYA	NAGALAND	MIZORAM
1. Bhoi	1. Adi	1. Chakma
2. Boro	2. Aka	2. Dimaaa Kacheri
3. Chakm.	3. Gillum ()Gellert')	3. Garo
4. Dime's (Kachari)	4. Gating	4. Hajong
5. Clare	5. Gam	5. H mar
6. Hajong	6. Khan and Minim	6. Khasi, Jaintia, Synteng, Pnar, War, Bhoi, LYMPtDon
7. Hmar	7. Khowa	7. Any kuki tribe
5. Jaintia	8. Kuki	i. Biate, Hiatt
9. Karbi (Mikir)	9. Karbi (Mikir)	ii. Changsan
10. Khasi	10. Mao	iii. Chongloi
11. Koch	**11. Any Naga tribe**	vi. Doungel
12. Kaki	i. Ao	v. Gamalhou
13. Lather	ii. Angami	vi. Gangte
14. Lyngngam	iii. Chakhesang	vii. Guile
I5. Man (Tai speaking)	iv. Chang	viii. Hanneng
16. Mini (Luehai)	v. Chili	ix. Haokip, Haupit
17. Nap	vi. Khienumnsan	x. Haolai
18. Pawi	vii. Konyak	xi. Hengna
19. Aar	viii. Loth*	xii. Honpunsh
20. Rabha, Raba	ix Makwari	xiii. Hrengkhwal, Rangkhol
21. Synteng	x. Phom	xiii. Hranghkwal
22. War	xi. Remgma	xiv. Jongbe
	xii Senstam	xv. Khawchung
	xiii Sema	xvi. KhawathIang,Khothalong
	xiv Tikhar	xvii. Khelma
	xv. Yimchungre	xviii. Kholho
	xvi Zeliang	ux. Kipsen
	12. Synteng	xx. Kuki
	13. Mamba	d. Lengthang Lhangum
		y. Lhouvunme'. Lupheng
		tows. Mangjet
		mvii. Minn) =Mi. Biaggi
		xxix Sairhem
		vac. SeInarn
		xxn. Singson Sitlhou
		vain. Sukte
		xxiv. Thado Thangngeu Uibuh Vaipbei

8. Lekher
9. Man (Tai speaking)
10 Any Mizo (Lushai) tribe
11. Karbi
12. Any Nap tribe
13. Pawi

x

Abujhmarhia

11. MahlilMaheli/Mahali 21. Konda

Dhoras   3.   Baiga

i.   Bake   M. Kulia   4. Bhaina

ii.   Beaten 23. Kondha   5.Bharia

iii.   Hansda   24. Koti. Bethoriya

6.   Bhatra

iv.   Hembram   25. Kolha   7.

Bhil

v.   Kiahku   26. Khali.   8.

Bhilal

vi.   Mandl or Marandi 27. Korua 9.Binjhwar

vii.   Murnut   28. Kora 10. 'Muir

viii.   Soren 29. Kinn   11. Bhunjia

ix.   Tudu   30. Lodha   12. Dhanwar

x.   Chore 31. Manna   13. Dholea

n.   Samah 32. Mirdhas 14. Dhurwa

xii.   Pihiri   33.Mahali   15.Doris

011. Khanpr 34. Matya   16. Gadba

12. Mach   35. Mundari   17. Gond

13. Munda   36. Omantya 18. Halba

14. Navin   37. Orson   19. Kalanp

15. Orson   38. Pantie   20. Kamm

16. Rabin   39. Punts.   21. Kmrer

17.Santhal   40. Porja   22. Khairwar

41. Rajnar   23. Itharia

BIHAR ●   42. Santhal   24. Khond

43. Sounti   25. Kol

1. Aar   44. Saver   26. Korlm
2. Bhumij   45. Shabar or Lodha 27. Korn'.
3. Birjia   28. Majhwar
4. Midi*   RAJASTHAN   29. Munda
5. Binjhia   30. Muria
6. Birhor   1.Bavacha   31. Naprchi
7.. Bathudi   2. Bhil   32. Napalm

8. Chit Baraik 3.Bards   33. Nihal
9. Chero   4.Chaudhri   34. Ojha
10. Gond   5.Damor   35. Orion
11. Gonit   6.Dubla   36. Pao
12. Ho   7.Garman   37. Pardhan
13. Kona   S.Kokes   38. Saharia
14. Khans   9.Kunbi   39. Sam
15. Kharwar10. Koh Mohadev
16. Karnali   I I. Kali MalharGUJARAT
17. Koran   12. Mina
18. Khond   13.Pardhi   1.Bhil
19. Kinn   14. Pomla   2.Dhamlut
20. Lohara or Lohrh   15. Patella   3.
Gamit
21. Munda   16. Rathawa   4.Koli Dhor
22. Mahli/Maheli   17. Saharia   5.
Kathodi
23. Mal Paharia   18. Thakur   6.

B) MAJOR TIRBES INHABITING CENTRAL. ZONE

WEST BENGAL	ORISSA	MAHARASHTRA
		I.Andh
I. Dhotis	I.Bagata	2 Bhil
		3 Baiga
2 Bhumij	2.Bhunya	4 Bhunjia
		5 Gond
3 Chakma	3.Bhuiya	6 Kainrer
		7. Kol
4 Coro	4.Bhumij	S.Koran
5 Ho	5.Banjari	
6 Kon	6.Binjhia	
7' Lapels&	7.Bhottoda	
8 hen or Lohrh	8.Bhumia	
9. Lodha	9.Bathudi	
10. Lodha.	10. Bondo Porar	

iii. Bugta or Bhakta   11. Dal
iv. M a l i k 12.Didayi
v. K o t a l 13.Dharu▪
vi. L a i k , L a r k 14. Good
   or Nark15. Gadaba

vii. D i g a r 16. Juang
viii.   Paramanik   17. Jatapus
ix. Dandapat or Bags 18. Ho

26. Parha
iya

C) MAJOR TRIBES INHABITING SOUTH-WESTERN 3. ZONE

1. Addiyam	21. Kani Koran	41. Malan,
2. Bagata	22. Kurumam	42. Muthuvan
3. Chenchu	23. Kurichan	43. Marati Maratho
4. Gond	24. Kadar	44. Malaya Kandi
5. GondoGond	25. Kattunayakan	45. Maleru
6. Gadaba	26. Kurambas	46, Nihal
7. Gaw daiu	27. Kudiya	47. Pardhan
8. Hakkipikki	28. Koraga	48. Porja
9. Hasalaru	29. Kadu Kuruba	49. Palliyan
10. Hill Maria	30. Keralaa	50. Paniyan
11. Hill Pulaya	31. Karnataka	51. Palliyan
12. Indigo	32. Konda Kamm	52. Reddi Dhoras
13. Irrular	33. Munda	53. Saver
14. latapus	34. Mukha Dhon	54. Soligans
15. Jenu Kuruba	35. Malls	55. Stigalia Lambadia
16. Koya	36. Malys Aryan	56. Tamilnadu
17. Konda Reddis	37. Malayan	57. Ulladan
18. Kammara	38. Mannam	58. 1J rely
19. Kondhs	39. Malayali	59. Valmiki
20. Kotia Benthoria	40. Malay Arayar	60. YeMva
		61. Yeninia
		62. Yam Kulas

UNIT5 SOCIETY AND ECONOMY

Structure

5.0 OBJECTIVES

After studying this Unit, you will be able to know about:

- social structure of the tribal's,
- their economy, and
- their social as well as religious customs.

5.1 INTRODUCTION

In the earlier two Units of this Block we have discussed the identity formation and history and geographical spread of tribes in India. In the present Unit, we will discuss tribal society and economy. It is very difficult to find a uniform social and economic structure for the large number of tribes spread over different regions of the country. Each tribe has its own distinct social structure, institutions, customs and religion. We will not be going into the details of each tribe separately. We will focus on some common features of tribal social structures and religious practices. Individual tribes would be referred as illustrations wherever necessary. You would notice that in spite of the diversities, there are common threads running through various tribal groups and societies. In social structure and institutions, we will discuss clans, family, marriage, position of women, etc. While discussing tribal religion, we will focus on religious practices, deities and forms of worship. You would notice that interaction with non-tribal religions has influenced religious practices and customs of tribal religions.

In the sphere of economy also we notice great diversities. Hunting and food gathering, settled and not so settled agriculture, craft production and trading are all present in varying degrees among different tribes. Here, again, we will not go into details of the economic activities of individual tribes. We will focus on some basic characteristics of tribal economy. The most striking feature of tribal economy is self-reliance and a balanced exploitation of natural resources for subsistence. The economy is generally less complex and spirit of cooperation

rather than competition dominant. We notice that both economic and social practices are governed by natural environment and local conditions. We do not intend to enter into any debate of merits/demerits or critical appraisal of tribal and non-tribal societies. Our main aim in this Unit is to familiarise you with the tribal society and economy at a general level. Let us begin with tribal society.

5.2 TRIBAL SOCIETY

Tribal's, though,-possess certain common characteristics which cut across the geographical regions, yet there are some strong local variations. The factors which form the matrix of the social life are:

i)   geographical environment,
ii)   human resources
iii)   techniques of production and economy, and
iv)   kinship network.

These factors constitute the parameters for organised social life. Based on these factors, we now examine the social set up of the Indian tribes.

5.2.1 Social Organisation

a)   HIMALAYAN TRIBES
i)   North-Eastern Himalayan Tribes

Among the tribes inhabiting the North-Eastern Himalayan region (Garos, Khasis, Janitias, etc.) basic unit of society is the **'michong'** meaning 'motherland'. In some ways it is different from a family. All members of a **'michong'** claim descent from common ancestors. **Michong** is affiliated with a larger group known as **Chatchi**. Another social unit is the **'mahari'** which is the effective unit within the clan-lineage type. Sometimes, the tribe is divided into exogamous clans and further to exogamous matrilineal families (as among the Garos).

Assam tribal's also have a somewhat similar pattern. The **Lutungs** are divided into a number of exogamous clans which are grouped into a number of clusters of clan-**mahari**. The Dimasa Kacharis of Assam have different clans for different sexes. There are in all 40 male and 40 female clans. They follow the system of double descent. The male child follows the clanship of father and the female child acquires the name of her mother's clan.

Among the Naga tribal's clan is a continuation of the family unit on the paternal side. Several families united on paternal basis, form a clan (**sangao**). Two or more such clans form a village. Clans belonging to the same tribe may be spread over several villages. A village is divided into a number of units (sang), one clan constituting one unit. The boundary of the clan (sang) is fixed and in the old days there were even walls separating them. The head of

the clan is generally the head of the original family whose sons and paternal cousins constitute the clan. The principle of primogeniture is observed with regard to succession. The head of the clan which settled first in a village automatically becomes the first head of the village.

ii) Central Himalayan Tribes

The primary unit among the **Tharus** is family. The number of families constitutes a **kuri** (clan). The clans are grouped together into two groups to create higher and lower **moiety** which finally form the whole group - the tribe.

b) CENTRAL INDIAN TRIBES

The Central Indian tribes present a notable common pattern with a few radically different types. In Bihar and West Bengal, Santhals are divided into 12 clans called **paris**. Each pari is divided into sub-clans or sub-groups. The Mundas, Oraons and Hos of Chhotanagpur have more or less the same pattern. They are divided into exogamous clans. For example, Mundas and Hos are sub-divided into **'kilis'** and Oraons into **Gotar**.

In Orissa Khond is the most popular tribe. The Khonds are divided into three territorial divisions. Each of these divisions is regarded as a sub-tribe.

c) WESTERN INDIAN TRIBES

In Western India, the major tribes are Bhil, Gond, Kokna, Dhondia and so on. The Bhils occupy a large area in Central as well as Western India. Their social system maybe described as poly-segmentary with a number of successive narrow segments dividing the entire community into several kindred groups. The basic principle of alignment is patrilineal descent.

d) SOUTH INDIAN TRIBES

In South India the popular social units are clan and family. The clans are mostly named after the settlement or the territory and it is an exogamous group for all.

5.2.2 Institution of Marriage

The institution of marriage is a point on which the tribal people throughout the world follow different practices. There is some degree of differentiation with many mainstream societies as far as institution of marriage is concerned. Indian tribes like tribes in other parts of the world practise several forms of marriages as a matter of convenience and social acclimatization in their respective cultural ecological setting. Marriage patterns differ from community to community. Mainly three forms of marriages are known to exist among them namely, monogamy, polygamy and polyandry.

In large parts of the Himalayas, polyandry and polygamy both existed as in Spiti, Jaunsar Bawar; Nagaland, etc. In some tribes wife is considered as belonging to all the brothers in the family and all off springs belong collectively to the family. This form of marriage is described as fraternal polyandry by anthropologists. This custom may be explained by high incidences of extreme economic hardship, infant mortality and also the need to maintain small landholdings together. Fraternal polyandry ensured that property remained undivided. This custom of polyandry has been discouraged over the past decades and is now said to be slowly dying out and being replaced by monogamy.

Most of the Naga marriages are love marriages. The young choose their partners and then marriage negotiations are conducted through an elderly lady. A girl is free to choose her life partner and rarely is there any pressure brought upon her in this matter. Among the Nagas (Tangkhuls) marriage within the clan is forbidden by the law of exogamy. Practice of incest and marriage within the clan is a serious crime. Child or infant marriage is very rare among the Tangkhuls. Finding a spinster or a bachelor is also rare. Divorce is also rare among Tangkhuls. Separation may come about either through consent or by an appeal to the village council. The reason for divorce are several - barrenness, adultery, etc.

In the past, the custom of procuring wife through capture and purchase was prevalent among Tharus. Presently three types of marriages are prevalent among them- **Dola** or **Brahma** (the conventional marriages as among Hindus; most of the Tharus prefer this type of marriage), **Badala** (exchange), and **Urahan** (by capture). In the sphere of marriage, Tharus are now-a-days influenced by rural Hindu customs.

Among the Gonds, marriage between brothers and sisters are prohibited. Unmarried boys and girls assemble at Gotulgarh of the village where they choose their own partners. Marriage by capture and widow remarriage are freely permitted.

The practice of payment of bride price during marriage is in vogue among the Lodhas. Men among Santhals and Bhils do not marry in the sept or paris of their father. Besides, they are also not allowed to marry in the **khunt** or the sub-sept of his mother. Among the Khonds it is the bride and her party that go to the bride-groom's place.

5.2.3 Family Structure

Tribal India exhibit diverse structures of families because of varied rules and customs among different tribes. Two types of families may be distinguished on the basis of the number of family members: i) simple or nuclear family, and ii) extended or joint family.

The first type represents the basic grouping of the mates and the children. Such families have very limited number of members. Many Indian tribes like Birhor, Pariya, Korwa , etc . maintain this type of family. If this nucleus is extended by the addition of other closely

related kin's, then it is called an extended family. If it is further extended by the principle of kinship, then we get a family like the Hindu joint family.

A form of family may also be distinguished on the basis of marriage pattern. Although most of the tribes have monogamous families i.e. families consisting of a husband, a wife and children but polygamous families are also not very uncommon. Among all the Naga tribal's family is strictly patriarchal. They follow nuclear family system. Their head of the family is also the family priest and performs religious rites during festivals and other ceremonies.

5.2.4 Position of Women

In the tribal society, the status of women is on the whole high. They participate actively in both the local economy and in religious and political affairs.

Among almost all the tribes women play key role in running the household. Besides, she helps her husband in chopping wood in the jungle, transplanting paddy, etc. She also weaves the cloth for the entire family. Women enjoy considerable freedom. She participates freely in singing and dancing during festivals and entertains the guests. Among Bhotias women enjoy a greater freedom.

5.2.5 Village Structure

Villages are often isolated from one another, at least from the known enemy villages. Some villages live in a constant state of feud. Most of the Naga villages are placed on hill-tops for reasons of security. The smallest village may have from 5-10 households. Each Naga household in the village belongs to a particular clan and occupies a particular area in the village called **sangao**. In every **sang**, there used to be a bachelors' house known as **morung**. Nagas always keep one pig in the enclosure so that the family can provide a feast at the shortest notice.

Villages are generally headed by village headmen, who are vested with a great deal of authority. These chiefs or headmen hold office either by heredity or by selection for life time. Tanglchul Naga village chief is called Ansunga appointed by the heads of the families residing in a village by a unanimous choice . The village headman is prominent at all social and religious gatherings and festivals of the village. As the headman and the first man in the village, he opens the village festivals; he is the first to sow seeds; first to plant; and the first to harvest. He is responsible for the defence of the village. He parcels out cultivable land among the villagers in consultation with the village councillors. But the powers of headman in most villages are controlled by the village council. In every village, there is a council (**hangva**). Members of the council are either elected or appointed. Each clan usually sends one representative to the council. Any married person is eligible to hold the office of a councillor. The head of the clan normally is the ex-officio member of the council.

The village council decides disputes. It punishes those who are found guilty of breaching any time honoured law of the land. It is also the custodian of the village funds. Each family is to make a voluntary contribution of one-tenth of its paddy to be kept in the village granaries for contingencies.

The Tharu have a strong **Panchayat** organisation. During the medieval period **Mahto** (village headman) was the chief judge. Its nomenclature changed to **Choudhari** during the British period. After independence, they were replaced by village **Pradhans**. Still large numbers of disputes are settled by the internal caste **Panchayat**. Lodhs' community council is also known as **Panchayat**. Its head is called **Mukhia** or **Malik**. It decides cases of disputes and can impose penalty or social boycott. Mahali tribal council is called **bichar sabha**. The headman of the council is known as **manjhi haram**.

Check Your Progress -1

1. Write a note on the clan organisation among tribes of North- East India.
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2. Discuss various types of marriages practised by the tribal's.
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3. Define the following:

Sangao: …………………………………………………………………………………………
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Morung : ……………………………………………………………………………………….
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Gotulgarh : ……………………………………………………………………………………
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Pan: ………………………………………………………………………………………….
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Moicty : ……………………………………………………………………………………

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5.3 TRIBAL RELIGION

Tribal India presents a colourful panorama of religious faiths and practices which is the manifestation of adjustments with their cultural and ecological conditions. Till date forty tribal religions in India were termed as **animism** in various census reports and literatures. Animism carries with it a belief in benevolent as well as malevolent spirits which are supposed to influence the destiny of men. Some tribal communities follow **shamanism** (a religion characterised by the belief that the unseen world of gods, demons, and ancestral spirits is responsive only to the **shamans** (monk, ascetic) seeking protections from evil spirits and the curing of diseases through the medium of **shamans**. Few tribal's have now attempted to institutionalize their religion. The Adis of Arunachal Pradesh have revived and institutionalized their religion of the Sun and the Moon called **Donyi Polo**. The Munda and Santhal tribes also revived and institutionalized their religion which related to sacred grave called **Sarua** or **Jahera**. It has become the symbol of solidarity of the tribes who were not converted to Christianity.

Although most tribal communities have their own gods and goddesses and their own legends and folk heroes, over the ages Hinduism and Buddhism have become important influences on tribal religions. The tribal belts of South Eastern Himalayas such as Sikkim, Meghalaya and even Western Himalayas such as Spiti, Kinnaur, Ladakh are predominantly Buddhist areas. Whereas the Khasis of Garhwal and the tribes of Central India are strongly influenced by Hinduism. Many anthropologists have explained that there was an age old process of cultural assimilation, especially in regions such as Orissa among tribes like the Bhuiyan,Gond, Kond , etc. Tribes like the Jaunsar Bawar, some tribes of Garhwal and the tribes of Kullu claim descent from the Pandavas. Along with local gods (deotas), they also worship major Hindu gods. Festivals also play a major role in the lives of the people; local legends, music and dances are kept alive during festivals.

Most of the tribes in India believe in the conversion of soul of the deceased into a potential spiritual force. It is believed that after the death of a person the soul continues to remain in contact with the relatives of the deceased. Ancestral worship among many tribes seems to be the logical result of such beliefs. It is also believed by many tribes that certain objects are possessed by some spiritual powers and thus a sort of fetishism appears to be the guiding principle among such tribes. Worship of such objects contains an element of magic which is further extended to the belief and practices of religio-magical nature.

Customs and rituals also play a very important role in religious practices. There are specific rituals for various occasions. Rituals performed at birth, puberty, death, etc. relate to life cycles. There are a number of rituals which are performed at the time of marriage, festivals,

onset of seasons and at sowing and harvesting times. The rituals are generally performed by the priests or headmen of tribes. Here we will discuss the religious practices of some tribes only.

Bhotias are a complex amalgam of Tibetan-Buddhism and Hinduism in their religious practices. Tharus are originally Hindu. They follow religion and customs of Hindus. They worship Mahadeva and Bhavani, and at times Brahma is worshipped to ward off sickness or any calamity, etc. There is a strong belief among Tharus in invisible powers which help in controlling an epidemic, making rain, curing an ill person, etc. They also practise sorcery and witchcraft.

Among the Orissa tribals, the pantheon consist of the supreme Sun God, Mother-Earth, presiding deities, nature spirits, ancestral spirits and the village tutelary saints. Supernatural rites are directed towards happiness and security in this world, natural resources, crops and avoidance of sickness. They believe in reincarnation and transmigration of souls into various forms of life: trees, birds, animals, etc. The Khond tribals of Orissa performed **Meriah** (human sacrifice) sacrifices on the new moon days for propitiating the Earth Goddess with the offer of blood to ensure the prosperity and happiness. This practice of **Meriah** has now been abolished by persuasive and regulative measures of the Indian government. The Bondos of Orissa worship a particular sword in the belief that it connects them with the mighty Rajput warriors of yester years.

Bodos are mostly influenced by Hinduism. **Shakta, Shaiva** and **Vaishnava** cults are present in various forms. Their important deities Bathou and His consort Mainao are equated with Lord Shiva and His consort Parvati/Durga. Ahoms are influenced by Buddhism. Although earlier they were animist, they never used to go for animal sacrifice particularly at the **Phura-Lung puja**.

Garos believe in a number of spirits which act and behave like human beings but have no shape. Their spirits fall into two categories:

i)   Spirits embodying natural forces: spirit of thunderbolt/power (**Goera**); spirit of wealth (**Susime**), etc.

ii)   Spirits which causes illness: causing body ache (**Delwa**), causing illness of children (**Moila**), etc. The disease is supposed to be cured by keeping the spirits happy by animal sacrifices.

Mizos believe that they are looked after by a good spirit **khuavang**, while **Lasi** looked after the animals. They also believed in some evil spirits called **Ramhuai** who are responsible for the ills in the world.

Chakmas are predominantly Buddhist. But they are also influenced by Hinduism and Animism in their rituals. They worship Hindu gods and goddesses like Shiva, Kali, Durga, Laxmi, etc. They appease harmful spirits by sacrificing animals.

5.4 TRIBAL ECONOMY

Tribal societies, in general, have very simple economic activities. The tribal population is characterised by a heterogeneous cultural patterns with variegated economic conditions and activities depending largely on ecology. Their socio-economic structure is markedly different from that of the non-tribals. They have a very simple technological base which fits well with their ecological surroundings.

It is very difficult to characterise tribal economy. Large number of tribes residing in India have diverse economic activities. In terms of the economic activities, the tribes may be classified into following categories:

i)   Food gathering - hunting,

ii)   Pastoral,

iii)   Agriculturists, and

iv)   Craft production and trading.

Many tribal groups have more than one economic activity and these divisions are not always very well marked. A common feature of all these is the simple technological base which allows for limited generation of surplus.

The economic relations among the tribals themselves are mostly based on barter and exchange. Money as a store and measurement of value and medium of exchange is not widely used. Institutions like banking and credit are used only in dealing with non-tribal groups which depends upon the nature and frequency of contacts with them. The profit motive in economic dealings is generally absent. The role of an incentive is fulfilled by a sense of mutual obligation, sharing and solidarity. Co-operative and collective endeavour is a unique feature of their economy. The regular market as an institution along with its conditions of market like perfect competition and monopoly is absent. What comes nearest to it is the weekly market or festival and seasonal meets. The manufacture of consumer rather than capital goods is common and the same are consumed, nothing being saved or exchanged in trade.

The notion of property is closely related to display and expenditure of wealth rather than to its accumulation. Material goods, movable and immovable may be referred to as property and this entails the existence of some rule of inheritance.

Some of the tribal societies are still hunting and food gathering societies in economic terms. A few of these are found in Central India and on islands such as the Lakshadweep. Their main source of survival depends on their immediate natural environment. If forest based, their economy depends on hunting, rearing of cattle and cultivation based on forest clearings. Forests also supplement the needs of predominantly agricultural tribes. Forest produce such as firewood, leaves, fruits; honey, grasses, etc. also help in generating extra income.

Hill based tribes are famous for their terraced agriculture (**jhum** or shifting cultivation). Here hill sides are terraced vertically upwards and sown with wheat, hill rice, corn and potato. There are also several **gaddi** or shepherd tribes whose economies are based on grazing cattle and sheep. Today, however, tribes in Kashmir, Garhwal and Himachal have taken to commercial cropping of apples and potatoes which has greatly improved their economic position.

ECONOMIC ACTIVITIES OF THE TRIBALS

Food Gatherers	Pastoral Economy	Cultivation in plains/ Shifting Cultivation	in plains	Trade/Handicrafts
Andamanese	Bhutias of North India	Abor	Bhil	Agaries
Birhor				
Chenchu	Todas of South India	Baiga	Khumij	Abor
Luang	Gujars	Garo	Gond	Baiga
Kadar		Khasi	Ho Munda	Gond
Kurumba		Gond	Oraon	Kota Bishore of Chhotanagpur
		Mismi	Oraon	Charis of Andaman Islands
		Naga	Santhal	

Broadly speaking the tribes of the North-East follow shifting cultivation; those of Central zone are engaged in agriculture; and a number of tribes in the South-Eastern zone are food-gatherers.

The ownership of land amongst tribes is normally governed by customary rights. Although individual ownership is predominant, collective ownership of lands managed by the village **Panchayat** or the chief is also found. Land grabbing by non-tribals through the indebtedness of the tribals has been one of the major problems of these areas.

The basic unit of labour and social life is the family but the notion of the collectiveness is also very strongly associated with tribal identity. There is a great deal of interdependence amongst the different members of the community. A tradition such as **Pagyali** (a form of collective labour where every village family contributes to the labour needs of each other - both in the fields and in cattle raising) is prevalent not only among the Khasas but also found among other tribal communities.

Tribal regions are also famous for their traditional handicrafts and artisanal skills. Weavers and other craftsmen have always occupied a special position in these societies. Wood and cane works, metal crafts and stone works are also pursued by many tribal communities. Each of these skills is taught to the younger generation through apprenticeship. While in some

communities there is a division between the sexes in terms of tasks performed, the practice varies from tribe to tribe. For example, whereas in Jaunsar Bawar in Garhwal, the weaving and the colourful painting of houses is done by women, in the Kinnauri tribes of Himachal Pradesh, weaving is largely done by men who form a special caste within the community. Some tribal communities (like Bhotias of Tarai region of U.P.) are also involved in trading activities.

The industrialisation and economic changes have greatly influenced the traditional tribal economy. Deforestation, grabbing of tribal land, lack of infrastructure and technology has increased pressure on limited resources. The traditional and self-sufficient economy was greatly disturbed. As a result, large number of tribals was forced to look for livelihood outside. Now they are available for mines, factories and agricultural farms as labourers.

The Bhotias were good traders and craftsmen. But they suffered a lot after 1962 India-China war. Consequently, they shifted from their traditional occupation to government job, etc. Most of the tribes of southern U.P. are agricultural labourers, wage earners in forests, mines and construction sites.

A detailed survey of the tribal economy and social organisation reveals that diverse forms exist but there are some fundamental characteristic of tribal economy. These can be outlined as follows:

1. Dependence on forests and natural environs,
2. Unit of production, consumption and input of labour being the family,
3. Simple technological base,
4. Small profit base in economic dealings,
5. The community working as a cooperative unit,
6. Periodical markets and fairs at local and regional level, and
7. Interdependence among various tribal groups.

Check Your Progress - 2

1. Write a note on the religious practices of the Garos.

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2. Describe the chief characteristics of tribal economy.

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5.5 LET US SUM UP

Tribals are generally considered backward in socio-economic institutions and religious practices. They, nevertheless, possess their distinct lifestyle and have their own set of ideas which may be distinct from the developed world. In their lifestyle primarily they are influenced and governed by their natural environment. Their social organisation is based on exogamous and endogamous clans. Family being the basic unit. They follow both the nuclear as well as joint family system. Among all the tribal communities, women enjoy a high status. They participate in almost all the activities of tribal life on equal footing with their male counterparts. Tribal villages have their own village councils where all the major decisions are taken and disputes settled. Tribals have their distinct religious practices. Many of the tribes are influenced by Hinduism, Buddhism and Christianity. Benevolent and malevolent spirits also occupy an important place in their belief systems. In contrast to the non-tribal economy, tribal economic structure is very simple and is governed by their ecological surroundings and environment. Accordingly, some tribes practise **jhum** (shifting) cultivation, and some subsist on pastoral economy. A few indulge in trading activities; while some are engaged in handicrafts production. A few tribes still follow hunting and food gathering as basic economic activity.

5.6 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress -1

1. See Sub-sec. 5.2.1
2. See Sub-sec. 5.2.2
3. See Sub-sec. 5.2

Check Your Progress - 2
1. See Sec. 5.3
2. See Sec. 5.4

Unit 6 Language and Literature

> *The [Sanskrit] language itself, as has been universally recognized by those competent to form a judgement, is one of the most magnificent, the most perfect and wonderfully sufficient literary instruments developed by the human mind, at once majestic and sweet and flexible, strong and clearly-formed and full and vibrant and subtle, and its quality and character would be of itself a sufficient evidence of the character and quality of the race whose mind it expressed and the culture of which it was the reflecting medium.*
>
> *Sri Aurobindo ('The Foundations of Indian Culture',*
> *Sri Aurobindo Birth Centenary Library, Vol.14, p.255)*
>
>
> *Without the study of Sanskrit, one cannot become a true Indian and a true learned man.*
>
> *Mahatma Gandhi*
>
>
> *Sanskrit is the greatest language in the world.*
>
> *Max Muller*
>
>
> *The very sound of Sanskrit words gives a prestige and a power and a strength to the race. Sanskrit and prestige go together in India. As soon as you have that, none dares say anything against you. That is the one secret; take that up.*
>
> *Swami Vivekananda*

6.0   OBJECTIVES

After reading this Unit you will be able to:

- Appreciate the development of the early Vedic Language
- Familiarise with types of Sanskrit
- Know about Pali, Prakrit and Apabhramsha
- Learn the importance of the Great Epics
- Analyse works of different ancient authors
- Understand the development of Sanskrit Drama and Scientific Literatures.

6.1 INTRODUCTION

The word Sanskrit means 'adorned', 'decorated' or 'crowned'. Made of 'sam' and 'kri', the word 'Samskrta' means 'purified' or 'refined' where, prefix sam- means *samyak* which implies 'wholly' and 'perfectly', the root -kr- means 'to do'. The word 'Sanskrit' does not refer particularly to purified speech in Vedic Sanskrit; it was used widely as an adjective for things which are sacred. It was later when Sanskrit took the form of a particular term being used to denote a particular language, which is pure, refined and free from flaws. The foundation of Indian culture is based on the Sanskrit language. Sanskrit has been the

language of free thinkers, who questioned all, and articulated the widest gamut of opinion on a variety of subjects.

Sanskrit is an ancient and classical language of India. Also termed as Deva-Vani (language of the God), it was assumed to have been generated by the Lord Brahma who conceded it to the *Rishis* (sages) living in divine abodes, who then communicated the same to their earthly disciples from where it stretch on earth. The beginning of the language in written form is traced back to the 2nd millennium BCE when the *Rig Veda,* the first ever composition by human beings, was compiled in Sanskrit language. It was then when the compilation of sacred hymns, is believed to have been written after being sustained for centuries through oral tradition and preservation of verbal knowledge in the Guru-Disciple affiliation.

The Vedas are dated by diverse scholars from 6500 B.C. to 1500 B.C. Sanskrit language must have evolved to its communicative potential prior to that.

Sanskrit is believed to be the only language that transcended the barriers of regions and boundaries. From the north to the south and the east to the west there is no part of India that has not contributed to or been affected by this language.

6.2 TYPES OF SANSKRIT

Development of the early Vedic language may be observed in Vedic texts like the Rigveda, Samaveda, Yajurveda, Atharvaveda, *Samhitas*, *Brahmanas*, and Upanishads until the time of Panini. Among these compositions, the rhythmic hymns of the Rigveda *Samhita* are the earliest oral compositions by a group of unknown authors, over a long, unspecified period running into centuries. The oral construction of texts and their transmission was the most efficient and reliable mode of consolidation of knowledge. The composition of the Upanishads constituting the final component of the Vedic discourse marks the end of this period.

Sanskrit in terms of its literary alliance is classified into two different periods, the Vedic and Classical. Though they are quite similar, they differ with regard to phonology, vocabulary, grammar and syntax.

6.2.1 VEDIC SANSKRIT

Vedic Sanskrit, the pre-classical form of Sanskrit, is the oldest and most ancient form of Sanskrit language. The Vedic hymns were chanted with meticulous consideration for proper pronunciation. Thus, they had acquired a remarkable holiness for themselves. The priests who studied and chanted these hymns were the Brahmins, who were also dedicated to preserve these hymns through oral tradition. Texts of *shiksha* (phonetics), *nirukta* (etymology), last *mandala* of the Rigveda and a considerable part of the Atharvaveda show a later phase of Vedic Sanskrit. Considerable relics of the old Vedic language have been preserved in the later philosophical works like *Brahmanas* and the earlier Upanishads. Vedic Sanskrit is found in the Vedas sanctified texts, chiefly the *Rig Veda*, the *Puranas*, and the Upanishads, where the most inventive form of the language was used. This early Sanskrit is prosperous in vocabulary, phonology, grammar, and syntax, which remains unadulterated in its purity to this day.

6.2.2   CLASSICAL SANSKRIT

Classical Sanskrit has its beginning in the last part of the Vedic period when the Upanishads were the final sacred texts to be written down. That is when Panini introduced a refined version of the language. He composed *Astadhyayi* (Eight-Chapter Grammar), only available foundational and analytical text of standardized Sanskrit grammar in around fourth century BCE. According to Bholanath Tiwari (1955), there were four principal dialects of classical Sanskrit: *Paschimottari* (North-western), *Madhyadeshi* (in middle country), *Purvi* (Eastern) and *Dakshini* (Southern).

Composition of *shastras* and other literature during the Gupta Age, gave new dimensions to Sanskrit. Sanskrit was no longer just a medium of Brahmanical religious rituals, rather it was established as the language of the elite and medium of all higher studies in various branches of science and philosophy. As the literature in classical Sanskrit started blooming, its relationship with other existing languages also changed. Sanskrit dramas by Kalidasa and Shudraka suggest that Sanskrit coexisted with the Prakrit and Apabhramsha. This period also marks the composition of older Puranas such as *Vayu Purana*, *Matsya Purana*, *Vishnu Purana* and the *Markhandeya Purana.* This period was a golden period of Sanskrit literature *kavya* in various forms- *shravya* (aural) and *drashya* (visual), *padya* (poetry), *gadya* (prose) and *champu* (hybrid form of prose and poetry) and genres like *mahakavya* (epics), *khandakavya* and *natakas* (dramas). Sanskrit with various forms of speech like Prakrit started to spread in different parts of Indian subcontinent and beyond, and thus became the great unifying cultural force among the countries.

6.3 PALI, PRAKRIT AND APABHRAMSHA

Sanskrit and Prakrits have a symbiotic relationship, Prakrits constituting the foundation of Sanskrit and Sanskrit serving the social function of constitution of knowledge and creativity. Hence, it is necessary to look upon the contribution of Prakrits in the evolution and development of Sanskrit.

Indo-Aryan languages have an extensive history of diffusion in the form of literary works. They can be divided into three major stages:

Old Indo-Aryan (before 500BCE) - represented by extremely affluent literature stretching over millennia, together with Vedic texts and later literary works of different genres. Knowledge of the details and brilliant set of rules describing the Indo-Aryan language prevalent in different areas and era could be extracted from the *Pratisakhya* works and Panini's *Astadhyayi*; Middle Indo-Aryan (500 BCE- 1000CE)- Inscriptional languages that give us good though rough idea of dialectical features of Middle Indo-Aryan in the mid-third century BCE; and New Indo-Aryan (1000CE onwards)- that supplies a rich legacy of literature in different genres from Buddhist texts in Pali to grammars of Pali composed in this language. The Middle Indo-Aryan period is also known as period of Prakrit. This Middle Indo-Aryan period can be divided into three sub-categories according to their development.

(i)   First Prakrit or Old Prakrit (500 BCE-1 CE) includes the Pali language used by Hinayana, the language of the oldest Jain *Sutras* and the fragments of early plays of Ashvaghosha.

(ii)   Second Prakrit or Middle Prakrit (1 CE- 500 CE) included languages like Maharastri, Sauraseni and Magadhi.

(iii)   Third Prakrit or Late Prakrit (500 CE- 1000CE) or Apabhramsha is the stage marked by casual speech when Prakrits were already obsolete and refined.

Pali and Prakrits, may also be regarded as *deshbhashas*, came into existence as the result of certain natural modifications in terms of phonetics and grammar over a long period of time.

6.3.1 PALI

Pali was one of the very important early popular dialect. It was the religious language of Buddhism in Ceylon and Southeast Asia; it was also used a second language by many people of the time. Pali language or the language of the canon was misunderstood and applied to the language of both canon and commentaries. Whereas we come across that the term Pali is clearly used in unique Buddhist texts, the texts of canon which is different from the commentaries; '*Pali mattam idhanitam, natthi atthakatha idha'* (just Pali has been brought here from Ceylon but not the commentaries). Also, several passages in the commentaries mentions Pali as the original authoritative text of canon. This misleading is due to the European orientalist or the latter-day Buddhist Theras of Ceylon, Burma and Siam, and is still a subject of difference of opinion.

In Thailand (late seventeenth century) the Theravadin text and in Myanmar (1861) the *Sasanavamsa* text employ the term 'Pali' indicating it to be the name of the language. Magadhi, also referred to as the *mula- bhasa* i.e., the root of all languages is stated to be the language spoken by Buddha as mentioned in the commentaries. However, as described by the grammarians Pali is not Magadhi and there is no evidence related to the characteristics of Magadhi before the Asoka.

It is believed that Pali was employed for Buddhist discourses and as the means for preaching. The dialect used by the Buddha himself when instructing his disciples is unknown and irretrievably lost. However, it is generally agreed that Buddha used the local dialect or the language of the area where he was preaching. It is assumed that his followers must have made collections of his words and translations or several versions would have been made. This could have been possible as the collections were demanded in the area where different dialect or language was spoken or as the time went Buddha's word became more archaic and people of the time preferred their local dialect.

Theravadin traditions mentions about the councils held to recite the canons, this was also organised at the time of Asoka. Predictably these councils would have led to the normalisation of the language. The Girnar dialect of Ashokan inscription and the language of Hathigumpha inscription has similarities with Pali and this could have been possible due to the use of Pali as the local language in these areas. It is considered that it would have been the scribe's attempt to change the dialect he received from Patliputra to the dialect which he thought was suitable for the region in which the edict was propagated.

Sanskrit began to rise again around the last part of the Asoka's time in power, it may be seen that there was Sanskritization of Mathura inscriptions and the non- Pali schools of Buddhism. An endeavour was made to translate middle Indo- Aryan dialects into Sanskrit. In the same way it is considered that the early texts had been remembered and translated from dialect to dialect. The Sanskritization of Pali text was almost fixed at the stage where by the time texts were written. Influence of the Pali grammarians was highest in the twelfth century and the Pali of this century has its reflection on the Pali of canon as we have it now. Influence of Sanskrit on Pali was expected as the scribes were influenced by the grammarians who were actually influenced by Sanskrit.

6.3.2 PRAKRIT

Prakrit dominated in the Magadh region, the eastern part of India (modern-day Bihar), during the time of Buddha and Mahavira.

Prakrit and Sanskrit has been the matter of controversy as it is often discussed about their derivation from each other. Some scholars state 'Prakrit' to be the original as according to its meaning 'original' whereas Samskrta means 'that which is refined'. Linguistic evidence of the commentor *Namisadhu* mentions Prakrit to be natural and the language of the common people without grammatical restrictions. Widely accepted etymology of Prakrit in India is as its meaning 'derivative' and the source for this is Sanskrit. Another understanding of the term is that what comes at once from nature, which can be easily understood and used without any special instructions.

Prakrit language was rich in literature. There are various Prakrit grammatical treatises like the *Prakritparkasa of Varuchi,* and Hemachandra's grammar. In *Prakritparkasa of Varuchi* there is a mention of four Prakrit dialects: *Maharastri*, *Sauraseni*, *Magadhi* and *Paisaci*. Three great stages of Prakrits are classified by Sir George Grierson:

Primary Prakrits, of which the Vedic language and its successors Sanskrit are literary forms; Secondary Prakrits, presented by Pali, by the Prakrits of grammarians, of the drama and literature generally and the Apabhramsha of the grammarians; Tertiary Prakrits to which the modern vernaculars are related.

The actual canon of *Swetambaras* now extant is strongly influenced by the later southwestern speech *Maharastri*, while the later texts are written in Jain *Maharastri*. Jain Sauraseni has been adopted by the *Digambaras*. Paisaci also belongs to the old group of Prakrits in which the famous *Brahatkatha* of *Gunadhya* was written. The characteristics of these old Prakrits are simple. They include the loss of vowels and of the diphthongs, reduction in the number of sibilants and nasals, and the assimilation of consonants. There are some features which is similar with Sanskrit such as the musical accent during the same period.

There are fundamental changes in the middle Prakrit of grammarians. It may be seen in the dramas of *Bhasa*, as compared with those of *Ashvaghosha* on the one hand and Kalidasa on the other. Prakrits lost its significance as they became different from current speech and they did not possess the traditional sanctity of Sanskrit or its clarity of structure. Late date appearance of *Maharastri* suggests that some other Prakrit was employed before its rise into repute.

6.3.3 APABHRAMSHA

Modern Indian languages can be considered as the Apabhramsha of Prakrit languages. To denote all deviations from Paninean Sanskrit, the term 'Apabhramsha' was used disrespectfully. However, according to Prakrit grammarians, Apabhramsha is another type of the Prakrit language. During the centuries of Islamic invasion, Apabhramsha became another Classical language of India. It helped to link the space between typical Prakrit and modern languages.

Modern vernaculars were derived from the various local Apabhramshas, for instance western Hindi, Rajasthani and Gujrati came from Saurasena Apabhramsha; Marathi came from Maharastra Apabhramsha, Bengali, Bihari, Assamese and Oriya from Magadha; eastern Hindi from Ardhamagadhi, etc. Apabhramsha is the collective term used to represent literary languages. We find literary evidences of Apabhramsha in the works of Guhasena, Rudrata, Dandin, Anandavardhana etc. In Apabhramsha, effort was made to simplify Prakrit by adopting the base of the vernacular grammar while keeping in the Prakrit vocabulary.

6.4   THE GREAT EPICS

The origin of Sanskrit poetry can be traced to the Vedas. The Ramayana and Mahabharata, both written in Sanskrit, represent the highest form of epic poetry. Both the epics narrate stories of great wars. The Ramayana deals with the battle between Rama and Ravana and the Mahabharat with the war between the Kauravas and the Pandavas. Both are replete with multiple narratives of immense magnitude and are interspersed with great poetry. The former represents the tradition of *kavya* itself, while the latter represents the tradition of *itihasa*, *samhita* and *kavya* too.

6.4.1 THE RAMAYANA

The Ramayana is an immortal poem written by Valmiki. Valmiki is the *adikavi*, the very first poet and Ramayana is the *Adikavya*, the very first poem. Ramayana tells the legend of Rama, whose principle life is the wonderful demonstration of Dharma. The Ramayana is divided into seven *kandas* (cantos) that deal chronologically with the foremost events in the life of Rama. It is said that the number of verses is 24,000, in 500 Chapters (*sargas*). The text is rewritten in almost all the regional languages of India. There are also Jain, Buddhist, Indonesian, Tibetan and Chinese, Burman and Malaysian versions of the Ramayana. Although, there are many alterations and interpolations made in the text of the Ramayana in different parts of India.

The first canto 'Balakanda' narrates the story of the composition of Ramayana and its subject i.e., the divine birth of Rama and his brothers namely Lakshman, Bharat, and Shatrughna in the dynasty of the kings of Ayodhya. For their education, Rama and his brother Lakshman go to the *ashrama* of Vishvamitra. In the forest they kill demons that used to torture sages performing *yagnas*. This canto ends with the Sita's svayamvara and marriage of Rama and his brothers.

The second canto, 'Ayodhyakanda' describes the exile of Rama to the forest with Lakshman and Sita for fourteen years as Dashratha granted Kaikayi a boon. Dashratha's

death, the meeting of Rama and Bharat in Chitrakuta, Rama's refusal to return to Ayodhya, and Bharat's return to Ayodhya with Rama's sandals are also part of this *kanda*.

In the 'Aranyakanda' and other succeeding cantos Valmiki describes the forest life of Rama, Sita and Lakshman; abduction of Sita by Ravana, the king of Lanka, and the search for her by Lord Rama. In the 'Kishkindhakanda' the poet narrates the events that lead to the meeting of Rama and Hanumana, his alliance with Sugriva, and the killing of Vali by Rama. Hanumana's adventures, his search for Sita in Lanka as the messenger of Rama, his meeting with Sita in the Ashok Vatika and the burning of Lanka by Hanuman are the main events, depicted in 'Sundarakanda'.

In 'Yuddhakanda', the great battle of Rama and Ravana is narrated, followed by the death of Ravana, and enthronement of Vibhisana as the king of Lanka. It mentions about Sita undergoing the test through fire to prove her purity after which Rama, Sita and Lakshman return to Ayodhya to reign over the perfect state. The coronation ceremony of Rama as the king of Ayodhya takes place. In the last *kanda* called 'Uttarakanda', rumours of impurity lead to Sita's exile, during which she gives birth to and raises Lava and Kusha in Valmiki's ashram. Valmiki teaches the Ramayana to Lava and Kusha, which is followed by the description of Rama's Ashwamedha *yagna* and Rama's yearning for Sita and his sons. He sends a message to Valmiki to bring Sita to Ayodhya. Sita arrives but when asked to perform yet another ordeal to prove her purity, she requests Mother Earth to open up and swallow her. Rama then decides to go for *mahaprasthana* (final march).

All the characteristics of the Sanskrit *mahakavya* (epics) are found in the Ramayana. There are ideal, noble, and sublime characters- Dashratha as a loving father, Kaikayi as a cruel stepmother, dutiful sons like Rama and Lakshman, a devoted younger brother Bharata, a loving husband Rama, a faithful and lovable wife Sita, faithful friends like Hanumana, Sugriva, the living example of his devotion to his Lord, and an uncompromising enemy like Ravana. These characters do not touch earth, but move about it, while on the contrary, most of the attributes of characters of Mahabharat strike us as those of real beings.

6.4.2 THE MAHABHARATA

The Mahabharata is considered to be the longest epic poem ever written in the world, consisting of over 200,000 individual verses. Including within it the Bhagavad Gita, the Mahabharata is one of the most significant texts of ancient India, indeed world, literature. The story of the Mahabharata, written by Vyasa is divided into eighteen *parvas* (sections).

Section I: Astika's narrative, history and genealogy of the Nag clan, birth and early lives of Pandavas; Section II: Sabha Parva- Erection of the Assembly Hall at Indraprastha, Rajasuya- sacrifice, the ugly game of dice, the disrobing of Pandava wife Draupadi and ultimately exile of the Pandavas into the forest; Section III: Vana Parva- The twelve years of exile in the forest; Section IV: Virata Parva- The year spent incognito at the court of Virata, the killing of Kichaka, the marriage of Uttara and Abhimanyu; Section V: Udyoga Parva: Preparations for the war and efforts to bring out peace between Kaurava and the Pandavas sides which eventually fail; Section VI: Bhishma Parva: the installation of Bhishma as commander for the Kaurava and his fall on the bed of arrows, the preaching of Bhagwad Gita; Section VII: Drona Parva: The battle continue with Drona as commander; Most of the

great warriors on both sides are dead by the end of this book, killing of Abhimanyu, Ghatotkacha and Dronacharya; Section VIII: Karna Parva: Karna as the commander of the Kaurava's army, death of Karna; Section IX: Shalya Parva: Death of Shalya; Section X: Gada or mace war between Duryodhana and Bhima, death of Duryodhana; Section XI: Stri Parva: the lamentation of the wives of the warriors, the shraddha ceremony by family members, Gandhari curse to Krishna for the massive destruction; Section XII: Shanti Parva: Crowning of Yudhishthira as king of Hastinapur, description of virtuous conduct, and Bhisma's ascendance to heaven. XIV: Ashvamedha Parva; Section XV: Departure of Dhritarastra, Gandhari and Kunti for forest; Section XVI: description of the submerge of Dwarka; Section XVII and Section XVIII: departure of Pandavas with Draupadi to the Himalaya and their ascendance to heaven. As an appendix is 'Harivamsa Parva', Section XIX, in which Krishna's life is narrated.

In core, the epic story represents a comprehensive investigation of the responsibilities set forth by the code of dharma. In addition the Mahabharata contains a collection of writings on human learning, including ethics, philosophy, law, geography, genealogy, religion and history. It furthermore descriptor of a number of moral stories, legends, and local tales all woven into an intricate narrative.

Other than Ramayana and Mahabharata, there are five classical epics of Sanskrit including *Kumarasambhavam, Raghuvansh, Kiratarjuniyam, Shishupalavadha* and *Naishadhacharita.*

Check Your Progress 1

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1. Describe different types of Sanskrit?

2. Elaborate the role of Apabhramsha in the development of modern Indian Languages.

3. What is "The Great Epics"?

6.5   WORKS OF DIFFERENT ANCIENT AUTHORS

6.5.1 WORKS OF KALIDASA

Kumarasambhavam, the first classical epic, is a prominent Sanskrit poem written by Mahakavi Kalidasa. It is one of the most leading and significant examples of `Kavya` poetry. Kumarasambhavam literally stands for "Birth of the War-god", i.e., Kartikeya, Shiva`s first son. The text is in eight cantos; however, some other cantos are also found in some versions but they do not seem to be the work of Kalidasa.

Raghuvansha by Kalidasa is another classical epic that deserves attention. It deals with the history of the kings of the clan of Raghu who belonged to the Sun dynasty, which Rama also

belonged to. Dilip, Raghu, Aja, Dashratha, Rama, Kush are among the great kings of great Raghu dynasty. The poet also deals with the successors of Rama until Agnivarha. The text is divided into nineteen cantos. The last canto ends with the death of Agnivarha. Kalidasa seems to follow the *Vayupurana* regarding the genealogy of the kings given in it, and not that of the Ramayana.

In both the classical epics Kalidasa shows extraordinary skill of poetics by his mastery in using images and figure of speech. He pictured in his works the exquisiteness in life and nature. Kalidasa's works are evidence of three splendid qualities - appreciation of the aesthetic values, a sense of beauty, and our traditional culture.

Apart from Kalidasa, there were various genius poets in Sanskrit literature. Among them Bharvi, Magh and Sri Harsha are considered as some of the greatest poets of ancient India.

6.5.2   KIRATARJUNIYAM

Kiratarjuniyam, an epic poem by Bharavi is considered the third great classical epic of Sanskrit. In its eighteen cantos, Bharavi describes the combat between Lord Shiva under the guise of a mountaineer, and Arjuna. The *Kiratarjuniyam* predominantly features a small episode in the Vana Parva of the Mahabharata during Pandavas' exile in the forest. On the advice of Vyasa, Arjuna left for the Himalayas for penance to seek celestial arms (*divyastra*). Shiva went to see him as a Kirata, a wild hunter, and faced a mighty boar which came to attack Arjuna. Arjuna killed it, but Shiva in disguise also claimed it. The dispute over who shot first, and a battle ensues. Finally, after a long time of fight, Arjuna realises presence of God and surrenders to him. Lord Shiva, delighted with his valour, gives him the powerful weapon, the Pashupata, with which Arjuna later won the battle to regain the Pandavas' lost kingdom. Kalidasa has outstandingly transformed the simple tale of the epic into a poem of high literary order where the main characters are displayed with great skill. The work is acknowledged for its conciseness, intensity and verbal intricacy and thus, it is regarded to be the most dominant poem in the Sanskrit language.

6.5.3   SHISHUPALAVADHA

Shishupalavadha, is a work of classical Sanskrit poetry composed by Magha in the 8th century. It is an epic poem in 20 sargas (cantos) dealing with the incident of Krishna's slaying of Shishupala. The plot is drawn from the Sabha parva of Mahabharata where Rajasuya sacrifice of Yudhishthira and misbehaviour of Shishupala is described in detail. In the end, after the great battle Krishna slays Shishupala with his disc. Magha follows the main story of the Mahabharata but by his poetic touches he has elevated the simple story to new heights. The poem is noted for its intricate wordplay, textual complexity and verbal ingenuity.

6.5.4 NAISHADHACHARITA

Naishadhacharita is an immensely popular poem in Sanskrit written by Sri Harsha. It deals with the love story of Nala, king of Nisadha and Damayanti, princess of Vidarbha. It is

considered as one of the *Mahakavyas* in the canon of Sanskrit literature. This *mahakavya* is divided into two parts- *Purva* and *Uttara*, each of them containing eleven cantos. The story deals with the love between the two, their separation, Nala's message through the swan, the interference of Dikpalas and finally the marriage of Nala and Damayanti. After their *svayamvara*, the sojourn of the lovers at the royal abode is described at great length. The language of the *Naishadhacharita* is extremely elaborative and elegant, with persistent play upon words and multiplicity of metres. It has its full share of epigrams and ethical reflections, and there are, likewise, quite notable observations on benevolence, charity, manly virtue, jealousy and similar topics.

6.6   SANSKRIT DRAMA

Sanskrit literary tradition considers drama as a superior form of literature. Sanskrit poeticians also glorified drama as the best of all poetic compositions. However, the origin of drama is shrouded in mystery and myth. Since there is no well-documented history of its origin, many theories have been put forth by scholars. In the midst of this, there is concord among scholars who suggest that Sanskrit drama originated from religion practices and rites.

The *Natyashastra*, oldest extensive work available on dramaturgy, assumes a divine origin for the *natya* i.e., drama. Brahma, the Creator, created *Natyaveda* as a Fifth Veda, choosing definite elements of recitative text, music, histrionics and the emotions and sentiments from the four Vedas. The pleasure of *natya* was open to all people, irrespective of religion, caste, social status or occupation. Brahma handed over the *Natyaveda* to Bharatamuni and his hundred pupils and asked him to propagate it among the people, advising him to take the help of celestial nymphs in the performance. In the *Natyashastra*, in the fourth chapter, a drama by the name of *Amrtamanthanam* is mentioned, which was performed on the stage. As the title indicates, the plot of the drama dealt with the churning of the ocean by the gods and demons to extract ambrosia.

Another drama entitled *Tripuradaha*, i.e., the Burning of Three Cities, is mentioned in the fourth chapter of the *Natyashastra*. Composed by Brahma, it belonged to the 'Dima' type of dramatic compositions. *Tripuradaha* describes the story when Lord Shiva burnt down the three cities which were constantly rotating, with an arrow when they appeared in one line.

Both the dramas, *Amrtamanthanam* and *Tripuradaha* which are mentioned in *Natyashastra* are regarded as the earliest specimens of the drama form of literature, through which emerged a rich corpus of dramatic literature. Other Sanskrit dramatists like Bhasa, Kalidasa, Bhavabhuti, and their masterpieces like *Svapnavasavadattam*, *Abhijnanashakuntalam* and *Uttararamacharitam* forms a major part of subsequent history of drama in Sanskrit. More than 500 dramas in Sanskrit are extant now, and many scholars from India and the West as well, have contributed substantially to the study of this rich corpus.

6.7   SCIENTIFIC LITERATURE

Sanskrit is also known for a large corpus of literature on science. For example, '*Aryabhattiyam*' by Aryabhatta is an invaluable text on Indian astronomy. Varahamihira produced an encyclopedia of sciences that is famous as '*Vrihat Samhita*'. Similarly, Charaka

authored a text on medicine called '*Charak Samhita*'. Another great scientist Sidha Nagarjuna wrote *Rasaratnakara*; a text on chemistry. Brahmgupta; an ancient physicist authored '*Brahmsphuta Sidhanta*'. We also have Sanskrit texts on animal husbandry, music and science of architecture. Especially, on architecture, there are very good number of works like *Mayamata, Manasara* and *Vastusaramandana*.

The Sanskrit literature also produced remarkable works on art and its symbolism such as *Kshirarnava* and *Suprabhedagama*. Sanskrit texts like *Natyashastra* of Bharatamuni on poetics and dramaturgy are equally significant.

Check Your Progress-2

1. Discuss the works of Kalidas.

2. How "Sanskrit Drama" were evolved?

3. List ancient scientific literature.

6.8 LET US SUM UP

Sanskrit**,** which is renowned as one of the oldest living languages of the earth, is habitually misunderstood as solely a language of sacred hymns and rituals. Such an perceptive does prejudice to the great intellect of this language and betrays cognitive work of vast writers, sages, thinkers, and scientists like Charaka, Kautilya, Sushruta, Aryabhata, Varahamihira, Bhaskaracharya, Brahmagupta, and numerous others. Irrefutably, Sanskrit is way more than a language. It is an inclusive knowledge system that embodies the mammoth learning traditions of ancient India. Sanskrit has not only some of the utmost classics of planet literature, but also a jewel of knowledge in medicine, arithmetic, chemistry, botany, life sciences, humanities and arts. If we offer the mislaid links and ascertain the requisite inter-disciplinary approaches, the astuteness of Sanskrit has the potential of elevating the modern knowledge systems and Indian languages enormously.

6.9 KEYWORDS

Sanskrit: The word Sanskrit means 'adorned', 'decorated' or 'crowned'. Sanskrit as language is sacred, pure, refined and free from flaws.

Vedic Sanskrit: Vedic Sanskrit, the pre-classical form of Sanskrit, is the oldest and most ancient form of Sanskrit language.

CLASSICAL SANSKRIT: Classical Sanskrit has its beginning in the last part of the Vedic period when the Upanishads were the final sacred texts to be written down

PALI : Pali was one of the very important early popular dialect. It was the religious language of Buddhism in Ceylon and Southeast Asia; it was also used a second language by many people of the time.

PRAKRIT: Prakrit dominated in the Magadh region, the eastern part of India (modern-day Bihar), during the time of Buddha and Mahavira.

APABHRAMSHA: Modern Indian languages can be considered as the Apabhramsha of Prakrit languages. To denote all deviations from Paninean Sanskrit, the term 'Apabhramsha' was used disrespectfully. However, according to Prakrit grammarians, Apabhramsha is another type of the Prakrit language. During the centuries of Islamic invasion, Apabhramsha became another Classical language of India. It helped to link the space among typical Prakrit and modern languages.

THE RAMAYANA: The Ramayana is an immortal poem written by Valmiki. Valmiki is the *adikavi*, the very first poet and Ramayana is the *Adikavya*, the very first poem. Ramayana elaborated the story of Rama, whose principle life is the wonderful demonstration of Dharma.

THE MAHABHARATA: The Mahabharata is considered to be the longest epic poem ever written in the world, consisting of over 200,000 individual verses. Including within it the Bhagavad Gita, the Mahabharata is one of the most significant texts of ancient India, indeed world, literature. The story of the Mahabharata, written by Vyasa is divided into eighteen *parvas* (sections).

6.10   ANSWERS TO CHECK YOUR PRIGRESS EXERCISES

Check Your Progress-1

1. See Sec. 6.2
2. See Sub-Se 6.3.3
3. See Sec.6.4

Check Your Progress-2

1. See Sub-Sec 6.5.1
2. See Sec.6.6
3. See Sec 6.7

UNIT 7 INDO-PERSIAN LITERATURE

Structure

7.0   OBJECTIVES

After reading this Unit you shall be able to:

- Trace the development of Persian language and literature.
- Understand the influence of Persian literature in India.
- Indentify historical works.
- Analyse works of Sufi Saints.
- Appreciate translation of Sanskrit works into Persian language.
- Familiarise with scientific works and Persian influence on Indian Languages.

7.1   INTRODUCTION

Persian, the language of Persia or Iran is said to have begun with Darius, the king of Persia from 521 B.C.E. to 485 B.C.E. The early Persian language was rough, abrupt, repetitious and found no note-worthy literary development for the

few centuries since its origin. It was under the patronage of the Sasanian kings and Samanid kings that the Persian language developed its literature.

Rudaji, the first classical poet of Persian, who flourished around 913-943 C.E. composed six idylls and versified the famous *Kalila wa-Dimma* of *Ibnal-Muqaffa*. He wrote three historical romances among which *Wamak* and *Arza* is best known. Abu Sakur of Balkh, Abul-Hasan, Kisal of Marv, Bahram Gur and Daqiqi were some of the best poets of that time. The *Shahnama*, the greatest work in Persian literature, was commenced by Daqiqi and completed by Firdausi. The *Shahnama* describes the heroic legends of the fifty kings of Pre-Islamic Iran. *Yusuf* and *Zulayakha* were also the great works by Firdausi. *Kashfal-mahjub*, a treatise on mysticism in Persian, composed by Abul-Hasan Ali ibn Uthman of Ghazni and *Tabaqat-al-sufia*, biographical dictionary of Sufi saints and mystics, compiled by Abu Ismail Abd Allah ibn Muhammad al Ansari are two of the important works of tenth century.

Firdausi, Khayyam, Anvari, Rumi, Sadi, Hafiz and Nasirikhusran were the greatest poets of Persian. Al Ghazali who lived in around 1100 C.E. wrote *Kimiyat-i-saadat*, a great work on Islamic theology. During the period of Saljuk kings, Nizami-i-Aruzi-i-Samarkandi wrote the *Chahar Makala*, a biographical quasi-philosophical work with many poetical quotations. Nizam al-din Ilyas ibn Yusuf better known as Nizami, a great Persian poet, in 12th century, wrote some significant works like *Makhzan asrar, Khusro Shirin*, *Laila-u-Manjnun*, *Sikandarnama* and *Haft paikar*. Another great poet, Farid al Din Attar (1136-1230 C.E) wrote the *Mautiqaltair*, the Ilahinama, the *Musibat nama*, the *Khusrau nama*, the *Pand nama,* the *Bulbul nama*, *Tadhkiratal aulia* and the *Shuttar nama*. Jalaluddin better known as Rumi composed his famous masterpiece *masnavi* and many *ghazals* and *rubaiyat*. Sadi of Shiraz, a great scholar and poet wrote *Gulistan*, a Persian prose containing stories of morality and *Bostan* in 1257. Hafiz, also regarded as the greatest and most popular lyric poet of Persia composed *divan* (a collection of poems), which is still used by Persians as a book of augury.

7.2   ADVENT OF PERSIAN LITERATURE IN INDIA

The development of Persian literature in India was greatly influenced by its writers, poets and scholars. However, the Persian that developed in India slowly deviated from the original Persian as it was highly influenced by Hindi and local Prakrits. There were certain modifications in the use of particular words and phrases along with their pronunciation.

Invasion of India by Sultan Mahmud of Ghazni introduced Arabic and Persian languages and literatures in India as many poets, like Albaruni, accompanied him in Indian campaigns. Even in the court of Muhammad Ghori, there were many eminent Persian scholars. The Persian language and literature rapidly started growing in India as the Muslim rule established. Many Persian scholars, poets and writers from Transoxiana, Bukhara, Khorasan and other countries brought cherished possession of books to India and not only this, they also set up educational institutions for the rapid growth of Persian. The Persian scholars, writers, poets, philosophers and historians in the courts of Turko-Afghan rules contributed remarkably towards the cultivation of Persian literature.

Persian literature found scope for gaining wider influence in Indian subcontinent in the reign of Slave dynasty and rule of the Khiljis and Tughlaqs. The language grew to new heights under the patronage of Qutbu'd-din Aibak (1206-1210 C.E.) and Iltutmish (1211 C.E.-1236 C.E.) as they were very liberal in extending their royal patronage to writers, poets and scholars. Khwaja Abu Nasar, Abu Bakar bin Muhammad Ruhani of Samarqand, Tajuddin Dabir, Nuruddin Muhammad Awfi, Fakhruddin Nunaki and Minhaj-i-Siraj were some of the popular amongst them.

In the courts of Sultan Ghiyasuddin Balban and his son (better known as Khan-i-Shahid), two great famous Indian poets of Persian named Amir Khusrau and Mir Hasan Dehalwi had begun their career. Khusrau, who is believed of composing ninety-nine works, was a master poet, prose writer, great musician, lyricist and lexicographer. Amir Khusrau was the first Muslim scholar to use Hindi words and idioms in his poems with Indian themes. He became the first Persian poet who made effort to introduce Indian elements in his Persian writings. He composed some of the great works like *Panch Ganj*, *Matlaul-Anwar* (The Rising of the Lights), *Shirin wa Khushav*, *Lila wa Manjum*, the *Aina-i-Sikandari* (The Mirror of Alexander), the *Hasht-Bihist* (The Eight Paradises), *Qiran-us-sadain* (The Conjunction of two Auspicious Planets), the *Tajul-ul-Futuh*, the Nuh-Sipihr (The Nine Spheres), the *Tughlaq Nama*, the *Miftah-ul-Futuh*, the *Afzal-ul-Fawaid*, the *Tarikh-i-Dilhi* and the *Khazain-ul-Futuh*.

Khwaja Najmuddin Hasan of Delhi (1253-54 to 1326-27 C.E.), also called "Sadi" of Hindustan was a court poet of Sultan Alauddin Khilji. This Indo-Persian poet composed several charming ghazals and wrote *Fawaid-ul-Fuzad* about the Sufi subjects. Other famous Persian poets at the court of Alauddin

were Sadruddin Ali, Fakhruddin Qawwas, Hamiduddin Raja, Maulana Arif, Abdul Hakim, and Shihabuddin Sadr-nishin.

At the courts of Muhammad bin Tughlaq (1325-51 A.D.) and Firozshah Tughlaq, there were famous and prominent scholars like Ziyauddin Barani, the author of *Tarikh-i-Firozshahi*, *Sana-i-Muhammadi*, *Salat-i-Kabir*, *Inayat-nama-i-Ilahi*, *Ma'asir-i-Sa'adat* and *Hasrat Nama*; and Badruddin Muhammad of Chach whose two works, *Diwan* and *Shahnama* are well known. Historian Isami, who wrote *Futuh-us-Saletin*, is worth mentioning as his excellent work describes the history of India from the rise of Ghaznavid dynasty to the end of Tughlaqs.

Sultan Firozshah Tughlaq used to generously grant stipends or *tankas* to scholars, poets and writers. Some of the important scholars of that period were Maulana Khwajaji, Ahmed Thanesari, Qazi Abdul Muqtadir, who wrote *Akhbar-ul Akhyar* and Ain-ul-Mulk Multani, writer of *Ain-ul-Mulki* and *Munshat i-Mahru*. Other scholars worthy of the mention are Izzuddin Khalid Khani who wrote *Dalail-i-Firozshahi*; Shams-i-Siraj Afif, writer of *Tarikh-i-Firozshahi*; Muhammad Bihamad Khan, writer of *Tarikh-i-Muhammadi;* Yahya bin Ahmad who compiled the *Tarikh-i-Mubarak Shahi*; Sayyid Mu'in-ul-Haqq, compiler of *Manba-ul-Ansab*; and Ibrahim Qivam Faruqi who compiled a lexicon known as *Farhang-i-Ibrahimi* or *Sharafnama-i-Ibrahim*. Another Lexicographical work *Muayyid ul-Fuzala* was written by Muhammad bin Lad of Delhi in 1519 C.E.

In the Deccan, the Bahmani Sultans as well as their minister Khwaja Mahmud Gawan, being keen in the field of literature, invited Abdur Rahman Jimi to visit the Deccan. With his ideas, Gawan wrote the *Manazir-ul-Insha* on the art of literary composition. Mulla Abdul Karim compiled a history of Gujrat, called the *Ma'asir-i Mahmud Shahi* and Fazlu'llah Zain-ul-Abidin in the reign of Sultan of Gujrat (1458-1511 C.E.) wrote the *Tarikh-i-Sadr-I Jahan*, which is a general history of the Muslim kings from earliest times to the fifteenth century. In Bijapur, Mahmud Ayas wrote the *Miftah-us-surur-i-Adil Shahi*, a work that deals with sex and characteristics of women in about 1516 C.E.

Under the liberal patronage of Sultan Ibrahim Sharqi at Jaunpur, Qazi Shihabuddin of Daulatabad, one amongst the foremost scholars of pre-Mughal period wrote the *Hawash-Kafiah Irshad* and *Badul-Bayan. Bahr-i-Mawwaj*, his Persian commentary of Quran, is also world famous.

The reign of Sayyid and Lodhi Sultans also marks a golden period for the Persian scholars and poets. Sultan Sikandar Lodhi, himself being a poet

patronised Indo-Persian learning and acquisitions. He also wrote poetry under the pen name of "Gulrukhi". This was the period when a lot of foreign scholars like Rafiuddin Shirazi from Iran, attracted by Sultan's generosity, came to Delhi. The greatest poet of the Lodhi period was Shaikh Jamali Kanboh, famous for his writings like *Siyar-ul-Arifin* and the masnavi known as *Mihr-u-Mah.* He was also referred to as second Khusrau because of his marvellous works. Shaikh Abdulla of Talna was the greatest logician of the Lodhi period. Ilah Diya of Jaunpur wrote commentary on *Kafiyah* and useful marginal notes to *Tafsir-i-Madarik*. Muhammad bin Shaikh Ziya compiled a Persian dictionary called the *Tuhafat-us—sa'adat* in 1520 C.E. and dedicated it to Sultan Sikandar Lodhi and therefore it is also called as *Farhang-i-Sikandari*. Abdul Quddus of Gangoh was a famous Sufi saint and scholar of Lodhi period. It was in the reign of Sikandar Lodhi, that the Hindus had taken to the study of Persia. Literary evidences describe about a Hindu poet, Brahman by caste who flourished in the court of Sikandar Lodhi.

The foundation of the Mughal Empire in India announced the dawn of a new era in the history of Indo-Persian literature. The Mughal emperors were not only the great patrons of art and literature; many of them were themselves *litterateurs* in their own rights. Babur wrote his own biography, *Tizuk-i-Baburi*, in Turkish which was later translated into Persian by Abdu'r Rahim Khan-Khanan. During the reign of Humayun and his successors, many scholars and poets from various parts of the world were attracted towards India and gave an impetus to Indo-Persian literature. Humayun and his brother Kamran, both were poets themselves and their sister Gulbadan Begam was a prose-writer who composed *Humayun Namah*. Muhammad al-Miskini compiled his encyclopaedia of Islamic sciences called the *Jawahir-ul-ulum-i-Humayuni* in 1539 C.E. and Yusufi Yusuf bin Muhammad Harati wrote *Badai-ul-insha*, a treatise on the epistolography in 1533 C.E. Other great poets that adorned the Humayun's court were Shah Tahir Dakhni (1545 C.E.), Damiri Bilgirami (1594 C.E.) and Khwaja Hussain Marvi (after 1572 C.E.).

The reign of Akbar (1556- 1605 C.E.) was indeed a brilliant era in the history of Indo-Persian literature. Under him, Agra could justify claim to be the literary metropolis of Central Asia. Poets from all parts of Persia flocked to his court, amongst whom Ghazali Mashhadi (1572 C.E.), Jamalu'd-din (1591 C.E.), Urfi Shirazi, Thanai Mashhadi, Zuhuri Turshizi and Mulla Husain Naziri, Nishapuri are the most prominent. Faidi (1595 C.E.) was the most eminent among the numerous poets mentioned by historians. The *Akbar-Namah* and the *Ain-i-Akbari* of Abu'l Fadl are some of the outstanding works of that time.

The rhythm of progress was maintained under Jahangir and Shah Jahan. Abu Talib Amuli (1626 C.E.) was the *Maliku'sh-shu'ara* of Jahangir's court, and Abu Talib Kalim (1651 C.E.) was the poet- laureate of Shah Jahan. The other eminent poets that adorned the court of Shah Jahan were Qudsi Mashhadi (1645 C.E.), Candrabhana Brahmana (1662 C.E.) and Muhammad Ali Sa'ib (1677 C.E.). Shah Jahan's reign is described in a number of works like *Padshah-Namahs* of Abdu'l Hamid Lahori and Muhammad Warith and *Shah Jahan-Namah* of Muhammad Salih Kanbo. Aurangzeb was also a great scholar having good command over the Persian language. Many of the famous scholarly works were produced under his reign. Rai Bindraban and Isar Das, wrote the *Futuhat-i-Alamgiri* (1690 C.E.). Bhimsena compiled the *Dilkusha*, an account of Aurangzeb's reign; Munshi Sujan Rai completed his famous history, the *Khulasat-ut-Tawarikh*; and Mirza Khan Fakhru'd-din completed the *Tuhfat-ul-Hind*, an encyclopedia dealing with Hindi literature in a variety of subjects.

Dara Shukoh, a remarkable personality of this period has contributed a lot towards the mystical literature of India. He has earned wide reputation for his efforts at harmonizing Islamic and Hindu religious ideals. Some of his famous works worth mentioning are the *Safinat-ul-Auliya*, a collection of the biographies of Sufi saints; the *Sakinat-ul-Auliya,* a biography of his two gurus Mulla Shah Muhammad Badakhshani and Miyan Mir; the *Hasanat-ul-Arifin* and *Majma'ul-Bahrain*, containing his philosophical and religious ideas; and the *Sirr-i-Akbar;* containing a translation of fifty-two Upanishads.

7.3   HISTORICAL WORKS

Some of the important early historic works of this period were *Diwan of Masud Sad Salman* (1046-1121 C.E.), *Taj-ul-Maasir* of Hasan Nizami Nishapuri (who died in 1205 C.E.), *ChachNamah*, an early history of Sind, by Ali bin Hamid bin Abi Bakr al-Kufi (who died in 1216 C.E.), *Jawami-ul-Hikayat,* a compendium of historical anecdotes, by Sadidu'd din Muhammad Awfi Bukhari and the *Tabaqat-i-Nasiri* by Minhaj- us-Siraj who completed it in 1259 C.E. Apart from these, *Adab-ul-Harb*, a treatise on warfare compiled by Fakhr-i-Mudabbir (1172-1242 C.E.) is also worth mentioning.

Amir Khusrau was one of the greatest writers of Historical works. His work *Quran-us-Sadain* composed in 1289 gives interesting details of the social, political and cultural conditions of the age. *Miftah-ul-Futuh* composed in 1291 by Khusrau, specify the military campaigns and victories of Sultan Jalaluddin Khilji. Khusrau's *Ashiqa* describes the marriage of Alauddin's eldest son Khijra

Khan and Dewal Devi. In this, he also describes the beauties of Hindustan and her women. His work *Nuh Sipihr* is the history of Qutbuddin Mubarak Shah Khilji's reign. Another historical work *Khazain-ul-Futuh* or *Tarikh-i-Alai* talks about the events of the first sixteen years of Alauddin's rule and the Deccan campaigns of Malik Kafur.

Maulana Ziyauddin Barani has written two well-known works of history- (i) *Tarikh-i-Firozshahi,* which describes the events starting from the reign of Sultan Balban till the reign of Firozshah Tughlaq (1357 C.E.); and (ii) *Fatawhi-Jahandari,* that talks about the principles of administration and notable ideals of Government. *Tarikh-i-Firozshahi*, the famous historical work was compiled by Shams-i-Siraj Afif in the first decade of the fifteenth century. Then, Futuhus Salatin of Islami concluded in 1350 C.E. deals with the stability of the Deccan with the creation of Bahmani kingdom. During the reign of Firozshah, other anonymous works written were *Sirat-i-*Firozshahi and *Futuhat-i-Firozshahi*, the latter being composed by Sultan Firozshah himself. It gives a brief summary about his rule, administration, regulations and ordinances of state issued by Firoz Tughlaq.

The Mughal dynasty also left a great mark on the history of Indo-Persian literature. From the reign of Akbar, the outstanding works are the *Akbar-Namah,* the *Ain-i-Akbari* of Abu'l Fadl, the *Tabaqat-i-Akbari of Mulla Nizamu'd-din Ahmad Harawi*, the *Nafa'is-ul-Ma'athir* of Mir Alau'd-daulah Qazwini and Abdul Haqq Dihlawi's *Dhikr-ul-Muluk. Tuzuk-i-Jahangiri* by the emperor Jahangir himself, Iqbal-*Namah* of Mu'tamad Khan, Mulla Muhammad Ma'sum Bhakkari's *Tarikh-i-Sind*, Muhammad Murad's *Siyar-ul-Bilad*, Alau'd-din Isfahani's *Tarikh-i-Bangalah*, Sikandar bin Muhammad Manjhu's *Mir'at-i-Sikandari* and Malik Haidar's *Tarikh-i-Kashmir* are few important historical writings of the period of Jahangir. Several great works were produced under the reign of Aurangzeb, some were Aqil Khan Razi's *Zafar Namah-i-Alamgiri,* Mirza Muhammad Kazim's *Alamgir-Namah,* Muhammad Rafi Khan's *Hamla-i-Haidari*, Muhammad Warith's *Badshah-Namah* and Bakhtawar Khan's *Mir'at-ul-Alam*.

In the reign of Sultan Mubarak Shah, a great historical work *Tarikh-i-Mubarak Sahi* was written by a scholar named Yahya bin Ahmad Sirhindi. *Mirat-i-Sikandari* of Shaikh Sikandar, completed in 1613 C.E. is another remarkable work that not only described the history of Gujrat, but also provided adequate information for the later historians of the 16th and the 17th centuries.

1. Explain advent of Persian literature in India.

2. Describe the contribution of Tughlaq Period in Persian works.

3. List contributions of Amir Khusrau and Maulana Ziyauddin Barani.

7.4   WORKS OF SUFI SAINTS

In the early medieval period, there was dissemination of Sufi doctrines in India by the arrival of Shaikh Muinuddin Chisti, the saint of Ajmer (1142- 1235 C.E.). During this time there were many renowned Sufi saints who enriched the Indo-Persian literature by their *malfuzat* (records of conversation) and their permanent works in Persian and in the local languages. One of the important works is *Dalail-ul-Arifin* by Khwaja Bakhtiyar Kaki, which is a collection of sayings of Chisti. Later these sayings were compiled by Baba Farid (1175-1265 C.E.) under the title *Fawaidus Salikin. Asrarul- Auliya* by Baba Farid Ganjshakar is another record. Amir Khusrau, being a devoted disciple of the famous Sufi saint Nizamuddin Auliya of Delhi, collected his dialogues and conversations in the form of a book entitled *Afzalus-Shawahid*.

Another great Sufi saint and scholar, worthy of mention is Hazarat Sharfuddin Yahya Maneri. He was skilled in secular learning and esoteric knowledge and was considered to be one of the utmost Persian prose writers of eastern India. His best-known work, *Maktubat-i-Sadi*, is a collection of letters on magical doctrines and the basic principles of Islamic mysticism. Zain-ud-din Badr-Arabi, the chief attendant of the saint Yahya Maneri compiled *Ma'adan-ul-Maani,* a text that explains mystic philosophy, Sufi doctrines, ethical principles and social precepts. Another disciple of Yahya Maneri, Maulana Muzaffar Shams- Balkhi wrote an authoritative work on the traditions, entitled *Sharh-i-Mashariq-ul-Anwar*. Apart from this, he also wrote *Sharh-i-Aqaid-i-Hafizia*. Other scholars like Hazrat Hussain Muiz compiled *Ganj-i-la-Yakhfa* and *Maktubat* and Sayyid Ali Sanjari wrote *Fawaidul-Fuad. Tafsir-i-Tatar Khani,* which is said to be compiled by many *ulemas* like Tatar Khan is also worth mentioning.

Hazrat Banda Nawaz (1321-1422 C.E.), the saint of Gulbarga, in the South, was a prolific writer and it is said that he has written more than one hundred

books and pamphlets all related to Sufism. Some of them are well known, such as *Jawami-ul-Kilan, Asmarul Asrar*, *Khatima,* etc.

7.5   TRANSLATION OF SANSKRIT WORKS INTO PERSIAN

During the Sultanate period, a few works were translated from Sanskrit into Persian. It was in the reign of Sultan Iltutmish, when the earliest translation was undertaken. With the help of learned Pandits, thirty-two stories were translated from Sanskrit, and this book was entitled "*Nama-i-Khirad Afza*". *Tuti Nama*, a book containing fifty-two short stories was composed by another scholar Zain-ud-din Nakshabi in 1330. These stories were based on a Sanskrit original. Sultan Firoz Shah Tughlaq summoned some learned Brahman Pandits to assist in the translation of some Sanskrit works into Persian. A Sanskrit work of the Hindus on astronomy was translated by Aziz-ud-din Khalid and entitled *Dalail-Firuz Shahi*. The famous Sanskrit work *Hitopadesh* was translated into Persian by Taj-ud-din bin Moin-ud-din, by the order of the Malik Nasir-ud-din, the *muqtai* of Bihar and the text was named as "*Mufarrih-ul-Qulub*". In 1533 *Latif-ul-Tawaif* was compiled, which contains subject matter borrowed from Sanskrit works. The text contains tales about people belonging to different professions and classes of society. *Ayur Mahavaidak*, a Sanskrit treatise on Ayurvedic medicine was translated into Persian by Mian Bhowa and the book was entitled *Madan-ush-Shifa.* It is said that the Persian scholars also consulted the ancient Hindu works on medicine during the making of this book. Another book of this period *Basatin-ul-Uns* is believed to be a Hindu tale. Qazi Ruknuddin translated *Amrit Kunda*, a Sanskrit work on Yogic system of the Hindus into Persian and later into Arabic.

Among the other important Sanskrit texts rendered into Persian, the following may be mentioned: *Atharva Veda, Mahabharata, Harivansa, Ramayana, Upanishads, Yoga Vasistha, Lilavati, Panchatantra* and *Rajatarangini*. These translation works indicate that there was an attempt to create common understanding among the Hindus and Muslims. The study of Sanskrit was encouraged and Persian scholars took keen interest in it. Also, it can be derived that poets, scholars and writers well-versed in Sanskrit language, probably adorned the court of Muslim rulers. Reciprocity of learning and exchange of knowledge were advanced through translations from Sanskrit and Hindi into Persian and Arabic and vice versa.

7.6 SCIENTIFIC WORKS

Since scientists were patronized by kings and chieftains, the branches like Astronomy, Astrology, Medicine, Chemistry, Botany, Zoology, Mathematics and Metallurgy developed to a greater extent.

7.6.1 Astronomy. There were many observatories set up in different parts of India like Ujjain, Varanasi, Mathura, Delhi and Jaipur under the patronage of several kings. On the basis of these observatories, many literary works were compiled; one of them was *Zij-i-Jadid-i-Muhammad Shahi*. It was written in the late 17th century by Raja Sawai Jai Singh II of Jaipur on Amber's Jantar Mantar observatories. It is considered to be by far the most outstanding book of the period. Most of the other books of this time were commentaries on earlier works, mostly of Tusi, Al-Kashi and other astronomers, or translation from Sanskrit works like *Tithyadipatra* or *Grahalaghava* of Ganesha (1528 C.E.) and *Tajikanilakanthi* (1587 C.E.) They give the astronomy of Arabo-Persian school. Some astronomical tables like *Zij-i-Shah Jahani* (1628 C.E.) by Faridu'd-din Mas'ud bin Hafiz Ibrahim Dihlawi and *Parsiprakasa* (1643 C.E.) were composed during the reign of Shah Jahan.

7.6.2 Mathematics. Two outstanding Indian mathematicians, Sridhara (991 C.E.) and Bhaskara (12th century C.E.) had already made major contribution to the field of mathematics before the beginning of Islamic period. Sridhara wrote *Ganita Sara*, a text that deals with multiplication, division, square root, cubes, fractions, zero, natural numbers, partnership, mensuration and shadow reckoning; and Bhaskara is popular for his writings like *Lilavati,* a text that covers notations, integers, fractions, algebra, permutation and combination, interest and many more mathematical concepts. His other texts like *Bija Ganita* talks about the negative quantities, quadratic equations etc. and *Siddhanta Siromani*, in its sub-part *Goladhyaya* deals with spheres.

These works along with few from Central Asia, Iran and West Asia were translated into Persian. *Lilavati* was translated by Faidi in 1587 C.E. and *Bija Ganita* by Ataullah Rashidi during the reign of Shah Jahan. Imamu'd-din Riyadi is said to have written 25 books on various subjects like *Hisab* (Arithmetic), *Hindsah* (Geometry), *Hai'at* (Astronomy), and other topics particularly related to Mathematics and Astronomy.

7.6.3 Chemistry. *Rasaratnasamuccaya*, *Rasarajalaksmi* and *Rasasara* are few of the important texts in the field of Chemistry by Indian scholars. In the 17th century, Mulla Mahmud Jaunpuri wrote *Hikmat-ul-Balighah* and its commentary *Ash-Shams-ul-Bazighah*. Another great work of Mir Yahya (1624

C.E.), *Majmu'at-us-Sana'i* is an illustrated encyclopedia of crafts, and deals with manufacture of percious stones, dissolving of metals and a number of other processes.

7.6.4   Medicine*. Tuhfat-ul-Mu'minin,* a Persian treatise of the 17th century widely used in India, by Muhammad Mu'min Husaini Tunkabuni is a great work of that era that talks about drug action. *Nur-ul-Uyun* by Zarrin Dast (1087 C.E.) deals with the study of eye and its diseases and defects. A few treatises on anatomy of the human body, written in Persian however outside India like Al-Baidawi's *Mukhtasar dar Iim-i-Tashrih* (13th century), Muhammad Rida's *Riyad-i-Alamgiri* (17th century), *Tashrih-ul-Badan* (15th century), and Abdu'r Razzaq's *Khulasat-ul-Tashrih* are worth mentioning.

Ma'dan-u'sh-Shifa-i-Sikandar Shahi (1512 C.E.) written by Bhuwa bin Khwais Khan at Delhi for Sikandar Shah Lodi, is based on Sanskrit sources, and uses Sanskrit terms extensively. Tisata's *Cikitsa Kalika* (14th century), *Bhavaprakasa* (16th century) of Bhavamisra, *Vaidyajivana* (17th century) of Lolimbaraja and *Vrksayurveda* (15th or 16th century) by Parasara on plant diseases are few interesting works of all time.

Check Your Progress -2

1. What was the contribution of Sufi Saints in literature.

2. Why Sanskrit works of India was translated into Persian language.

3. Analyse literary works related to Science.

7.7   PERSIAN INFLUENCE ON INDIAN LANGUAGES

The period of transition between the turn down of the Hindu kingdoms of the North and the beginning of Muslim invaders from the North-west brought an evolution in the literary languages of India. Eight contemporary Indo-Aryan languages- Panjabi, Hindi, Urdu, Bengali, Assamese, Oriya, Marathi and Gujrati emerged from corresponding middle Indo-Aryan Prakrit in its

Apabhramsa phase and each one rapidly developed into a literary language. This era was noticeable by cultural changes. The altercation of Hindu and Muslim cultures led to fascinating results and a mixed culture. The changes were observed in the literary output as well.

7.7.1   Panjabi Literature. The early medieval period, in the development of the Panjabi literature was an age of religious theology on one hand and of valiant ballads and folk literature on the other. Islamic power shared with Indigenous elements of Advaita philosophy, Sufism and the Bhakti movement shaped the dazzled atmosphere of mysticism and a new school of poetry came up. In Punjab, Mas'ud Faridu'd-din (1173-1265 C.E.), a mystic poet of high order was followed by a number of poets, both Hindu and Muslim. Guru Nanak imparted a special charm to the poetry and songs by the purity of sentiment. He was followed by Guru Arjun, who compiled the *Adi-Granth* in 1604 C.E. His another great work is the *Sukhamani* which is one the longest and the greatest of medieval mystic poems. Many writers of poetical romances adopted popular love stories of a legendary character, Indian as well as Persian. The prince of these poets was Warith Shah whose *Hir* is a classic.

7.7.2   Hindi Literature. Although the origin of Hindi language is placed by scholars between 7th and 10th centuries C.E., but it was only by 1206 C.E. that Hindi literature had almost crossed its infancy and some great works like *Prthviraja Raso* had been written. Narapati Nalha and Amir Khusraw were the two major poets of the *Adi Kala* who flourished in this era. *Bisalade Raso*, Narapati Nalha's classic poem was written in around late 12th century C.E.

The second era of Hindi literature beginning from 1318 C.E. to 1643 C.E. marks the *Bhakti Kala* or the Age of Devotion. This period was broadly divided into Nirguna and Saguna schools. The Nirguna poets were divided in two groups, the saint-poets whose leader was Kabir (1518 C.E.) followed by Dharmadasa, Guru Nanak, Dadu and Sundardasa; and the Sufi mystics whose poetical romances were in Persian style. *Jayasi's Padmavat* (1540 C.E.) along with Kutuban's *Mrgavati* (1501 C.E.), Manjhan's *Madhumalati,* Uthman's *Citravali* (1613 C.E.) and Nur Muhammad's *Indravati* are a few famous mystical romances of that time.

The *Ramacaritamanasa,* by Tulasidasa (1532-1623 C.E.) and *Krsna Kavya Sura-Sagara* by Suradasa (1483 C.E.- 1563 C.E.) are two epitomes of medieval Hindu culture. The major Indian poets of Krsna cult Nandadasa, Hita Harivamsa, Mira Bai and Rasakhana contributed richly towards the literature. A group of poets in the court of the Mughal emperors, headed by Abdur Rahim Khan-i-Khanan, wrote secular poetry dealing with the struggles of human life.

Riti Kala, the third prominent period in the history of Hindi literature upto 1850 C.E. marks the phase of secular poetry. Kesavadasa (1617 C.E.), Cintamani (1609 C.E.), Mati Rama (1617-1716 C.E.), Bihari (1603-1663 C.E.) and Deva (1767 C.E.) are the few scholars who not only practised but also theorized on poetry.

7.7.3   Urdu Literature. It was only towards the end of the 14th century, when Urdu emerged as an independent language. The original base of Urdu language was Khadi-Boli, which has been styled by some of the earlier writers as *Zuban-i-Dihlawi* or *Hindustani*. However, it has assumed a new character by absorbing Persian, Arabic and Turkish elements. The cradle of Urdu literature was South, where it had gone through the military expeditions by Alau'd-din Khalji and Muhammad Tughlaq and flourished in the kingdoms of Bijapur and Golconda. In its own homeland, Delhi and its neighbourhood, ruled Persian, the court language of the Mughals.

Mir'aj-ul-Ashiqin , the earliest available work of Dakhni Urdu was a mystical prose treatise written by saint Gesu-Daraz in the beginning of the 15th century C.E. Urdu received adequate patronage at the courts of Adil Shahi rulers of Bijapur and the Qutub Shahi rulers of Golconda in the 16th and the 17th centuries C.E. Among the writers of Bijapur, Shah Miranji Shamsu'l Ushshaq (1496 C.E.) wrote two fine poems *Khush Namah* and *Khush Naghz* and Burhanu'd-din Janam (1582 C.E.) wrote *Irshad Namah* and *Wasiyat-ul-hadi*. The important writers of Golconda were Mulla Wajahi, author of poetical romances and masters of prose and Ghawasi, author of two famous *mathnawis*, *Saif-ul-muluk* and *Tuti Namah*.

Wali, also called the Father of *Rekhta* played a remarkable role in shaping the Urdu by substituting the idiom of Delhi for that of Dakhni. Hatim founded the Delhi school of poets who looked on to purify the language by excluding the alien words. Gradually, an elegant literary language emerged in the works of Mirza Jan-i-Janan Mazhar of Delhi (1699-1781 C.E.), Mir Taqi of Agra (1720-1808 C.E.), Muhammad Rafi Sauda (1713-1780 C.E.) and Mir Hassan (1736-1786 C.E.) Mir Hasan was the greatest *mathnawi*-writer in Urdu. This period was the golden age of Urdu poetry when classical standards in *ghazal, qasidah* and *mathnawi* were set.

7.7.4   Oriya Literature. Although the beginning of Oriya can be traced back to the 8th or 9th century C.E., the first specimens of literary merit can be only in 13th century C.E. Oriya literature gained a definite character in the compositions of the great poet of that time, Saraladasa, who wrote the *Oriya Mahabharata.* About a century later than this, literary evidences of the five

associates (*Panca Sakha*) are found; of which Balaramadasa and Jagannathadasa are the most remarkable. Kavisurya Baladeva's *Campu*, a unique specimen of musical drama in Oriya and *Samara Taranga* of Vrajnatha Badajena are among the few notable works in Oriya literature.

7.7.5   Bengali Literature. The emergence of Bengali literature is normally traced to the folk songs (*caryapadas*) inspired by Sahaja Cult, which were composed between the 10th and 12th century C.E. By the middle of 13th century, Bengal was conquered by the Muslims and Sanskritic culture lost its importance.

The great poets of Vaishnavism in Bengal were Candidasa (15th century C.E.), Jayadeva, Vidyapati and Chaitanya Mahaprabhu. Vidyapati, the famous poet of Mithila, gave rise to a new poetic diction namely, the Braja-boli which was the mixture of medieval Bengali and Maithili. The *Caitanya Caritamrta* by Krsnadasa Kaviraja (1581 C.E.), the *Srikrsnavijaya* (1475 C.E.) by Maladhar Basu Gunaraja Khan and Kasirama's *Mahabharata* are a few remarkable works of Bengali literature. In the 18th century, a series of poetical romances based on semi-historical Hindu life, but deeply coloured by Persian influence were composed.

7.7.6   Assamese Literature. Hema Sarasvati, composer of *Prahladacaritra* and *Hara-Gauri Samvada* and Harihara Vipra, narrator of *Babruvahanar Yuddha* and *Lava Kusar Yuddha* are among the first poets of Assamese in around late 13th century. Madhava Kandali, Sankaradeva (1449-1569 C.E.) and Madhavadeva (1489-1596 C.E.) are also worth mentioning. Sankaradeva, the eminent saint-poet composed a number of plays in Braja-boli and also wrote *Kirttana-ghosa*, bible of the Vaishnavas in Assam. Assamese prose was given a definite shape by Bhattadeva (1558-1638 C.E.) who translated the *Bhagavata* and the *Gita* in prose. Compiled in late 17th century, *Katha-Guru-Carita* was the biography of Sankaradeva and Madhavadeva.

Assamese literature flourished under the patronage of the Ahom kings. Kaviraja Cakravarti (1696-1714 C.E.) translated a part of the *Brahmavaivarta Purana* and Gopala Candra Dwija rendered the *Vishnu Purana*, the *Bhagavata Purana* and the *Harivamsa*.

7.7.7   Gujarati Literature. The first literary work distinctly in Gujarati, the *Bharatesvarabahubali rasa* of Salibhadra was composed in 1185 C.E. *Ranamallachanda* (1390 C.E.) of Sridhara, *Kanhada-de-Prabandha* of Padmanabha (1456 C.E.), *Sadayavatsa Katha* (1410 C.E.) of Bhima, *Revantagiri rasa* of Vijayasena, *Kusumasri rasa* (1652 C.E.) of Gangavijaya

and *Ranamallachanda* of Sridhara are remarkable works of the era. *Kanhada-de-Prabandha* narrates Gujrat's heroic stand against the Muslim invaders and fall of Somnath. Some of the other prominent poets of the period are Narasimha Mehta (1500-1580 C.E.), Bhalana (1426-1500 C.E.) and Akho (1615-1674 C.E.). However, Premananda Bhatta (later 17th century) is described as the greatest poet of Gujrat of all times.

7.7.8   Marathi Literature. Marathi literature was emerged in the late 13th century. The most prominent poet of the times was Mukundaraja who wrote *Vivek-sindhu*. The most sacred books of prose literature are the *Lila Caritra* (1273 C.E.), *Govinda Prabhu Caritra* and the *Siddhanta Sutra bhavas*. The other sacred books of the Maharashtrians are *Bhavartha Dipika,* popularly known as the *Jnanesvari;* and the *Amrtanubhava,* both written by the great Jnanadeva. The religious poetry of this period includes the *Khrista-Purana* of Father Thomas Stephens (1549-1619 C.E.) and *Abhanga* of Tukarama. Vamana Pandita (1615-1678 C.E.), the last poet of the age, was well known for his ornate Sanskritized style writing. The secular poetry of this period includes the *Povadas* and the *Lavanis*.

> **Check Your Progress-3**
>
> 1. Describe the Persian influence on Hindi literature.
>
> 2. Why Urdu emerged as an independent language?
>
> 3. Discuss the importance of poets of Vaishvanism in Bengal.

7.8   LET US SUM UP

In fact, Persian literature created tremendous impact on Indian languages and literature. It served as the court language till a very long time. Many of the Indian texts translated in Persian became very popular in west Asia. Persian court historiography was a new literary trend for India. It produced chronological history of the medieval era. Most importantly, Persian language administered with Hindi, gave birth to Urdu language, that became popular in north India as well as Deccan.

7.9   KEYWORDS

Persian Language: the language of Persia or Iran is said to have begun with Darius, the king of Persia from 521 B.C.E. to 485 B.C.E.

Rudaji: the first classical poet of Persian, who flourished around 913-943 C.E. composed six idylls and versified the famous *Kalila wa-Dimma* of *Ibnal-Muqaffa*.

The Shahnama: the greatest work in Persian literature was commenced by Daqiqi and completed by Firdausi.

Gulistan : Sadi of Shiraz, a great scholar and poet wrote *Gulistan*, a Persian prose containing stories of morality and *Bostan* in 1257.

Sridhara: wrote *Ganita Sara*, a text that deals with multiplication, division, square root, cubes, fractions, zero, natural numbers, partnership, mensuration and shadow reckoning.

Bhaskara: is popular for his writings like *Lilavati,* a text that covers notations, integers, fractions, algebra, permutation and combination, interest and many more mathematical concepts. His other texts like *Bija Ganita* talks about the negative quantities, quadratic equations etc. and *Siddhanta Siromani*, in its sub-part *Goladhyaya* deals with spheres.

Riti Kala: the third prominent period in the history of Hindi literature upto 1850 C.E. marks the phase of secular poetry.

7.10   ANSWERS TO CHECK YOUR PRIGRESS EXERCISES

Check your progress -1

1. See Sec. 7.2
2. See Sec. 7.2
3. See Sec. 7.3

Check your progress -2

1. See Sec. 7.4
2. See Sec. 7.5
3. See Sec. 7.6

Check your progress -3

1. See Sub-Sec. 7.7.2
2. See Sub-Sec. 7.7.3
3. See Sub-Sec. 7.7.5

UNIT 8   LIVING CULTURE AND PERFORMING ARTS

Structure

8.0   OBJECTIVES

The objectives set out by us in this Unit are to:
-      define the living culture and the performing arts of India,
-      provide you details on the different aspects of living culture and performing arts, and
-      give you some idea of the ritual arts of India.

This, we hope, would enable you as a professional to understand and promote cultural tourism successfully.

8.1 INTRODUCTION

We have already discussed the use of history in cultural tourism as well as the significance of India's rich monumental heritage in promoting cultural tourism. Here we are providing you detail on two more essential ingredients of cultural tourism viz. the living culture and the performing arts of India. You will understand and appreciate how India's vast and fabled heritage has survived in the form of living arts practiced in almost all parts of India both in the countryside as well as in the urban areas. The Unit starts with defining living culture and goes on to mention its various constituents. It also explains what is meant by Ritual and Performing arts along with their relevance in promotion of cultural tourism.

8.2 WHAT IS LIVING CULTURE?

A customary presentation of Indian culture relates it mainly to a study of arts within the tradition bound parameters of styles, chronology or schools. In. consequence the creativity inherent in the culture and the throb of life as its central metaphor tend to get into background. The living culture is essentially this creativity, this throb. It manifests itself in myriad patterns—all related to a tradition that lives on.

8.2.1 Cultural Life in India

Collective vitality subsisting on a rich repertoire of myth, symbol, and song is an important identifying feature of India's cultural life. It has strong local and regional flavour.

Rituals and reticence's possess an underlying commonality. Viewed in its totality, the Indian culture is bewilderingly diverse. But these varied traditions have profoundly influenced each other. Sometimes they merge. Sometimes they mingle inseparably. And in what has come to us as the living culture of India, the rural and tribal vernacular traditions have interacted quite meaningfully with the classical traditions. Even under an incessant pressure of modernity and, economically speaking, the compulsions of employment, the culture of India has lived on. It must be stressed here that much of the living culture has survived outside of the academia and is in the form of art that is practiced by its people. For this reason, as also for its eternal value, tourism has an interest in the living culture though serious attempts to understand and document it have so far been lacking.

8.2.2 Handicrafts

Indian handicrafts represent perhaps the oldest tradition of living culture. The continuity of the traditional crafts still offers creative expression to the great mass of our people. The Indian craftsman uses his medium for rendering creative expression of his inner self. The main mediums in which the crafts are practiced are stone, wood and metal. Almost all clusters of villages have their own craftsmen who work on these mediums. The diversity of Indian cultural tradition is aptly reflected in the tradition of handicrafts. Some notable centres of handicrafts production have been shown in Chart-1.

CHART - 1

Region	State	Handicrafts
Northern India	Kashmir	Silverware, Carpets, Ivory Items, Paper-mashie, Shawls
	Punjab	Woodcraft, Metal ware
	Himachal	Shawl, Woodcraft
	Uttar Pradesh	Silverware, Brocades, Pottery, Woodcraft, Embroidery
Eastern	West Bengal	Terracotta, Woodcraft, Embroidery
	Orissa	Scroll Painting, Woodcraft
Central India	Madhya Pradesh	Stone craft, Embroidery
Western India	Rajasthan	Pottery, Stone craft
	Gujarat	Woodwork, Embroidery
Southern India	Andhra Pradesh	Metalware, Stone craft
	Karnataka	Ivory Items, Glazed Pottery
	Tamil Nadu	Matting, Puppets, Woodcraft
	Kerala	Basketry, Masks, Woodcraft

8.2.3 Textiles:

The textile tradition of India goes back, beyond doubt, to the 2nd millennium B.C. The textual reference to cotton appears in the post-Vedic period, though references to weaving also abound in Vedic literature. The introduction of machine weaving, fortunately, did not result in the death of the very old tradition. The textile tradition in the form of a craft has lived down to our own period and certainly maintains continuity from its remote past. We shall give you brief notices of some of the more prominent textile forms in existence in India even today.

1.) Patola:

Patola is the double-**ikat** silk fabric, mainly of Gujarati origin. It was a popular item of Indian export around the 13th century. The name **patola** seemingly derives from pattakula (Sanskrit, meaning silk fabric). The patterns of patola, a precious silk sari, were considered to be clear and reasonably permanent. "Here the weaving is done so that the elements of pattern and colour on the warp are made to juxtapose exactly with those of the weft so that the colour combination and design sequence of the predetermined pattern are kept intact. A slight irregularity in outline creates the 'flame-effect' which forms the essence of the beauty of **patola**." (Jyotindra Jain, Aarti Aggarwala, **National Handicrafts and Handlooms Museum**, **New Delhi**, Ahmedabad, 1989). **Patolas** were once woven in several centres in Gujarat such as Ahmedabad, Surat, Cambay and Patan. Today true **patola** is made only in Patan by a couple of Salvi families.

2) Jamdani

Jamdani is "figured-muslin". It was traditionally woven in Dacca, West Bengal and Tanda in Faizabad, Uttar Pradesh. The cotton fabric in **jamdani** is brocaded with cotton and some¬times with zari threads. Today **jamdani** sari is woven in West Bengal.

3)Kantha
Kantha is "patched cloth" embroidery of Bengal. Kanthas are filled with lively motifs of birds, animals, trees etc. The making of Kantha saris is practiced in West Bengal even today.

4) Bandhej
Bandhej is tie-dyeing practiced in Rajasthan and Gujarat by Hindu and Muslim Khatris even now. Jaipur and Jodhpur are big centres of production as well as markets for this craft produce.

CHECK YOUR PROGRESS -1
1) Write 50 words on the handicrafts of India.

2) To which states/places do the following belong:
    a) Patola……………………………………………………………………………….

b) Jamdani…………………………………………………………………………………..
c) Kantha……………………………………………………………………………………
d) Bandhej……………………………………………………………………………………

8.3 THE RITUAL ARTS

The ritual art in India is located mostly within the confines of domestic ambience. It is in fact an essential aspect of the celebrations in the family. Almost invariably the ritual art is practiced only by women and takes the form of drawings on the floor or on the walls of the house. Some of these drawings are a daily ritual (such as the **Kolam** of South India) while others are made only on religious festive occasions.

"These purely abstract drawings are known under different names in the different parts of the country: **mandna** in Rajasthan, **rangoli** in Gujarat and Maharashtra, sathya in Saurashtra, **aripan** or **aypan** in **Bihar**, **aipan** in the Kumaon, **alpana** in Bengal, **jhunti** in Orissa, cauka rangana or cauk purna or sonarakhna in Uttar Pradesh, muggu in Andhra Pradesh, kolam in South **India** "(Stella Kramrisch in Aditi, The Living Arts of India, Washington, 1986).

The ritual art is a tradition handed down from mother to daughter in succeeding generations. The drawings are without image, figure, or narrative. The material used is mostly rice powder coloured in different shades and believed to possess magical powers.

Different from the traditional floor drawing, the drawings made on the walls of the houses have figurative character. They are colourful, rich in symbols and full of mythical elements. The **madhubani** painting of Bihar is a fine specimen of this kind of figurative ritual art.

8.4 PERFORMING ARTS

The tradition of the performing arts in India goes back to the most ancient past and India has a rich heritage of the same — dance, music and theatre. In the following Sub-Sections we take a look at this heritage and explore its relevance to the promotion of tourism today.

8.4.1 A Definition

A simple and obvious definition of the performing art would make it an art that lives / survives only when it is performed. "You can write down a piece of music, you can tape it and give it a new, altogether different, lease of life. But the music is really in the hearing, not in the score or the tape .... A dance can be video-taped or filmed, but the real magic is in the dancing itself, ... and so with theatre. Theatre is not cinema. Both are legitimate and exciting forms. But the theatre is a living thing." (Narayana Menon, "The Performing Arts - a definition "in **Aspects of the Performing Arts of India,** ed. Saryu Doshi, Marg Publications, 1983).

The performing arts provide a different kind of experience in which the audience begins to feel some kind of a union with the performer/s. The performing arts are not mere spectacles. They certainly strike at an inner cord located in the realm of emotion and feeling.

There has been a close connection between the performing arts in India and the religion. It is the mythology with enduring cultural patterns that has sustained the tradition of performing arts. Its strength lies in the fact that the performing arts in India have an almost uninterrupted tradition spanning several centuries.

8.4.2 Dance

The Indian mythology suggests that the dance originated with Siva's **tandav**. Thus dance as a performing art has an age old tradition. Almost all classic dance forms in India have originated from folk traditions. The classical dances of India revolve around a few cardinal principles. "They have elements of facial expression (sattvik), verbal expression (vachik), manual gestures (angile) and costumes and jewellery (acharya)". (Utpal K Banerjee, Indian Performing Arts, New Delhi, 1992). These are reflected in the classical dances of all regions of India. Some important dance forms have been listed below:

1) **Bharatnatyam**

From Tamil Nadu with centres in Thanjavur and Kanchipuram. Performed by women and men both as a solo item.

2) **Odissi**

From Orissa with centres in Puri and Bhubaneshwar. Performed as a solo dance.

3) **Katthak**

From Uttar Pradesh and Rajasthan with centres in Lucknow, Mathura - Vrindavan and Jaipur. Performed by men and women both as solo item.

4) **Kathakali**

From Kerala with centres in the temples there. Performed by men wearing make-up and emphasizing on facial expressions.

5) **Kuchipudi**

From Andhra Pradesh centering around the town of Kuchipudi. Performed by men in the form of dance-drama.

6) **Manipuri**

From Manipur. Performed by a group of men and women enacting the drama of Krishna and Radha's lives.

The country is also extremely rich in the dance forms that are inspired by folk traditions. In fact an inventory of such folk dances may run into several sheets of paper. We shall, therefore, mention only two of the more important folk dances here.

1) **Bhangara**

Bhangara, interestingly, has become the flag-bearer of Indian folk tradition. This dance form belongs to the region of Punjab and is performed by both men and women attired in colourful

costumes in a group form. The drum is an important musical instrument used in this dance to increase the tempo of the participant.

2) Garba

Of late, Garba has gained tremendous popularity as a group dance mainly in the region of Gujarat. Performed during the nine nights of Navratri, both men and women participate quite enthusiastically in this dance. The songs sung during the dance are mainly in honour of goddess Durga.

8.4.3 Music

Music, considered a vehicle for communion with God, has been an essential ingredient of our culture. Emanating from folk tunes and attaining the status of a classical art, music has been in vogue from times immemorial. Later two distinct forms of musical style developed in India. The more codified and text based form came to be called the **Carnatic** system of music. On the other hand a loose and flexible musical form practiced mostly in the northern parts of India came to be identified as the **Hindustani** system of music. A great fillip to this art form was given by Turkish and Mughal rulers in the medieval period, many of whom were themselves great connoisseurs of music.

The classic music has gained a lot of popularity in recent times. It is being practiced in North India under the guardianship of a few great performers claiming descent from traditional houses called **gharanas** of music. Some of the more important **gharanas** have been listed here:

1) Maihar

Set up by the doyen of classical Indian music Ustad Alauddin Khan. Famous artists of the **gharana:** Ustad Ali Akbar Khan, Pandit Ravi Shankar, Late Pandit Nikhil Banerjee.

2) Kirana

Set up by Sawai Gandharva. Famous artists: Pandit Bhimsen Joshi, Smt. Gangubai Hangal, Pandit Jitendra Abhisheki.

3) Atrauli

Set up by Ustad Faiyyaz Khan. Famous artists: Late Ustad Sharaft Husain Khan, Ustad Mohammad Shafi.

4) Patiala

Set up by Ustad Chand Khan. Famous artists: Late Ustad Bade Ghulam Ali Khan, Late Ustad Munawwar Khan.

The Carnatic Music too has a host of eminent artists as listed below:

1) Vocal

Ms M.S. Subbulakshmi, Sri. M. Balamurlikrishna, Late Maharaj Kumar Santhanam.

2) Instrumental

Smt. N. Rajam (Violin), Late Sri. S. Balachander (Veena), Late Sri T. Mahalingam (Flute).

8.4.4 Theatre:

India has a unique theatre tradition which is marked by both, its antiquity and aesthetics and imagination. Ever since primitive and mythic ages the theatre has been an integral part of Indian life. Probably the art of theatre began with religious or social rites and ritualistic festivals, and gradually progressed into becoming a distinct art form. During the past two-three thousand years the theatrical arts have undergone fundamental changes. An important phase in this development was during the 19th century when as a result of an encounter with the West certain profound changes came about in the art. This theatre was "almost entirely an imitation of the western theatre". (Nemichandra Jain, **Indian Theatre**, New Delhi, 1992).

The concerns of the post-independence India were, however, different. What we have today as Indian theatre is in fact a sequel of this concern. By the sixties of the post-independence period a national theatre movement was born. Slow disintegration of the family as a viable social unit, new and demystified political stances, disillusionment of the urban middle-class, etc. were some important new themes that gained precedence in the plays written during this period. Some land-mark plays of this period were:

•	**Adhe Adhure**	-	**Mohan Rakesh**
•	**Evam Indrajit,**		
	Pagla Ghoda	-	**Badal Sircar**
•	**Tughlaq**	-	**Girish Karnad**
•	**Sakharam Binder**	-	**Vijay Tendulkar**

In recent times there has again been a shift. "At the moment, it appears that the preparation for a new stage is on in many ways, in many forms and at many levels. The main factor in this situation is the increasing contact and familiarity with an assimilation of the theatrical methods of the ancient Sanskrit and medieval theatres in our contemporary activities" (Nemichandra Jain, op.cit,). Evidently the contours of this newly emerging form have not been shaped yet. But perhaps in the next five or six years, it may take place. Another theatre form gaining popularity is the "street plays" or "street theatre".

CHECK YOUR PROGRESS - 2

1) Match the contents of List A with List B:

List A		List B
a)	Mandna	a) South India
b)	Rangoli	b) Andhra Pradesh
c)	Sathya	c) Uttar Pradesh
d)	Jhunti	d) Saurashtra
e)	Kolam	e) Gujarat
		f) Rajasthan
		g) Orissa

2) Name the states to which the following dance forms belong:

a) Bharatnatyam

h) Kathak

c) Odissi

d) Kuchipudi

3)   Write the names of the **gharanas** to which the following exponents of classical music belong:
   a)   Ustad Alauddin Khan
   b)   Pandit Ravi Shankar
   c)   Smt. Gangubai Hangal

4)   Give the names of the playwrights in each of the following case:
   a)   Pagla Ghoda ……………………………………………………………
   b)   Tughlaq ………………………………………………………………
   c)   Sakharam Binder …………………………………………………………………

8.5 LET US SUM UP

India's rich and varied heritage makes it a fabled land for living culture and performing arts. We gave you details about the different kinds of this cultural tradition and their prevalent forms. We also defined for you the meaning of living culture and performing arts. In one section we dealt with the ritual arts of India. All this information is a valuable tool for a practicing tourism professional. You will appreciate the significance of using these tourism products for promoting both domestic as well as foreign tourist.

8.6 KEYWORDS

Eternal:	everlasting
Fable:	story
Fabric:	cloth
Manifest:	to show
Metaphor:	application of special name to an object
Ritual:	religious rites
Repertoire:	regularly performed pieces of drama
Throb:	show pulse beat
Vital:	essential

8.7 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress - I
1)   See Sub-sec.8.2.2.
2)   a) Gujarat; b) Dacca, West Bengal and Tanda (Uttar Pradesh);
          c) West Bengal; d) Rajasthan and Gujarat.

Check Your Progress – 2

1)

List A	List B
A	F
B	E
C	D
D	G
E	A

2) a Tamil Nadu
    b Uttar Pradesh and Rajasthan
    c Orissa
    d Andhra Pradesh
3) a Maihar
    b Maihar
    c Kirana
4) a Badal Sircar
    b Girish Karnad
    c Vijay Tendulkar

UNIT 9 CUSTOMS, RITUALS AND CULTS

Structure

9.0 OBJECTIVES

In this Unit we will discuss some important aspects of Indian society: Customs, rituals, cults and sects in India. After going through this unit you would know about:

• significance of rituals and customs in Indian society

• the main rituals and customs followed among the various religious groups and communities in India

• important cults and sects in India

9.1 INTRODUCTION

In this Unit we will discuss some features of Indian society. Here we have included social and religious customs, rituals, cults and sects.

To begin with we will try to define customs and rituals. Following this we will throw some light on the nature of rituals and customs. Next we will familiarize you with some rituals and customs practiced in diverse religious groups and communities in India.

From' earliest times there have emerged a number of cults and sects in India. We will throw light on some of the important cults and sects. Many of these cults and sects have had religious and social basis. These cults and sects are spread in different regions and religions. We will discuss their origins and growth. It would not be possible for us to include all the sects and cults.

We will therefore confine our discussion to a few important ones. Let us begin with customs and rituals.

9.2 CUSTOMS AND RITUALS

Customs and rituals are important components of all religious beliefs. Sociologists and Anthropologists have defined them from various viewpoints. In this unit we would not go into the detailed technicalities or complexities of defining, rituals. We would confine ourselves to a functional definition for the present discussion. There are a number of social and religious practices we observe every day. Are they customs or traditions or rituals? Let us take a few examples.

• In Indian communities people are supposed to touch the feet of elders or teachers as a social norm.
• Married women put vermilion in the parting of hair.
• Many people when meet each other shake hands.
 • The head of a new born is shaved in many communities.
 • In many Hindu communities at the time of marriage the bride and bridegroom are supposed to circumambulate the fire 3, 4, or 7 times.

 What do the above acts signify? Are they customs or religious practices or rituals or a mix of these? Do they have any rational basis? Are there some expected specific results of these actions?
You would notice that many of the above listed acts are accepted as traditions and customs. Shaking hands or touching the feet are most of the times instinctive actions. The custom of shaving the head may be a religious practice. But it does not stop only at shaving the head. It is to be done in a prescribed manner which varies from community to community. Similarly putting vermilion may be a symbol of signifying the marital status but doing it in a specified manner signifies more than a custom. When we come to the aspect of shaving the head or putting the vermilion in a specified manner we enter into the realm of ritual practice. Similarly circumambulating the fire at the time of marriage involves more details like whether it would be clockwise or anti clockwise? Bride is to be in front or bridegroom is to be ahead of bride? You would notice that in the above examples socio-religious practices or customs or rituals have very little differentiation. Many a time it is the learned observer who defines them. Many a time they are used interchangeably. Now coming back to the defination, Edmund Leach, a renowned anthropologist suggests that the words rite (ritual), ceremony and custom are used interchangeably to denote any non-instinctive predictable action or series of actions that cannot be justified by a 'rational' means- to-ends type of explanation. In this sense the English custom of shaking hands is a ritual, but the act of planting potatoes with a view to harvest is not. The other trend of usage has been to distinguish the three categories: ritual, ceremony and custom" (Encyclopedia of Social Sciences vol. 13, pp520.21). Taking the example from India Leach says that, "a high caste Hindu is required by his religion to engage in elaborate washing procedures to ensure his personal purity and cleanliness', the rationality or otherwise of such actions is a matter of cultural viewpoint". Here according to Leach the experts who distinguish between ritual cleanliness and actual cleanliness are separating two aspects of a single state rather than two separate states.

Some experts define rituals as "stylized repetitive behaviour that is explicitly religious" and ceremony as "merely social even in explicit meaning".

9.2.1 Role and Functions of Rituals, Customs and Ceremonies

In India rituals and customs are closely knit in social and religious life of people. Have you ever thought why people follow or perform all these seemingly complex rituals and customs? Do they serve any useful purpose from the point of utility in day-to-day life? You might have noticed that at times some priest or religious guru asks the followers to perform these rituals for some reason or the other. Often people perform them on their own with great enthusiasm. Let us pay some attention to the role and functions of these rituals and customs. There are a whole range of functions. Here we will discuss a few functions considered important by sociologists.

i)   Socialization: Rituals, ceremonies, etc. act as a socializing force. They bring the individuals within the defined society and integrate them.

ii)   Social Control: They act as instruments of social control. They are linked with worldly rewards and punishments. The priest often advised society by asking followers to perform these for some reason or the other. Many a times members of a particular community or caste are asked to perform these to correct the wrongs (sins) committed or else face excommunication. In such a situation they become weapon of social control.

iii)   Merit and Status: At times they performed with a view to get social prestige and status. Like performing some sacrifice or conducting yagna etc.

iv)   Identification: Certain rituals are performed to have a specific identity. Putting vermilion by married women or circumcision among Muslims or piercing of earlobes in some communities are a few examples.

v)   **Spiritual Advancement:** Performance of customs and rituals is closely linked with people's desire to achieve spiritual satisfaction and advancement. Prayers, pilgrimage, fasting, sacrifices and various forms of worship are followed for this purpose. It applies to all the religions and communities.

vi)   **Systems of Healing or Therapy:** One of the most widespread functions of ceremonies and rituals have been to use these for healing purposes. This takes various forms in different religions, social groups and tribes.

The above list is not exhaustive and merely suggestive. Our purpose here is neither to provide a justification or reject the rituals and customs. We wish to give you only a perspective from the sociologists' or anthropologists' observations. One may argue that many of these are irrational illogical and pushes one into superstitions. As suggested by Leach, if "Non -rationality is made a criterion of ritual, it must be remembered that the judge of what is rational is the observer and not the actor".

The continuance of rituals and their performance have an economic basis also. There are a host of priests & ritual experts in all communities who follow performance of these rituals as their occupation. Similarly, for the performers or individuals following these they have become the very essence of religion and a way of life. One important thing to note here is that customs, rituals and ceremonies are not confined to the realm of religion only. There are a number of customs or rituals which are part of social and secular life.

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9.2.2 Types of Rituals and Customs

The rituals and customs can be classified into various categories depending on the criterion we adopt. One way of classifying can be to link them with the functions they are supposed to perform. Another way of classifying may be according to its nature like religious, social, etc. Yet another system of classification can be on the lines of community or religion. We do not intend to enter into technical details of sociological or anthropological studies. Here we would like to give you a broad idea of diverse customs and rituals practiced by people of different faiths and communities in India. Instead of listing them religion-wise we would discuss them in terms of day-to-day life, and special occasions and festivals across the communities and religious groups. In almost all religious groups most of the customs and rituals take place in the following stages of life cycle:

i) b i r t h

ii) initiation into religious fold

iii) marriage

iv) death

Other occasions are related to success in economic ventures, well being, initiating a work, warding off illness, pilgrimages and festivals.

We will discuss these in two parts:

i) Rituals & Customs related to life cycle
ii) Other Customs and Rituals

We will not be providing you all the details of each ritual because there are great variations within religious groups, their communities, castes and even families. We will leave these details for you to find out with your observation.

9.2.3 Customs and Rituals Related to Lifecycle

Almost all the communities or religious groups in India have some customs or rituals assigned to various stages of lifecycle. We will not go into the details of each of these and would provide a brief account of some of these.

Birth and Childhood

Rituals related to birth start as soon as a women conceives a child. In fact there are a number of them which are observed if conception does not take place for some time. The preference for the male child is widespread. There are a number of rituals to ensure the birth of a male child. There are a number of restrictions on the pregnant women for the items of food to be taken. There are restriction on her movements also. In some communities women are supposed to give birth to first child in her parents house.

When a child is born the mother is considered polluted. In a survey conducted in around 4600 communities it was found that 4189 communities observe post delivery pollution. A ritual bath is required for cleanliness. This is to take place in some cases on the 10th or 30th or 40th day of the

birth. The child after birth is given a bath and some familiarity with the faith is introduced. Among Muslims the **azan** (call for prayer) is read into child's ear. Similarly in Syrian Christians the message 'Jesus Christ is Lord' is whispered in child's ear. Among some Hindu communities also some scriptures is read to the child. Among Sikhs also mother is supposed to take the child to Gurudwara as soon as she recovers after delivery. Here the **path** (reading) of **Guru Granth Saheb** is done.

The most widespread ritual practice among Hindus and Muslims is to shave off the head of the new born child. It is called **mundan** (tonsuring) ceremony. Generally it is done under the supervision of a priest. Among Muslims male goats are sacrificed on this occasion (two for male child and one for female). Other important childhood ceremony is **namkarana** (naming the child). Around 3426 communites are reported to have this practice. In most of the cases help of priests and holy scriptures is taken for naming the child. First eating of cereals **(annaprashan)** by the child is also an occasion which is celebrated widely.

Initiation

A new born child is supposed to undergo some rituals and ceremonies before he/she is initiated and adopted into religious or social fold of the community. In most cases such customs are rituals related to religious rites. One important aspect of initiation is that they particularly concentrate on male child. Among high caste Hindus the thread ceremony (wearing of the sacred thread) for boys takes place during childhood (if not in childhood it must take place before marriage). Among Muslims the male child is to undergo circumcision (cutting off of a small foreskin of the male sexual organ). Among devout Sikhs child is given **amrit** (prepared with sugar crystals and water) to taste with elaborate rituals. Among Christians also the baptism in Church takes place.

Initiating a child into learning also constitutes an important ceremony and ritual in large number of communites. In most of the cases this is done by first making the child read the Holy Scriptures. In a number of communites puberty rites for girls, piercing of ears and nose (for both male and female child) are widely prevalent customs.

Marriage

Marriage in most of communities is a religious and social affair. Elaborate customs and rituals are associated with it. Beginning with the selection of bride or groom, fixing the date for marriage and performance of marriage all have detailed procedures and rituals. In some communites there are even laid down rules for consummating the marriage. In India the involvement of a priest is almost universal (option of civil marriage in a court is of course available). In many communities the marriage takes place in the place of worship. This also shows the religious sanction. This is most common among Christians, Sikhs, and many other communities.

Among Hindus the rituals are most elaborate. Giving of dowry by the bride's family is customary in a large number of communites in India. However, in some communities the brides family charges a price from the bridegroom. It is popularly believed that in India divorce, widow marriage and remarriage of female divorcee are taboos. A recent survey conducted among 4600 communites shatters this myth. According to this survey divorce is permitted in 3794

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communites, widow marriage in 3771 communities and remarriage of a divorcee female in 3474 communites. Polygamy and polyandry are also prevalent among many communities. In many cases there are specified symbols for married status of a woman. The above referred survey had identified forty one such symbols. Of these, wearing vermilion is most common followed by toe-ring, bangles; tali/mangalsutra, bindi, nose stud etc.

Death and After

The rituals and ceremonies associated with death in most cases depend on the philosophy of life and death in different communities. Hindus believe that after death a person is reborn (in other human or animal form). Muslims, Christians and many others do not believe in rebirth. In almost all the communities it is assumed that at death only the body dies and the soul survives. The concept of life after death is also quite prevalent. Death is also a sad and fearful thing which is to be avoided. Most of rituals and ceremonies associated with death are performed with a view to give peace to the departed soul, a happy life after death (reaching the heaven) and ward off the fear of death.

Observance of pollution on death is almost a universal concept in India. Cleaning and purifying the dead body through elaborate rituals under the supervision of priests is most widespread. Prayer for the peace of the soul of the dead person is also universal. This is always done by a priest or a person well versed in religious practices. Among Hindus a Brahmin performs the prayers. Among Muslims the prayer is called **namaz-i janaza** (prayer for the dead body). Among the Sikhs the birth of **Guru Granth Saheb** takes place. There is a variation in the methods of disposing the dead body. Cremation and burial with detailed rituals are the most common modes. Many communities follow both with detailed laid down religious rules. In large number of Hindu communities the ashes collected after cremations are immersed in the Ganges or other rivers. Among few communities the dead bodies are exposed (**Parsees** place their dead bodies in the tower of silence where flesh is eaten by vultures and the bones are disposed off separately) in many communities food is not cooked in the home on the day of the death or for a few days.

In different communities the rituals continue even after the cremation and burial. Special prayers are organized on the 3rd, 10th, 13th, 40th day or such other days and after a year. In many cases the prayers for the departed soul are organized every year.

9.2.4 Other Customs and Rituals

As already stated besides the life cyclic rituals a number of rituals and customs take place in day-to-day life. We are not analyzing specific rituals and would provide a brief comment category wise. One of the occasions for rituals is at the time of initiating any activity like sowing or harvesting of crops, starting construction, starting any business venture, etc. Entering a new house for living **(grahapravesh)** is also very common. Auspicious dates are chosen and prayers accompanied with some rituals are performed.

Most widespread rituals are for warding off illness and for general well being. These are more common in tribal society where modern medicines are not easily available. Most of the people in general follow modern medical treatments but along with these special prayers and rituals are organized. These rituals are performed by special category of people and include priests, ojhas

(shamans), sorcerers, tantriks etc. Another common practice on such occasions is ritual recital of Holy Scriptures and verses on rosaries or organizing congregation. Ritual animal sacrifice is also common practice in some communities.

Pilgrimages are occasions for indulging in rituals. Almost all communites in India have their pilgrimage centres spread in the country or outside. People visit them round the year or on special days fixed for the purpose. Among Hindus bathing in sacred rivers at specific spots is a common practice. At these places priests supervise the observance of rituals. Jains, Sikhs, Christians and others also have their pilgrimage centres. Muslims go to Mecca for performing Hajj every year. Here, shaving of head, wearing non - stitched cloths, circumambulating the Kaaba (in Mecca) are some of specific rituals.

Festivals also have their specific rituals. Fasting, specific prayers to specific gods and goddesses, immersion of idols in rivers, animal sacrifices, ritual mourning and other such activities are main ritualistic components of different festivals cutting across religious groups and communities.

Check Your Progress -1

1) Briefly comment on the following roles of rituals and customs:

i) Social Control

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2) Identification

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2)What are the main customs and rituals performed at the time of birth among Hindus.

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3)Discuss some rituals related to marriage in India.

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9.3 CULTS

A cult is often individual based and loosely organised group which is transient in nature. It often possesses a highly fluctuating membership. Many of its members can also be parts of other religious groups.

The cult is often a voluntary organisation with low level of discipline. Its membership is generally open to all. It, however, possesses a doctrine and a set of well-defined rituals in which all members are required to participate. In cases of secretive cults, the membership is extremely restrictive. The cults generally find a fertile ground in the urban centres where the uprooted people from diverse cultural backgrounds find the pace of life too difficult to adjust. The rural areas also throw up various kinds of cultic movements centred around individuals or mythical or legendary personalities. Here we are going to discuss two significant . Indians cults of modern times.

International Society for Krishna Consciousness (1SKCON)

Popularly known as **Hare Krishna** cult, this movement is more famous internationally, particularly in the English-speaking countries like United States, Canada and United Kingdom. This society was founded by A.C. Bhaktivedanta Swami Prabhupada. He went to USA in 1965 to spread his devotional message. He attracted many followers in New York, Los Angeles, Berkeley, Boston and Montreal. Various centres of ISKCON were established in these places

with its headquarters at Los Angeles. By now it has established many branches in various parts of the world.

The followers of this cult wear saffron dresses and the men also shave their heads. Chanting of the name of Lord Krishna is an essential ritual and public chartings of **Hare Krishna, Hare Krishna** are performed by the followers of this cult. They basically believe in devotional form of worship and seek salvation through it.

9.4 SECTS

The term sect is used in the sociology of religions to designate a particular kind of a religious group. It can be distinguished from religion in the sense that it is formed within a religion and operates as a protest group. A sect is a voluntary society of strict believers who live apart from the world in some ways. Whereas the membership to a religion is on the basis of birth or baptism, membership of a sect is a voluntary act.

Sects were formed, within particular religious traditions, as a product of the specificity of attitudes towards four major aspects of human civilization. These are:

• family life,

• economic activity,

• politics and power, and

• intellectual endeavors

Different attitudes or positions on any or all of them often lead to the formation of a sect. All the sects represented at the initial stage at least, a defiance of the religious tradition, within which they were located. This defiance or protest was expressed mainly in two ways:

1) in a militant and active oppositionist manner, and

2) in a passive and withdrawn manner.

Within the Islamic tradition the rise of **Wahabis** represented an active oppositionist sect whereas the **Bahais** were more of a passive and withdrawing kind.

An important characteristic of sects has been their not too infrequent transformation to the status of formal religions. Although starting as an expression of protest against the world, many sects adjusted and got accommodated into the world. This often happened as a result of birth of children in sects (as against voluntary membership at the beginning), better adjustment to conditions of life, increasing prosperity and the passage of time. All of them put together, created conditions of compatibility between the sects and the world and initiated the process of the sects converting into religious orders.

Sects were originally conceived as cohesive social groups and their cohesion was maintained by a series of measures and rituals which differentiated one sect from the other, like endogamy, restricted participation in social events and certain military services also. Apart from this, peculiar habits of eating and abstinence and peculiarities of dress also helped to set a sect apart from the other.

To sum up, sects were essentially protest groups located within particular religious traditions. They stood for a defiance of the world. This defiance was expressed in militant and passive manner. Sects were based on a voluntary membership of people brought together by a similarity of ideas. If the sects survived beyond the founding generation, they often tended to get transformed into religions, though all the sects did not necessarily become religions. Having learnt about sects in general, it is now time for you to get some information about some of the sects within the main Indian religions.

India has a large number of sects and cults and subsects. These have originated from different religions. It would be difficult for us to give details of all these sects and subsects. Here we will confine our discussion to a few sects and cults of prominent religious groups of India viz. Hinduism, Islam, Sikhism, Jainism, Buddhism and Christianity.

9.4.1 Hindu Sects

The biggest number of sects and subsects can be traced to Hinduism. Among Hindus Siva, Vishnu and the Mother Goddess (worshipped as Durga, Kali and many other names) are the most important deities. Origin of most of the cults, sects and subsects can be traced to these three.

Of these the cults of Siva and Parvati can be traced to the earliest period of Indian History, while the cults of Krishna are comparatively later development.

Vaishnava Sects

The list of **Vaishnava** sects is long. These sects worship Vishnu, as Krishna or as Rama. The important sects and subsects are:

i)   Sri Sampradaya (followers of Ramanuja)
ii)   Ramanandis
iii)   Kabir Panthis
iv)   Dadu Panthis
v)   Maluk Dasis
vi)   Raya Dasis
vii)   Vallabhacharya Sampradaya
viii)   Mira Bais
ix)   Madhavacharis
x)   Chaitanya sect
xi)   Charan Dasis
xii)   Sadhna Panthis
xiii)   Radha Vallabhis etc.

The list is very long. Here we have given a few names only. We will give brief comments on few of these.

Sri Sampradaya: The sect was founded by Ramanuja a great scholar of Indian philosophy from South India. The sect is popular in South India. The followers have a strictly regulated life and rules for eating. They wear distinguishing marks on the forehead.

Ramanandis: Founder of this sect was Ramananda. The followers of this sect are spread mainly in the Gangetic plain of North India. The main emphasis of the sect is on deviation to Rama the incarnation of.Vishnu. Men of all caste were taken into the sect. Ramanand had a number of disciples many of whom came from lower castes. A number of subsects were developed by the disciples of Ramanand. Kabir and Dadu were two most important whose sects are Kabir panth and Dadu Panth.

Sects of Vallabhacharya and Chaitanya

These two sects were most popular in Western India (Vallabhachaiya) and Eastern India (Chaitanya). Vallabhacharya sect was founded by Vallabha a Telugu Brahmin. He taught his disciples not to turn their backs to worldly pleasures. He opposed fasts and self mortification. Their gurus also lead a comfortable life. The followers of Chaitanya were to lead a simple and humble life. They believed in singing devotional songs and dancing as a way of worship.

Shaiva Sects

1)Dashnami Sampradaya: In the eighth century **Shankracharya** gave a new turn to **Shaivism.** He established a very important cult called **Dashnami Sampradaya. Dashnamis** are also known as Vedic **Saivas**. Before the establishment of **Dashnami** order, Tantrik Shaivas such as **Kanphatas, Aghoris, Kalamukhis and Kapaliks** dominated **the Shaiva** cult.

Shankaracharya organized the **Dashnami** order which includes the following ten categories of Sanyasis: 1) **Giri** 2) **Puri** 3)**Bharti** 4)**Vana 5)Parvati** 6) **Aranya** 7) **Sagara** 8) **Tirtha** 9) **Ashram** 10) **Saraswati.**

Shankaracharya established four seg monastic centres namely, **Jyotir Peeth, Shringeri Peeth, Govardhan
Peeth** and **Dwarka** or **Sharda Peeth** in North, South, East and West respectively. For the smooth functioning of the Mathas, area, direction, **sampradaya, Dashnami** order, deities to be worshipped, pilgrimage, **Veda, Mahasakya** (great saying), **Gotra** and jurisdiction of each monastic centre was fixed.

Dashnami sanyasis are divided into two broad sections namely **Dandadharis** (staff holders) and **paramhansas** (holding no staff). Out of the ten subsects of **Dashnami** order, **Sanyasis** of only three that is, Tirtha, Ashram and Saraswati are allowed to hold staff and the rest called **Paramhansas** are not allowed to do so.

Dashnami ascetics are graded according to their spiritual attainment into four categories as follows:

i)   **Kutichaka:** He is an ascetic who has renounced the world and lives in a hut engaged in contemplation and worship. He subsists on alms given to him by others.
ii)   **Bahudeeka:** Such ascetics collect alms in kind but never in cash.
iii)   **Hansa:** Such ascetics are well versed in vedanta and pursue the aim of attaining full knowledge of the supreme being.
iv)   **Paramhansa:** Such ascetics represent the stage of heights of spiritual evolutions.

Dashnami Sanyasis are further divided into two sections namely, **Astradharis** (weapon holders) and **Shastradhris** (scripture holders). **Astradharis** are fighter ascetics and **Shastradharis** are learned ascetics. The former Known as **Nagar Sanyasis** are organized through various Akharas. The **Dashnami Akharas** were originally centres of military training for the fighter Nagas. Following are the seven **Dashnami Akharas**.
i)   Maha Nirwani Akhara
ii)   Niranjani Akhara
iii   Juna or Bhairo Akhara
iv)   Atal Akhara
v)   Awahan Akhara
vi)   Anand Akhara
vii)   Nirwani Akhara

2) **Kanphata** or **Nath Panthi:** This sect forms the part of **Tantrik** Shaivism**. Kanphatas** pierce their ears and insert ear-rings in them. Gorakh Nath is regarded to be the re-organiser of this cult. This cult is believed to have been founded by Sati Nath.

The chief scripture of this cult is "Rath Yoga Pradipika". **Kanphatas** regard Shiva as the supreme reality. Salvation lies in the union with Shiva. In Nath Sampradaya**, Nath yoga** and **Tantra** are recommended as the most appropriate means of salvation.

3) **Aghori Panth**: The sect is also known as **Aghor Panth** or **Augar Panth** and the followers are call **Aghoris** or **Aughars**. This cult was founded by **Bhrama Girl**, a disciple of Gorakhnath. The name of the cult is derived from the word `Aghor' meaning non-terrifying the **epithet Aghor** is usually used for Shiva. Thus, it is clear that **Aghor Panthi** means an ascetic who worships Shiva. **Aghoris** are found all over India and move about all the year round.

The **Aghori** smears himself with the ashes of the funeral pyre. He wears the frontal mark denoting the unity of the Hindu triad. He also wears a **Rudraksha** rosary and a necklace of stone. Some wear rosary of human teeth too.

4) **Vir Shaiva or Lingayat Sampradaya: Lingayats** are mostly found in southern India. The name of this cult has been derived from the word **linga** (Phallus symbol). A true **lingayat** wears on his body a small silver box containing a stone **linga** which is a symbol of his faith and the loss of which means spiritual death. It is worn by both male and female members of the sect.

Of the Hindu sects, **Lingayats** or **Vir Shaivas** acknowledge Shiva whose symbol, the **linga** they wear on their person. They are against caste system. All wearers of the **lingas** are proclaimed equal in the eyes of the God. They prohibit child marriage and stand for widow remarriage. They bury their dead.

The **Lingayat** sect was started in the 12th century. The most important ceremony of the **Lingayats** is **Ashta Varna** which includes eight rituals called **Guru, Lingo, Vibhuti, Rudraksha, Mantra, Jangam, Tirtha** and **Prasad**. **Lingayatas** are not permitted to touch meat or liquour. The founder saint of this sect was Basara. There are three sub-sects of **Lingayats.** (1) **Pancham Salis** with full **Ashta Varna** rites (2) Non-**Pancham Salis** with full Ashta Varna rites (3) Non-**Pancham Salis** without **Ashta varna** rites. **Lingayats** or Vir Shaivas draw slack sectarian mark on their foreheads.

5) **Kapalika Panth:** Though almost dying now this sect was widely prevalent in Ancient India. **Kapaliks** are expert Tantriks. They wear some-rosaries and live naked near ghats. They take their food from the human skull. They eat meat and drink wine without hesitation. The deity of kapaliks is **Kal Bhairaw**. Though the number of **Kapaliks** is very small, they arc spread all over India.

Shakta Sampradaya

In the system of **Shakta yoga** philosophy, **Shakti** (female power) is regarded as the supreme reality. Shiava is **chitta** (conscious) Shakti is **Chidroopini** (pure consciousness). Brahma, Vishnu and Shiva do their work of creation, preservation and destruction respectively in obedience to **Shakti**. **Shakti** is endowed with **Ichcha** (will), **Gyan** (Knowledge), **Kriya** (action). **Shakti** is embodiment of power. She maintains the sportive play or the **leela** of the Lord. She is Universal Mother. She is manifested in the form of Durga, Kali, Bhagvati, Chamundi, Tripura, Sundari, Rajrajeshwari, Parvati, Sita, Radha and so on. **Shakti** is pure blissful consciousness. Shakti is full of three **gunas** (qualities namely) Satya, **Rajas** and **Tamas**. He who worships such a shakti or Divine Mother is called Shakta. Worship of shakti is one of the oldest and most widely spread practice of Hinduism The **Vedas** form the philosophical background of Shaktism.

Shaktism is not merely a philosophy or theory. It prescribes systematic yoga to the devotees. It helps the aspirants to rouse the **Kundalini** (mystic serpent power) and unite it with Lord Shiva and enjoy the supreme bliss.

The **Shaktas** are divided into three groups which are as follows:

1) **Dakshnachari** : They are completely free from sensuality and do not offer blood sacrifice to their deities.

2**) Bamachari**: They follow the Teachings of Tantrikas and freely offer blood sacrifices to their deities.

3) **Kaulik:** They follow Kaul Upanishad. Their object of veneration is the great power of Nature which they call   Jagdamba' (the mother of the world.)

Ganpatya Sampradaya: The followers of this sect consider Ganesh as the first cause of the Universe. According to **Ganpatyas, Ganpati** is the god who exists eternally and through whose **Maya, Brahma** and other divine principles are created. There are six sub-sects of Ganpati Sampradaya.

These differ mainly in the form or title under which the god Ganesh is adored.

9.4.2 Muslim Sects

The Muslims are divided into a large number of sects and subsects. In India the **Sunnis**, the **Shias**, the **Bohras**, the **Ahmediyas** are a few bigger sects. Within these sects there are sub sects. The **Wahabis** are considered subsect **of Sunnis**. Ismaili Bohras of the **Bohra** sect. Many of these started as cults around some individuals but in due course they developed into sects. We will give brief account of Sunnis and Shias'the two main sects spread throughout the world.

Sunnis claim to be the followers of the **Sunna** (the tradition of prophet). They mainly follow four major schools of Islamic thought put forward by great scholars - Abu Hanifa, Malik Abu Anas, Ash-Shafi and Ahmed Ibu Hamfal. The **Sunnis** also consider the succession of Caliphs Hazrat Abu Bakr, Umar, Usman and Ali as proper and just. They do not recognize any spritual leader or Imam other than prophet. They mainly depend on **Quran** and the **Hadith** (sayings or actions of the prophet) for their beliefs. Shias differ from Sunnis on the question of succession after the prophet. **Shias** consider that Hazrat Ali should have succeeded the prophet as his only heir. The **Shias** also believe in the tradition of **Imams** as religious and spiritual leader after the prophet. Beginning with Ali as the first imam the **Shias** believe in a series of 128 imams. Apart from this basic difference a number of matters of interpretation also crept in and Shiaism developed as a major sect within Islam.

9.4.3 Sikh Sects

The rise of sects in Sikhism was more in the form of religious reform and movements. Many of these sects had both Sikhs and Hindus as members. The **Nirankaris**, **Radha Soamis** of Beas and the **Namdhar**is are some prominent sects.

The Nirankari sect was started by Dyal Das, a merchant of Peshawar. He opposed idol worship and disapproved of going on piligrimages and performing Brahminical rituals. He saw the God as formless - **nirankar**. To begin with his followers came from Khatri, Arora and Bania castes. In due course they acquired the system of **Gurus** and developed their own places of worship. They recognized many gurus other than ten Sikh **Gurus**.

Radha Soami sect was founded by Shiv Dayal a Hindu banker of Agra. He included doctrines of both Hinduism and Sikhism. The main difference with Sikhism is that they believe in a living guru. The sect was divided into a number of sub sects like **Radha Soamis** of Dayal Bagh (Agra) and of Beas (Punjab). They also have separate religious places. Their discourse continues to draw heavily from the **Adi Granth** of Sikhs.

Namdhari sect was founded by Balak Singh of village Hazro in North West Frontier region. They developed different forms of worship, and dress code. The followers of the sect chanted hymns and worked themselves into a state of frenzy and emitted loud shrieks (**Kuks**) and therefore came to be known as **Kukas.**

9.4.4 Budhist Sects

After the Gautam Budha several Budhist councils were held to debate the questions of faith and religious order. These gave rise to two main schools of thought. Later on a third one also emerged. These are **Hinayana**, **Mahayana** and the **Vajrayana**.

The followers of Hinayana believe in the original traditions of Budha. They recognized only a fixed body of canonical literature. Their main literature was limited to **tripitaka** (three baskets). There are **Vinay Pitaka, Sutta Pitaka** and **Abhidhamma Pitaka.**

The **Mahayana** claimed their own doctrines and practices as belonging to **Bodhisatva** (enlightened being). They called themselves **Mahayana**. **Bodhisatva** according to them was potential **Budha** and everybody could achieve it. They believed that accumulated merit of **bodhisatva** could be transferred to help those who wanted to achieve salvation. The **Hinayana** do not accept deity worship while the **Mahayana** introduced the idea of deity worship.

The **Tantrayana** or **Vajrayana** sect incorporates mystic and magical dimension. They believed that salvation can be achieved by acquiring magical powers called **Vajra** (thunderbolt)

9.4.5 Jain Sects

After Mahavira there emerged differences among his followers over many religious questions. As a result two main sects - the **Digambara** (sky clad) and **Swetambara** (white clad) emerged. The Digambara believed that the monks should not wear cloth, while Swetambara believed in wearing white cloth. The **Digambara** also believed that the women cannot attain salvation. A number of subsects also emerged in due course. **Many** of these rejected the practice of image worship of the **Jina** or Mahavira.

9.4.6 Christian Sects

Christians also have a number of denominations and sects. However, a major divisions came in the 16th century during the reformation movement in Europe. A section of the community felt that the Church and society are in a state of crisis. They demanded reforms in such a situation and came to be called as Protestants. They organized themselves under a separate Church. The Protestant Churches recognize the authority of Bible alone, whereas the Roman Catholic and Eastern Orthodox Churches also recognize their church tradition as authoritative besides the Bible. In India most of the Christian sect and subsects exist under the two major denominations the Catholics and the Protestants.

Check Your Progress - 2

1) What do you understand by sects?

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2) Comment on following Vaishnava and Shaiva sects:

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ii)   Chaitanya sect

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iii)   Lingayats

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3) Briefly describe the followings:

i)   Sikh sects

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ii)   Buddhist sects

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9.5 LET US SUM UP

In this Unit, we have discussed the traditions, customs and rituals in Indian society. You must have observed that the customs and rituals are part of everyday life in India. There is a large variation in the observance of these customs and rituals in different religious groups, communities and regions. In many cases even in divided families, they have their own set of customs and rituals. Most of the rituals take place at different points in one's life cycle, seasons, festivals etc. There are even similarities in rituals across the religions.

The role and functions of rituals as also the types of rituals were also discussed.

Cults and Sects also came under discussion. Cults many a times develop into sects. In this Unit, more attention has been paid to sects. The important sects of all the major religions have been listed with brief notes. It was not possible to give an exhaustive list of all the sects, this list, therefore, be treated as suggestive only.

9.6 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress - 1

1)   See Sub-sec. 7.2.1.

2)   See Sub-sec. 7.23.

3)   See Sub-sec. 7.2.3.

Check Your Progress - 2

1)   See Sec. 7.4.

2)   See Sub-sec. 7.4.1.

3)   See Sub-sec. 7.4.3 and 7.4.4.

UNIT 10 DANCE

Structure

10.0 OBJECTIVES

Dances of India are a very important tourist attraction especially for those who have an interest in the 'cultural richness of India'. Our purpose in this Unit is to acquaint you with dance as an art form. After reading the Unit you will be able to:

- know the theory and techniques of Indian dance forms,
- trace the history of Indian classical dances, and
- understand the distinctive features of some of the main styles of classical dances in India.

10.1 INTRODUCTION

Dance is nearly as old an art as the human civilization is. It has always been a part of the life of Indian people. Our religious literature recognized dance as an important activity in the human search for god. The relics of earliest civilization in India clearly demonstrate the importance of dance. In the later period too dance remained at the forefront of all the fine arts. We learn about it from the sculptures, from the paintings, as also from numerous textual treatises on the art of dance.

In its simplest and most obvious form and meaning, a dance is the physical expression of the emotive content of music. The pleasure of music is in the listening; the pleasure of dancing is in watching that music take a bodily shape and express its meaning in a visual experience. It is a miracle of both movement and stillness, of music and of silence, the dancer taking you into his/her innermost confidence.

In this Unit we shall take a closer look at this art form, called dance. The focus of our discussion shall be the classical dances of India.

10.2 DANCE: ATTRIBUTES

For such an ancient art as the dance, a study of the main attributes is essentially a matter of selection. We, therefore, focus on two main themes viz. the theory and the technique of dance in this section.

In Indian literary tradition there is no dearth of critical writings on the art of dance. Both, at the level of theory and technique, the texts provide valuable information. But the most important and also fundamental amongst all these works is **Natyashastra**. It was composed by Bharat, a sage, and its date is generally believed to fall between the 2nd century B.C. and 2nd century A.D. (in all probability around the 1st century AD.) Most of the information on theory and technique given here is thus based on the same text.

"The art of the dance exists in the instant of execution. A dancer's life is focussed on this instant of execution. (Martha Graham, Letter to the World)".

10.2.1 Theory

The theory of Indian dance is holistic in its exposition and cannot be understood in isolation, without taking into account the technique of the dance. At the level of the technique, the art of dance has to be comprehended as an interesting synthesis of the arts of sculpture, painting, music, and even literature. The dance texts do not deal with the technique in isolation of one or all of the above. All the treatises, in fact, consider dance as one amongst many communication techniques. The **Natyashastra** thus states categorically, about dance, in the following words: **This art will be enriched by the teachings of every scripture (shastra) and will give a review of all arts and crafts.**

The theory of dance is an integral part of the tradition of drama (**natya**). It is, therefore, imperative to understand the conception of the drama to be able to realise the implications of the integrating character of the dance.

At a very early stage of development dance and drama fused themselves into one. Thus, by the time **Natyashastra** was composed, the dance was very much a part of drama. Evidently in the text then both appear as one - consciously conceived as one. They also have numerous points of contact. The theory of Indian dance has actually to be picked out and its principles selected with discrimination from the entire technique of drama prescribed by Bharata (Kapila Vatsyayan, **Indian Classical Dance,** Publications Division, New Delhi, 1992).

There are three broad principles that govern the structure of Indian dance:

• The mode of presentation modes (**dharmis**)

> stage way (**natya**)

> way of the world (**loka**)

• Types of styles (**vrittis**) graceful (**kaiseki**)

> grand (**sattavati**)

energetic (**arabhati**)

verbal (**bharati**)

• Types of acting (**abhinaya**) gestures (**angika**)

vocal (**vachiak**)

stage props (**acharya**)

temperament (**sattvika**)

"There are no limitations of theme or content of dance since it depicts the exploits of the gods, asuras and kings as well as of ordinary human beings. Its range extends to the seven divisions of the world (Sapta dvipa) and thus, when the entire limitless range of human nature with its joys and sorrows is depicted through gestures etc., it is called drama (natya)"

It is in fact, a combination of all or most of these principles which characterises the classical dance. The **Natyashastra**, as has been said above, does not discuss these in the context of dance or drama alone. This division is to be seen later texts such as **Abhinaya Darpan**, which deal with dance as an independent art. The treatment given to dance in **Abhinaya Darpan** becomes a standard for almost all later writers/commentators. Thus Sharangdeva, and the texts like **Vishnudharmottara Purana** and **Natyashastra Sangraha** more or less accept the same treatment and analysis.

10.2.2 Technique

According to **Sangitratnakar**, **Abhinaya Darpana** and other medieval treatises, dancing is divided into three distinct categories namely **natya**, **nritya** and **nritta**. **Natya** corresponds to drama and nritya to gesticulation when it is performed to the words sung in a musical melody. **Nritta** corresponds to pure dancing, where the movements of the body do not express any mood (**bhava**) and do not convey any meaning. All these aspects use movements of the limbs and poses of the human body as their medium.

The other type of distinction stated by these texts is that of **tandava** and **lasya**. Hence the technique of classical Indian dancing can be classified either under **nritya**, **nritta** and **natya** or **tandava** and **lasya**. These terms are prevalent among practising dancers, and we find that dancers from all parts of our country speak an identical language of basic technique, even though there may be serious variations in their interpretation.

On this basis the technique of dancing can be classified under two clear heads - pure dancing (**nritta**) and dancing with miming and gesticulation (**nritya**). It would be more appropriate to term the latter as **angika-abhinaya** or just **abhinaya**.

Nritta

The **nritta** technique of Indian dance emphasizes human movement. Indian dance is in fact, a stringing together of a number of highly stylized and symbolic poses. The **nritta** technique encompasses not only the technique of rendering rhythm (**tala**) through movements which do not have meaning, but also important feature of projecting specific poses within the given rhythmic cycle. Indian dance purposely emphasize only certain types of movements. It explores the **full** possibilities of those movements within consciously imposed limitation. None of the Indian dance styles use large leaps except for certain aspects of **Kathakali** and **Chhau** forms, and little or no discussion of them appears in the treatise on Indian dance.

Natyashastra contains detailed analysis of the movements of major limbs (the **angas**) and minor limbs (the **upangas**). The head, breast or chest, sides (waist), hips and feet constitute major limbs (**angas**), and the eyes, eyebrows, nose, lips, chin, mouth etc. constitute the minor limbs (**upangas**). This is followed by a discussion on basic stances i.e., the **sthanas** - the combination of these primary movements.

Abhinaya

The miming aspect of the **natya** termed as **angikabhinaya** in the **Natyashastra**, is also an integral part of dancing. In dance (**nritya**) it is known as **abhinaya**. Same principles applied to both drama and nritya or abhinaya.

In the **nritta** portion, musical accompaniment utilizes **swaras** of a melody in a given rhythmic cycle; (**tala**) and the variations of **tala** are interpreted by the feet and the other **angas** and **upangas** of the body. In the abhinaya portion, the musical accompaniment invariably consists of poetry, lyrical or narrative, which is set to music and rhythm. It is this poetry which is interpreted by the **dancers**. In the actual interpretation, especially in the solo-dancing of all the classical styles, it consists of portraying the various transient states (**sancharibhavas**), of the particular dominant state (thayibhava). This is done through a series of the angikabahinaya in, which each word or line of poetry is interpreted in as many different ways as possible. In doing so, the principle of **natyadharm** is fully followed – the dancer assumes different roles without change of dress or costume.

From amongst the **movements** of the **angas** and **upangas** the nritta or **abhinaya**, portion depends mostly on the gesture of the hands and face especially the movements of the eyes, eyebrows, eyeballs etc.

The technique of Indian dance is as complex as the technique of any, other art in India. It builds from its smallest part into a composite whole by-a series of laws applied systematically. All this is done with a view to **evolving** a particular stage of mind or **rasa**.

Check Your Progress -1

1) Write four lines on the theory of Indian dance.

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2) What is the difference between nritta and abhinaya?

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10.3 DANCE: HISTORICAL EVOLUTION

The history of Indian classical dance extends from the earliest days of civilization to the present day. India's pre-history and proto- history also provide sufficient evidence of this fact. For example there is the dancing girl from Mohenjo-Daro and the broken torso of the Harappa period suggestive of dance pose. There is beautiful metaphors and similes in the Veda based on the art of dance. Dance as a profession, and as a social activity has been associated with all significant moments of the cycle of life.
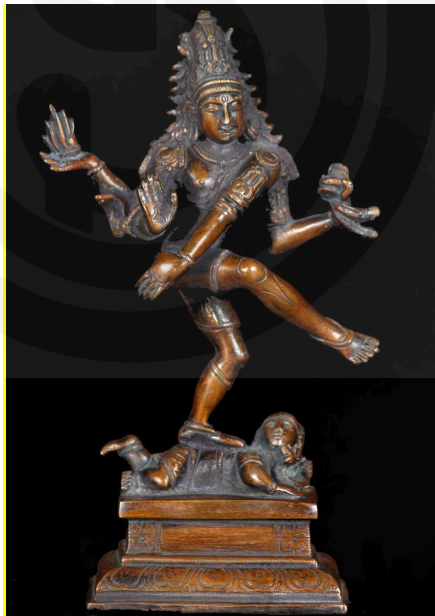
Natraja

Roughly speaking we can trace the history of dance into three main time divisions.

- The early period comprises the evidence found in the cave paintings, engravings, the evidence of Harappan civilization and the literary evidence which can be had from the **Vedas**, the **Upanishads**, the **Brahmans**, and the epics.
- The second period is from the second century B.C. to the ninth century A.D. This includes the evidence available from Buddhist stupas such as those of Bharhut, Sanchi, Bhaja, Amravati, and Nagarjunkonda, and the caves of Ellora and the temples in different parts of India from Kashmir to Orissa, specially, the early Gupta temples and those of Bhubaneshwara.
- The third period - from the tenth or eleventh to the eighteenth century A.D. - period includes early medieval and late medieval monuments. While there are no literary records of the pre-historic period, in the latter half of the first period (Vedic India) and in the second period, Sanskrit exercised outstanding influence on the intellectual and artistic life of the people and its rich literature manifested the all-round development of the arts in the country. This may be considered as a period of unity along with the emergence of some regional styles. In the third period, there was a marked development of regional architectural, sculptural, pictorial music and dance styles along with the development of regional literature.

10.3.1 Archaeological and Literary Evidence

It was in the second period that there was the first articulation of self-conscious understanding of dance as an art. The Compilation of Natyashastra confirms it. We also find that there was an effort at stylization although none of the monuments and the sculptural reliefs shows that they had arrived at a stereotyped convention merely to be, followed or repeated. The motifs in the sculptural tradition were those of the tree and woman, the Yaksha and Yakshani and many others; all these finally crystallised into the dance of Siva and that of Krishna. In Bharhut, Sanchi, Mathura and elsewhere there are innumerable Yaksha and Yakshnis who stand against tree and pillar, hold branches or birds etc. Each these men and women are seen in the dance pose. This is also the period of the emergence of the sculptural figures of gods and goddesses especially Siva, **Durga**, Saraswati and Ganesha. Each has a dance aspect popularly called, the nrittamurti. From this sculptural evidence of the second period, we realise that the dance must have been central to the culture for the sculptor to have been inspired to arrest it in, stone repeatedly.

To this second period also belonged the construction of **stupas** and temples. Different aspects of life have been depicted on the railings and gates of **stupas**, and the walls of the temples. Amongst these are the motif of dancer, the dance recital as also the dancing aspect of god and goddess. The Orissan temples of Bhubaneswara and even earlier the **stupas** of Ratnagiri tell us of the pre-occupation of the sculptor with the image of dance. The temples of Raja-Rani,

of Parasurameswara, and of Lingraja - all reverberate with music and dance. Innumerable Figures entwined with trees or pillar holding birds, standing on animals or dwarfs smiling or more serious, are depicted in panel after panel on the outer walls of these temples. Looked at closely, one is impressed by the fact that the sculptor was not only a keen observer of movement, but was also a self-conscious illustrator of the basic positions i.e. the sthanas and the fundamental movements called the charis described in the Natyashastra. The monuments of Central India especially those of Khajuraho built by Chandelas and, Udayeshwar of the Parmaras belonging to the 11th and 12th centuries also present a wide array of movement patterns from solo standing figures to figures in ardhamandali, to groups and finally to the most impressive series of flying figures, leaves a staggering impression of the popularity of dance.

These sculptors and painters record in stone and in painting, through line and colour, what no chronicle could record in words. This tradition continues in miniature painting. Some are inspired by Buddhist texts other by Jaina themes and yet others by Hindu Puranic myths and legends. The evidence of dance in mural paintings ranges from the famous dance scenes of Bagh, caves to Ajanta, Ellora and Pannamalai.

10.3.2 Literary Evidence

This impression of the pervasive popularity of the dance motif is further reinforced by the evidence available in Sanskrit literature of the classical period. In the epics **Ramayana** and the **Mahabharat,** many dance performances are prescribed. In the works of poets Bhasa, Kalidas, and others, until the time of Harsha, we encounter many precise descriptions of dancers and dance recitals. From this, entire one can gather that the poet and the dramatist were equally well-versed in the technical intricacies of dance. They appreciated the aesthetic beauty and drew upon this art to structure their play on poetic or dramatic edifice. None of the plays of Kalidas, Bhavbhuti, and Harsha had been conceived of as drama dependent on the spoken word alone. The communication system employed by the writer takes into account not only the verbal communication through gestures, costumes, decor alone but all the inner states of being which are reflected in involuntary expressions. This tradition was established in India many centuries prior to the writing of the plays of Bhasa or Kalidas. This is evident from the codification of these communication techniques in the first treatise on dramaturgy i.e. the Natyashastra. This tradition continuous in the plays of Bhavabhuti and Harsha and culminates in the work of Rajshekhara. Many examples of this could be cited from the dramatic works of the 10th century A.D. **Karpuramanjari** is the example of this where the dramatic form, chiefly utilizing the verbal hand, gives place to the musical play. Now it is clear that the musical play was an important genre in the Sanskrit tradition. However, its full and vigorous flowering took place only in the early and the late medieval period say 9th century AD and continuing until 11th and 12th century A.D.

In the 9th and 10th century a commentary of Natyashastra by Abhinavagupta was written. The commentary of Abhinavagupta began a new phase of the evolution of different theories of aesthetic and artistic creation.

From the 13th century onwards one can find manuals on dance from practically every region of the country. Even a superficial study of these manuals emphasizes two broad facts; first, that despite regional variations all schools subscribed to the basic principles of the Natyashastra tradition. The dance continued to be divided into **natya** and **nritta** on one hand and into tandava and lasya on the other. The second is that, although they continued to follow these broad principles, many distinctive regional styles evolved and each region ultimately developed a distinctive vocabulary. This second fact led to the formulation of different classical styles in India. The beginning of the contemporary classical styles - be it **Bharatnatyam, Kathakali, Manipuri, Odissi,** or **Kathak** - can be traced back to developments in the medieval period, roughly dating from 1300 A.D. to 1800 A.D. (Kapila Vatsyayan)

The recent revival of interest in dance, developed as a sign of national pride in the glories of indigenous art and culture, helped the development and popularity of our various dance styles. During the past five decades many layers of the past artistic glory have been uncovered. The digging continues and each time one delves deeper, a greater treasure is discovered.

Check Your Progress-2

1) What is the nature of archaeological evidence on dance in India?

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2) Discuss the information on dance available in the literary sources.

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10.4 INDIAN CLASSICAL DANCE STYLES

In this Section we present the details of three more prominent and popular styles of Indian classical dances.

10.4.1 Bharatnatyam

Bharatnatyam is perhaps the oldest among the contemporary classical dance forms of India. Its claim to antiquity rests not on the name which is derived from the name Bharata and thus associated with the **Natyashastra,** but on the overwhelming literary, sculptural and historical evidence available.

The **Bharatnatyam** dancer's repertoire is extensive. It is fairly well established that the dance was performed both as a solo dance and in group, however, the present form of **Bharatnatyam** crystallized as a solo dance about the 19th century, primarily through remarkable contribution of four brothers from Tanjore - Chinnaya, Pannayya, Vadivelu and Sivanandam.

In the villages, **Bharatnatyam** continued as part of the presentation of the **Bhagvata Mela** tradition in the villages of Nellore, Melattured, Soolmangalam etc. However, here only it was men who performed the dance. The efforts of E.Krishna Iyer and later of other pioneers lit a small torch for a new awareness. On this scene came others from very different background. Rukmani Devi decided to study **Bharatnatyam** under the grand old master Meenakshi Sundaram Pillai and from Mylapura Gauri Amma. In 1936 she gave her first performance. This was the lighting of a new fire. Finally, there was the emergence of dancers from the families of the traditional repositories. The most important amongst them were Devadasis who decided to perform in the public. Thus Balasaraswati gave her first public performance outside the traditional milieu in Varanasi in 1935.

The post Independence period was an era of revival and reconstruction. Institutions begun by Rukmani Devi, recitals performed by Balsaraswati and disciples trained by Meenakshi sundaram Pillai, such as Shanta Rao, all left a deep impact. Some continued the tradition of their peers others reconstructed and recombined fragments they found into a new whole.

Normally, a recital opens with **alarippu,** considered a creation. It is performed, beginning with perfect repose and an attitude of perfect equilibrium **(sambhanga)** in the standing posture. The movements of neck shoulder and arms are introduced with great charm. The movements of all major and minor limbs are employed in their simplest forms. The basic attitude of these items is obeisance to the God of Dance.

In the next piece called **jatiswaram,** the performer weaves several pat terns on a basic musical composition. The basic material patterns **(talas)** which guide the music also guide the dancers. Here the dancer introduces for the first time, full sequence of various types of adavus or dance cadence.

The piece that follows is called **sabdam,** again a composition of Carnatic music. Here the dancer performs to a song and introduces mime. The miming is deliberately elementary and only the literal illustration of the word is presented through movement. The end sequences of this short number are of pure dance and serve as a bridge between the pure **nritta** composition like the **alarippu** and the **jatiswarm** on the one hand and the major composition of the **varnam** on the other.

After having introduced substantially all elements of the dance, the dancer proceeds to render the **varnam,** which is easily the most intricate and complex number. The **varnam** provides the fullest scope to the dancer to improvise on a given theme. Like the **jatiswaram** and **sabdam** this **varnam** is essentially a musical composition rendered through dance.

10.4.2 Kathak

Kathak is one of the most popular dance forms of North India. It is also called as the **Natwari** dance. The genesis of this dance is commonly traced from the word **Kathak** figuring in ancient Sanskrit lexicons. It indicated the existence of a community of story-tellers through enacting the various parts of the story. The Jain religious literature also mentions a specific category of people - the entertainers - through a word **Kahag**. In its present form **Kathak** was developed and given patronage in the court of the Nawabs of Awadh. One noticeable deviation from the original structure of **Kathak** during its growth in Awadh is the preponderance of sensuous elements. Musical forms such as **tappa** and **thumri** now provided the rhythmic base for the dance. The two percussion instruments that have come to be used heavily in **Kathak** performances are **tabla** and **pakhawaj**.

The dance is composed of three basic parts - the dance **perse**, movement (**gat**), and the enactment (**abhinaya**). The dance is only rhythmic play of the different parts of body. Movement (**gat**) is the depiction of, primarily, the **Krishna Leela** through facial expressions in consonance with different postures of hands and arms. The feet respond to the musical rhythm by thumping the ground. Enactment (**abhinaya**) is the climax. Here the dancer sings and through different dance postures enacts the story.

The costume used in **Kathak** is generally a brilliant sherwani (long coat), churidar pajama (tight breaches), a decorated cap and angarakha (fine tunic) etc. The Muslim and Rajput impact is clearly visible on the costume.

Kathak has been promoted through three main **gharanas** - Lucknow, Jaipur, and Banaras. In fact the Jaipur and Banaras **gharanas** owe their origin to the Lucknow **gharana**. The kings of **Kathak**, Lachhu Maharaj and Shambhu Maharaj, belong to Lucknow. This **gharana** was founded by their grandfather Maharaj Thakur Prasad, who was a courtier and the dance teacher of Nawab Wajid Ali Shah. His two sons, Maharaj Kalka Prasad and Bindadin did yeoman service to the cause of **Kathak**. Some of the other important artists have been Birju Maharaj, Gopi Krishna, Sitara Devi, Damyanti Joshi, etc.

10.4.3 Kathakali

Kathakali is the dance from the southernmost state of India - its centre has been the region of Kerala and Malabar. The genesis of the word **Kathakali** is generally traced to a combination of **Katha** and **Kell**, the literal meaning of which is **dance-drama**. This tradition of dance-drama has been popular in the Malabar region primarily in the form of Krishna and Rama ballets. The same folk-art was rechristened, in the 17th century A.D., by the ruler of Travancore State, Maharaja Veerkeral Verma, as **Kathakali**. The lyrics used in this dance seem to be influenced very largely by Jaidev's **Gita-Govinda**.

This dance form, curiously, is an exclusive domain of the male dancers. Even female roles in the story line are performed to perfection by male artists. In support of the performance of dance, a group of singers keep continuously reciting the poems and epics. The artists who perform **Kathakali** do not sing the lines themselves. The actions are all executed in silence

by the artists, only through the poses and postures of body and face. These dance postures are more complex than those used in **Bharatnatyam**.

One of the peculiarities of this dance form is its costume and very elaborate make-up of the face. In this respect **Kathakali** has presented and also kept alive and continued the ancient dance- dramas of Kerala, such as **Chakkiyarkuthu** and **Kuttiyattam**. The face is mostly painted with red and yellow and the eyes and eye- lashes are adorned with lines in white all around. These white lines are known as Chuttee. The head-dress in **Kathakali** is of special significance as it also defines the hierarchical status of different artists participating in the performance.

The dance is performed all through the night on a stage which is simple yet specially designed for **Kathakali**. A large brass lantern is invariably hung on the stage. The beginning of the performance is preceded by **Chaidakaran**, a ritual playing of drums. Traditionally the stage presentation of this dance was immediately preceded by a practice session called **sevakali** and undertaken in the precincts of a temple.

Late Shankaram Namboodiri and Gopinath have been **Kathakali** artists of repute. In the propagation of this dance form late Vallatol, the famous poet and dancer of Kerala had done tireless work. He had made it suitable to the requirements of changing times. An organization, known as **Keral Kala Mandalam**, was set up by him and has since done commendable work.

Check Your Progress-3

1) Describe the structural composition of **Bharatnatyam** dance.

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2) Write in the following space some of the main features of the facial make-up of **Kathakali**.

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10.5 LET US SUM UP

Dance is part of a musical triumvirate of song, instrument and dance. The three cannot be separated yet in many ways retain individual identity. Dance can be traced, in the form of an art, from the dawn of Indian civilization. Centuries of refinements and introduction of new

elements have today made dance one of the most elaborate arts. It is also sustained by a rich theoretical lexicon and vivid details of technique. Since dance is an essentially visual art, it has also found a prominent place in the rich tapestry of Indian culture. Thus sculptures on temples and paintings both mural and miniature have depicted dance in its myriad forms rather profusely.

Indian classical dances are today one of the most important tourist attractions. The ambience provided by our glorious architecture has only added to this attraction. The backdrop of our ancient and medieval monuments is an ideal foil for arranging the performances of classical dances. And this is today turning out to be a prime tourism mover.

We have also discussed in this Unit three more prominent classical dances. There are, however, several others which may merit attention. Some of these may be listed thus: **Odissi**, **Manipuri**, **Mohiniattam**, etc.

10.6 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress-1

1) See Sub-Sec.10.2.2

2) See Sub-Sec.10.2.3

Check Your Progress-2

1) See Sub-Sec.10.3.1

2) See Sub-Sec.10.3.2

Check Your Progress-3

1) See Sub-Sec.10.4.4

2) See Sub-Sec.10.4.3

UNIT 11 MUSIC

Structure

11.0 OBJECTIVES

The study of music in this unit is focused on the following:

- a definition of music
- its historical development
- the essential elements of Indian music, and
- different styles of music in India.

11.1 INTRODUCTION

Music in India has an old and long tradition. It has also enjoyed patronage of the people in general. In fact the birth of music lay, in the ancient past, in the religious activities of the people - the chanting of scriptures and paying musical offerings to gods is a well documented activity. It was also discovered then that the sound produced from different parts of the human body - the abdomen, lungs, throat and head made a system by itself. The ratios and proportions which sound patterns displayed soon developed into an order called sruti. Gradually the musical scales were standardized and laws were framed to regulate the practice of singing and instrument playing. This allowed the evolution of melodies and a system of musical notations (raag) to come into being. In the following sections we shall take you on a journey across the wide spectrum of Indian music as also through its historical growth and development. Indian music, as we have told you above, is an age old art. Hence it has evolved considerably over the past several thousand years. An understanding of this

development is necessary for a proper appreciation of its aesthetic as well as material qualities.

11.2 MUSIC IN INDIA: STYLISTIC CLASSIFICATION

You will appreciate that knowledge of Indian music in this form is a great asset in your profession in the tourism industry. Even when you are not in the tourism profession such information enables you to gain a perspective of Indian culture of which music is a significant component.

From the point of view of definition, the music in India has found a clear description in old Sanskrit texts. Thus music has been stated as:

Geetam, Vaadyam, Nrityam, Trayam, Sangeet, Muchyate.
i.e. the music is composed of three basic parts - the vocal, the instrument and the dance.

It is true that all these three forms of art are interrelated though all have also grown and developed somewhat independently. Since sound is the common feature of all, it is generally understood that music comprises all the three.

11.2.1 Marg and Desi Music:

It is an interesting fact that Indian music, since very beginning developed along two parallel streams. One of stream used music abundantly in the religious ceremonies while the other equally rich tradition is that of recourse to music during popular festivals or on occasions for public entertainment. The former is known as **marg** music and the latter is called **desi**.

The two streams, we may like you to understand, did not remain independent of each other. The truth is that the font head of both has been popular music and therefore there is no difference in their parentage. Since religious ceremonies, the **marg** stream in some ways distanced itself from the multitudes of people and later came to be designated as classical. Unlike this the other stream viz. **desi** remained in the domain of people and gained great popularity in a variety of forms in all regions of India.

To further clarify the difference we would like to equate **marg** music with the rather quiet soulful flow of the water of a river like **Ganga** or **Godavari.** In today's context the musical styles such as **Dhrupad** and **Khayal** will be known as **marg** music. Unlike this the **desi** genre is like the free flowing, sonorous streams in the hills. The only controlling features in this kind of music are the regulations of popular taste. One of the significant markings on desi music is the variety of sounds that it incorporates. Modern singing of **Ghazals** and **Thumaris** may be classified as falling under **desi** music.

It is today an acceptable fact that **marg** and **desi** music styles are inter-related. Both are essentially based on popular music. It is only when a particular kind of refinements begins to intrude and such a stream acquires the interest of the elites of a society that elements classicism gets imbued in it and makes it **marg** music. It soon gets a grammar and finds avid followers among the more disciplined practitioners of this art form, it is also a much acknowledged fact that the life line of this classical form is always connected with popular music, from where all kinds of new and fresh elements are continually integrated into it to make if a throbbing, lively genre.

The **ragas** and **raginis,** related musical instruments and even the other elements of fine arts such as dance are all generous contributions of the evergreen popular musical forms. We must remember that for classical forms to grow and reach greater heights it is absolutely essential that they keep a livewire contact with the popular forms and tastes and also occasionally mould their contours accordingly; any laxity on this count is always at the risk of becoming static and soulless. Some of the known classical forms of Indian music owe their genesis to specific regional styles that were in vogue is not so a distant part now. Thus, for instance, the **Khayal** style, during the era of **Dhrupad** music was rated as a form semi-classical or even non-classical in character. Gradually, and with the inclusion of newer elements, as also under great popular pressure, **Khayal** got elevated to the status of a full-fledged classical musical form. Similar, if not identical, histories can be traced for categories like **Ghazal,** and **Thumri** and **Dadra.** The acceptability of these different styles or sub-styles in the classical division is best gauged by the fact that most highly rated artists today used them in their performances with great clan. Some of the most popular forms such as **Chaiti, Kajri** or **Rasiya,** are today equally acceptable to these artists and hence find a place in the classical style. We would, in fact, like to suggest that no formation/s in the realm of fine arts may be considered eternal. There has to be a continuous interaction between classical and popular forms for the former to survive and move onwards. The inclusion of **ragas** like **Khamaj, Khambhavati, Kafi, Piloo, Maand, Malavi** or **Sarang** in the category of classical music is sufficient supporting evidence in favour of this contention.

We have, on the basis of above discussion, if given you the impression that the interaction between the two styles - **marg** and **desi** - is one way, we may immediately rectify the defect. **The truth is that this exchange is a two way process.** Even **desi** music cannot remain aloof from an unaffected by the developments in the **marg** style. This give - and - take is much more intense than what we would have thought about. In many ways the popular musical forms today may be seen to borrow the elements of classical music so as to sustain and enliven the interest of the populace in general. It is probably for this reason that a grammatical codification of desi music has not been seriously attempted. Perhaps we should not try to locate

> Dasopant, a Marathi musician and Poet 16thCentury A.D. refers to Carnatic or South Indian styles as distinct from North Indian style.
> Hemadri, the famous minister of Devgiri (later Daulatabad) in the 13th century A.D. demarcates the region of South Indian style as lying to the South of Krishna and Vaishya rivers.

the popular styles within such parameters. The emergence and tremendous popular support enjoyed by the Indian music is a good illustration. In its use of words and the application of **swar** film music has travelled quite a path and thus presents a fine amalgam of popular and classical forms.

11.2.2 North Indian and Carnatic Styles:

Apart from this distinction, based essentially on the content, in Indian music, we find another stylistic classification. Today two main divisions are noticeable based on such variations. These are known as **North Indian** and **Carnatic** styles. The main distinguishing feature of the two styles is the preponderance of local colours in each. This argument is sustained on the strength of an ancient text - **Brihaddeshi** - authored by Matang Muni wherein specific mention of the regional varieties being classified under **North** and **South (Carnatic)** is available.

The North Indian and Carnatic styles owe their origin to essentially the same source. The difference that becomes apparent in these styles is caused by regional or local colour. A quick glance on the development of music over a long period of history reveals that at least from the seventh century A.D. several regional variations begin to seep in. The mainstream music, if at all there would have been any, was now influenced in a large measure by these new local or regional developments. Between seventh and thirteenth century A.D. the Indian music also came in contact with musical styles of other countries. This was an important period, especially from the point of view of the enrichment of Indian musical tradition. One particular influence, and the one that probably resulted in the further growth of North Indian and Carnatic as distinct styles, needs to be mentioned - this was the contact of Irani music and related treatises with Indian musical tradition. Naresh Haripal of Saurashtra (Gujarat) clearly mentions these two styles of distinct streams of Indian music in his 4th century (A.D.) treatise called **Sangeet Sudhakar**.

We shall now give you the distinctive and identifying features of the two styles of music. This is based on the application of different **raags, Srutis, thaats** and the instruments in these two styles. One major and most noticeable difference is the purity of **Srutis** in Carnatic style unlike the North Indian music where the Srutis tend to merge into each other at the time of rendering a **raag.** By the purity of **Srutis** is meant the rendering of the minute sound related with a certain **swara** in its pure form. As against this, the practitioners of North Indian or **Hindustani** music often shift to lower or in some cases to upper contours of these pure **Swaras,** which are called as **Komal** (soft) or **teenra** (shrill) respectively. In the following table we have given a comparative detail of the placement of **Swaras** in the two styles.

ISI. No.	North Indian/Hindustani	Carnatic South Indian
1)	Shadaj	Shadaj
2)	Komal Rishabh	Shuddh Rishabh

3)	Shuddh or Teevra Rishabh	Ghatushruti Rishabh (Pure Gaa)
4)	Komal Gandhar	Ordinary Gandhar
5)	Shuddh or Teevra Gandhar	Antar Gandhara
6)	Shuddh or Komal Madhyam	Shuddh Madhyam
7)	Teevra Madhyam	Prati Madhyam
8)	Pancham	Pancham
9)	Komal Dhaivat	Shuddh Dhaivat
10)	Shuddh or Teevra Dhaivat	Chaturubruti Dhaivat (Pure Ni)
11)	Komal Nishad	Kaishik Nishad
12)	Shuddh or Teevra Nishad	Kaakali Nishad

The other major difference in discernible in the composition of **raagas** in the two systems. Carnatic style follows purity of **swaras** as the principal determining element in these compositions. Hindustani style on the other hand practices the merger of **raagas** as the central element in such compositions. Thus in some cases there are common names for **raagas** in the two systems while in other cases though being similar in their rendering the **raagas** have different names. We list these features below.

- **Raagas** having similar names but different renderings:
  Hindol, Sohani, Shree
- **Raagas** with different names but similar renderings:

Carnatic	Hindustani
Mohanam	Bhupali
Malkauns	Hindolam
Durga	Sowari

In Hindustani style the main forms of music are **Dhrupad, Khayal, Thumri,** and **Tarana** etc. Carnatic style is dominated by **Kirtanam**, **Kruti**, **Jawali** and **Tillana**. Moreover in Carnatic style the performer gives equal importance to **Swara** and **Shabd** while the Hindustani style gives precedence to **Swara** over **Shabd**.

During the past one century or so the two styles have also come closer to each other. Both have adopted the **raag** compositions of the other after introducing suitable adjustments. Some of the important Carnatic raagas adopted & now freely rendered by practitioners of Hindustani music are **Hamsdhwani**, **Shreeranjani**, **Aabhogi**, **Kirwani**, and **Saraswati**. Late Ustad Abdul Karim Khan's famous sargam was definitely influenced by similar features found in Carnatic music. Similarly famous violin makes too Gopal Krishnan synthesised the two styles beautifully in his violin playing of Late Pandit Bal Murali Krishna and Ustad Amj ad Ali Khan have become famous for beautifully merging the features of the two styles in their vocal and Sarod performances respectively.

Check Your Progress-1

1) Describe the difference between **marg** and **desi** music.

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....

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....

2) Write four main forms in each of the following:

Hindustani Music   Carnatic Music

a) ....

b) ....

c) ....

d) ....

3) How are the following raags in Carnatic style called?

a) Aabhogi   ....

b) Bhupati   ....

c) Hindolam ....

11.3 MUSIC - ESSENTIAL ELEMENTS

We have seen in earlier sections how did the musical tradition of India develop. We also discussed the development of the two main styles of Indian music. An important question with which we are faced now pertains to the elements which make a certain composition musical in character. You will appreciate that all the poetical renderings do not automatically qualify to be called musical. Therefore there must be some basic character which would make a rendering musical which we should now understand.

A composition becomes or qualifies to belong to the category of **musical composition** when it rests on the following three conerstones, viz.

a) **Swara** or sound
b) **Taal/Laya** or beat/tune
c) **Raag** or melody

These three are the fundamental constituents of music. We shall discuss them in some detail in the following sub-sections.

11.3.1 Sound (Swara)

Swara is that sound which has some meaning and which possesses a distinct identity. Sound becomes music only when it holds a specific connotation among other sounds along with rhythm. Music, be it Indian or Western, is based on **Swaras**. It is composed of different configurations of **Swaras.**

The basic **Swara** in Indian music is called **Shadaj**. It is also known as the basic **swara**. Since the literal meaning of the word **shadaj** is **six**, it can be easily understood that this basic **swara** is always related to six other **swaras**. The spectrum of **swaras** in Indian music is thus composed of seven bands also known as **saptak**.

In Indian music the **swaras** are not related with a fixed pitch unlike the Western music. It is the musician here who defines the pitch of **shadaj** and accordingly other **six swaras** get located on the musical spectrum. Western music, however, has the concept of an "absolute pitch". This means specific pitch for different **swaras**. Likewise the musical instruments are created according to fixed pitches.

We have to now answer another basic question that comes to our mind - how are swaras created? This question also brings us to discuss a related connotation of swara thus helping us understand the character of Indian music in a better fashion. **A shruti is a microtone which creates a swara by adhering to a particular pitch**. It is necessary for a shout to have the following two characteristics to become a **swara**:

- it should be audible,
- it should have an echo.

There are countless **shrutis** in the Indian musical system, but it is a maxim to have only 22 of these in any **saptak** (i.e. a particular spectrum of swaras).

11.3.2 Beat (Taal)

The second important element in Indian music is the beat or **taal**. Traditionally **taal** is considered as integral feature of Indian music. It is a process through which rhythm gets depicted in musical compositions. The **taal** is further measured in terms of the numerical content of the pulse in each composition. Thus when the pulse is slow, the composition is called **vilambit**. A medium pulse count makes it **madhyam**; and the faster counts are called as **drut** pulse. Innumerable combinations of these pulse counts provide such a tremendous variety in Indian music.

The **taals** bestowed by the musical tradition from ancient past were further elaborated during the medieval period to make a total count of 1008. Most of the **raag** formations use **taals** from this same repertoire.

The **taals** are generally played through percussion instruments such as **jhanjh**, **manjira** (metallic) etc and **mridang**, **pakhavaj**, **tabla**, (drums) etc. The music exponents who play **taal** instruments also practice a vocabulary of their own during the performances. Some of these words are: **theka, bol, gat, tutra, tihai, palta** etc. the two main percussion instruments, **tabla** and **mridang**, used in North Indian and South Indian music systems respectively, use the same words.

11.3.3 Melody (Raag)

The third chief element of music is melody (**raag**) which is also the characteristic feature of Indian music. Whereas music is known for its harmony, the Indian music is famous for its melody. Interestingly melody is not confined to India, but is the main element of the musical traditions in such countries as Iran, Arabia, Afghanistan, China etc.

The central manifestation of a **raag** is delightfulness. It is still possible to have a composition of sound which may not delight - we shall not call it **raag**. There are, in addition to the quality of delightfulness, ten other features that make a **raag**. The various permutations and combinations of these features give birth to the whole repertoire of **raag** music. Another significant quality of a **raag** is that it should also be imbibed with sentiments. The melody, it is believed in Indian music, becomes mechanical if it is devoid of the sensuousness. The **raagini**, a sub-division of the **raag**, owes its genesis to the integration of this very element - the sensuousness. It will not be out of place here to tell you that the famous **Raagmala** series of paintings in India are in fact based on this element as they depict the various moods of **raag** and **raagini** in their pictorial representation.

Check Your Progress-2

1) Write below the qualities which **shrutis** should possess to become a **swara**.

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2) Give names of four percussion instruments in the space given below.

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11.4 MUSIC : GENESIS AND DEVELOPMENT

Music has always been a companion to culture. The sequence of growth visible in music traverses the same sequence as the culture. Thus, in the early stages of its development music and its manifestations - the **swara**, musical instruments, and to some extent forms of dance - appear to be in a process of growth. Folk music, as we all know, definitely preceded the classical forms. In this section we shall be tracing the historical development of Indian music.

11.4.1 Ancient

We know very little about the form of music that might have been practised during the earliest phase of Indian civilization, i.e., the Harappa culture. Contrary to this the Vedic culture abounds in references pertaining to music. All the three forms - the vocal, the instrumental, and the dance music - were prevalent in a fairly developed shape during the Vedic period. The recitation of Vedic hymns was essentially a musical exercise. The following references from Rigveda will certainly interest you and add to your information.

Variety of songs
- **Geer**
- **Gaatu**
- **Gaatha**
- **Gaayan**
- **Geeti**
- **Saam; etc.**

Variety of Instruments
- **Veena**
- **Vaan**
- **Tunva**
- **Dundubhi**
- **Venu**
- **Karkati**
- **Gargar**
- **Ping etc.**

It must, however, be noted that any text or treatise detailing the tenets of music does not become available to us till the very end of the Vedic period. In the period following the Vedic period, we find a continuously ascending graph of the growth of music. Musical traditions had now come to be firmly established in the society. As a consequence of an unceasing refinement and hence change in the presentation of music a classical tradition had now come into being. By way of concrete historical evidence to buttress the contention made above, we may cite the famous gold coin from the Gupta period. This coin has, on one side, embossed a figure of Samudra Gupta playing **Veena**. We are also fortunate in having an extensive

musical treatise from around the same period - the **Natyashastra** prepared by the sage Bharat.

Another significant feature of the music of this period is that it made a deep impact on the cultures of the other regions of Asia e.g. eastern and Central Asia. The Indonesian ballet depicting **Ramayana** is clearly influenced by Indian musical traditions.

11.4.2 Medieval

Music is the least documented of all the fine arts of medieval India. Whatever little information we get about the music and its development in the Delhi Sultanate is from the works of Amir Khusru. There is not much change in this situation in respect of provincial kingdoms. Historical information is scanty and at times it becomes difficult to sift history from legend. We shall, however, prepare a narrative account on the basis of piecemeal records handed down to us by history.

The earliest known treatise on music in the medieval period is **Sangeet Ratnakar**. The text has not been lost and is referred to by the practitioners of music even today. It was composed by Sharangdev sometime between 1210-47 at the court of the Yadav ruler of Devagiri. Besides being a treatise on music - vocal as well as instrument - **Sangeet Ratnakar** also delves into the details of the contemporary dance forms. It describes as many as **264 ragas** classified into major and minor categories, though the basic of this classification remains obscure. The chief merit of this text lies in its being the first systematic exposition of the various elements of music. From the court of Vijaynagar, we get a Sanskrit commentary on Sharangdev's **Sangeet Ratnakar** written by Kallinath, a courtier under king Mallikarjun (1446-65). There are two other Sanskrit commentaries of the same kind, by Keshav and by Singhbhoopal, but it is not known as to when and where they were written.

In the 15th century we come across two interesting musical treatises from Gujarat. The first one is called **Sangeet Sudhakar**, and is attributed to Haripal Dev, the ruler of Saurashtra. It is here for the first time that the Indian musical form is divided into the Hindustani and the Karnatak styles. The other text is a Persian work called **Ghunyat-ul Munya**, meaning literally `pleasure of desire'. Unfortunately, the manuscript copy of this text is incomplete with its first folio and the last four Sub-sections missing. Thus the name of the author, it at all was given in the missing portions, is lost forever. We, however, know that the text was compiled at the instance of Malik Shamsuddin Abu Raja, the governor of the province of Gujarat under Feroz Tughluq. **Ghunyat**, as its author claims, aimed at being a compendium on the art of **sangeet** in India, for the avowed purpose of educating the taste of the elite of the time and also to cater to the demands of the Mu'tabiran (the authorities) and **Na'rif** (the adept). (**Ghunyat-ul Munya**: **The earliest known Persian work on Indian Music**, ed. Shahab Sarmadee, Asia Publishing House, New Delhi, 1978).

This text has been of great value in several respects. It is the earliest treatise and commentary in Persian on music and some of the Sanskrit texts on music respectively. Besides that **Ghunyat** extensively uses some such Sanskrit works on music which have become extinct now.

In the 15th century, we come across a text called **Raag Tarangini** ascribed popularly to Lochan Kavi. It contains illustrations from both Jaidev (of **Geet Govind**) and Vidyapati, and may thus be safely placed in the 15th century. **Raag Tarangini** is important for having initiated an alternative system of the division of **rags** - the **that** - system. All the various forms of music described here are practiced today.

Music got an impetus under the Sharqui rulers of Jaunpur in the second half of the 15th century. A connoisseur and an expert in his own right, Sultan Hussain Sharqi (1458-99) promoted vocal music by introducing a variant form of rendering **khayal** the **Kalawanti khayal**. He is also credited with some new **rag**, such as **Jaunpuri Todi**, **Sindhu Bhairavi**, **Sindura** and Rasuli Todi.

We have noted earlier that the court at Vijaynagar had become a centre off music under its more prominent rulers. The most significant treatise on the South Indian style is the **Swarmel Kalanidhi**, written by Ramamatya, the foremost of the exponents of the South Indian style. It is considered as the most authentic treatise of its kind and is frequently referred to by the music lovers today.

It is evident from the description given above that music in the 13th-15th centuries had grown even if its development seemed located in specific places and was not indicative of any coordinated attempt to bring all the various forms at one place. The development of music had attained the take-off stage when Mughals intervened and gave it greater heights.

Centres of musical study and practice, as stated above, were located in regional kingdoms. In the South, a system of parent and derivative modes, i.e., **Janaka** and **Janya ragas**. existed around the middle of the 16th century. The earliest treatise which deals with this system is titled **Swaramela Kalanidhi**. It was written by Ramamatya of Kondavidu (Andhra Pradesh) in 1550. It describes 20 **janak** and **64 janya ragas**. Later, in 1609, one Somanatha wrote **Ragavibodha** in which he incorporated some concepts of the North Indian style. It was sometimes in the middle of the 17th century that a famous treatise on music, called **Caturdandi-pradasika** was composed by Venkatamakhin in Thanjavur (c.1650). The system propounded in the text has come to form the bedrock of the Carnatic system of music.

The development of music in North India was largely inspired and sustained by the bhakti movement. The compositions of the 16th and 17th century saint poets were invariably set to music. In Vrindavan, Swami Haridas promoted music in a big way. He is also considered to be the teacher of Tansen the famous musician of Akbar's court. Tansen himself is considered

one of the great exponents of North Indian system of music. He is given credit for introducing some famous **raagas** viz., **Miyan ki Maihar**, **Miyan ki Todi** and **Darbari**. Raja Mansingh of Gwaliar (1486-1517) played a distinguished part in the growth and perfection of **Dhrupad**, a variant style of the North Indian music.

In the 18th century, music in North Indian style received great encouragement at the court of the Mughal Emperor Muhammad Shah. Sadaranga and Adaranga were two great composers of **Khayal gayaki** at his court. Several new forms of music such as **Tarana**, **Dadra** and **Ghazal** also came into existence at this time. Moreover, some folk forms of music were also incorporated in the courtly music. In this category mention may be made of **Thumri**, employing folk scales, and to **Tappa** developed from the songs of camel drivers of Punjab.

In passing, it should be noted that while in the South the texts of music enforced a stricter science, in the North the absence of texts permitted greater liberty. There were thus several experiments in mixing the raagas carried out in the North. A loose code of North Indian style of music is a feature that has continued to the present day.

11.4.3 Moder

It was around the closing years of the 19th century and the early years of 20th century that a resurgence of Indian music, especially classical music, took place. The credit for this stupendous task goes to Pandit Vishnu Digambar Paluskar and Pandit Vishnu Narayan Bhatkhande, These two avowed lovers of music dedicated their lives to fighting a general apathy as also a feeling of disrespect among the common folk about music. They travelled extensively and wrote profusely, and succeeded in reviving that waning interest of the public in Indian classical music.

At the same time some more music devotees were trying to sustain the tradition of music training in the **gharanas**. Prominent among these was Ustad Alauddin Khan, who came to live and practice music in Maihar, a small state in Madhya Pradesh. He gave to Indian music two of the brightest stars - Ustad Ali Akbar Khan (**Sarod** player) and Pandit Ravi Shankar (**Sitar** player). The **gharana** system of music has contributed immensely to the resurgence of classical tradition. We give below some related information in a tabular form:

SI.No.	Name of Gharanas	Prominent Artists	Genre Practiced
1)	Atrauli-Agra	Ustad Faiyyas Khan	Vocal
		Ustad Sharafat Husain	Vocal
2)	Kiraria	Ustad Abdul Karim Khan	Vocal
		Pandit Bhimsen Joshi	Vocal
		Ustad Sadiq Ali Khan	Veena
3)	Jaipur	Pandit Mallikarjun Mansur	Vocal
4)	Senia	Ustad Ali Akbar Khan	Sarod

		Pandit Ravi Shankar	Sitar
5)	Patiala	Ustad Bade Ghulam Ali Khan	Vocal

Some other famous artists are listed below:

1)	Ustad Amir Khan	Vocal
2)	Pandit Jasraj	Vocal
3)	Ustad Amjad Ali	Sarod
4)	Sri Nikhil Banerjee	Sitar
5)	Ustad Asad All Khan	Vichitra Veena
6)	Pandit Balmurli Krishna	Vocal
7)	Sr. T.V. Mahalingam	Flute
8)	Sri Vilayat Khan	Sitar
9)	Sushri Ashpoorna Devi	Surbahar
10)	Pandit Rajan Mishra and Pandit Sajan Mishra	Vocal

Check Your Progress-3

1) Write four lines on music in the Vedic age.

....
....
....
....
....

2) Match the contents of List A with List B:

A		B
i)	**Geer**	a) Instrument
ii)	**Venu**	b) Instrument
iii)	**Veena**	c) Song
iv)	**Gargar**	d) Instrument
v)	**Gaatha**	c) Song

3) Identify the instruments which the following artists play.

a) Pandit Ravi Shankar ....

b) Ustad Amjad Ali ....

c) Sri. T.V. Mahalingam ....

d) Ustad Asad Ali ....

11.5 LET US SUM UP

We recapitulate the main features of music as a fine art thus:

- Indian musical tradition goes as far back as 2nd millennium before Christ.
- The two main styles of Indian classical music in existence now are North Indian and Carnatic styles.
- The essential elements of music arc **swara**, **taal,** and **raag**. The Indian classical music recognises a spectrum seven **swaras** of which the permanent one is called **shadaj**. All other **swaras** relate essentially to **shadaj** for determining their position on the spectrum.
- The Indian classical music is today flourishing under the patronage of different traditional families called **gharana**.

11. ANSWER TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress-1

1) See Sub.Sec.11.2.1
2) **a) Dhrupad**   **Kirtanam**
   b) Khayal   **Kruti**
   c) Thumri   **Jawali**
   d) Tarana   **Tillana**
3) **a) Aabhogi**
   b) Mohanam
   c) Malkauns

Check Your Progress-2

1) It should be audible
   It should have an echo.

2) **Manjira, Mridang, Pakhawaj, Tabla.**

Check Your Progress-3

1) See Sub.Sec.11.4.1
2) i) c, ii) a, iii) b, iv) d, v) e
3) **a) Sitar**
   b) Sarod
   c) Flute
   d) Vichitra Veena

UNIT 12 INDIAN THEATRE

12.0 OBJECTIVES

It is imperative for people and institutions, active in the field of tourism, to become familiar with different facets of Indian culture. It is generally possible for us to get an idea of the rich tradition of India's art and culture through the Indian theatre. This Unit proposes to introduce you to Indian theatre, its History and present form. After reading it you will:

- be able to explain India's theatre tradition,
- understand India's drama (play) tradition,
- be able to describe the different facets of Indian theatre,
- distinguish between the marathi, bengali and the hindi tradition of plays, and
- familiarise yourself with the main theatrical forms of contemporary India.

12.1 INTRODUCTION

In this Unit you will be introduced to the rich tradition of Indian theatre. The tradition of writing and enacting plays is quite old in India. Along with plays, theatre had also developed. Bharat's book Natya Shastra (The art/philosophy of dance) has focused on the play, theatre, audience and the sensory response after watching the play (called rasa). Along with a pan - Indian tradition, different regions have developed their own tradition of popular plays. Although the ancient tradition of Sanskrit plays could not develop in the

medieval times, the popular drama tradition kept advancing uninterrupted through the ages.

In modern times the drama tradition emerged in a new form. New theatre auditoria came into being. The exposure with the west brought in the influence of the Greek tradition and the modern western theatre tradition. Modern Indian theatre has benefitted from both, the popular folk tradition and the western drama tradition. Simultaneously the modern play weights have also made new experiments. Knowledge about these aspects would enable you to put in perspective the development of Indian theatre. Such knowledge is crucial to those involved in the field of tourism, as they would be able to appreciate the specificities of Indian theatre in the overall context of Indian Culture.

12.2 THEATRE TRADITION IN INDIA

It is difficult to determine the beginning of theatre and play in India. Some experts feel that it is non-Aryan culture which has contributed significantly to the development of Indian plays. Though it is difficult to discern the exact nature of this contribution, yet a developed sanskrit drama tradition must have been preceded by a folk tradition of plays. In other words, the sanskrit tradition presupposes the existence of a folk tradition prior to that. But it is difficult for us to decipher and identify this folk tradition. We can only extrapolate it from the available sanskrit plays, literature related to drama and the existing folk tradition. Let us, therefore, have a look at the sanskrit and folk tradition of Indian theatre.

12.2.1 Sanskrit Theatre

Rig Veda is the oldest available text in sanskrit. It makes a reference to various art forms which include music, dance, poetry etc., but drama has not been included in these art forms. Nevertheless, **Mantra Sahitya** in the **Rig Veda** contains **Sanlap Suktas** (romantic verses) which refer to dramatic literature in its original form. Urvashi and Pururava romance in **Rig Veda** is significant in so much as it has been developed in a number of later sanskrit texts. Famous sanskrit poet Kalidasa had based his epic play **Vikramorvashiyam** on the Urvashi and Pururava story. **Yajur Veda** makes a reference to the term **Abhineta** (actor).

India's epic **Natyashastra**, written between the third and the fifth centuries **A.D.,** focuses on two themes — **rasa** and the means of expressing **rasa**. **Rasa** refers to that feeling which is expressed through the play. **Natyashastra** talks about four ways of expressing feelings:

1) **Gestures (Angik)**: acting by the movement of the different parts of the body.
2) **Oral (Vachik)**: acting through dialogues.
3) **Spiritual (Satwik)**: expressions through gestures.
4) **Properties (Aharya)**: The material required for the play like colours, dresses and decorations etc. All these are mentioned specifically in reference to the theme of the play. Bharat has also described ways of managing the stage in his **Natya shastra**. Dance and

music have been considered the essential ingredients in the play. There is also a reference to the desirable qualities found in the actor **(abhineta)**.

Ancient India observed a tradition of organising plays on important occasions like marriage, travel, coronation ceremony, making a ceremonial entry into a house **(griha pravesh)** or a city, birth of a child or other special occasions. Plays for the ruling classes used to be enacted in the forts or the temples but those for common people could be played in any open space or even during travels.

Ancient sanskrit texts have elaborate references to the size of the theatres. **Natya Shastra** refers to theatres of a squares size. Other books talk about various kinds of stages and galleries etc. From the above references it seems that various aspects of the theatre and organising plays were contemplated upon in Ancient India.

12.2.2 Folk Theatre

Many scholars believe that a folk theatre existed in Ancient India along with a rich classical sanskrit theatre. With the passage of time the sanskrit tradition faded but the folk tradition continued unhampered. As many as 20 different forms still exist and flourish in different parts of India. These include **Ramlila** and **Raslila** in North India, **Jatra** in Bengal, **Akiya Nat**, **Kirtania** and **Bidesia** in Bihar and Assam, **Khyal** and **Kathputli** in Rajasthan, **Tamasha** in Maharashtra, **Swang** and **Nautanki** in Pudjab, **Bhandjashan** in Kashmir, **Kariala** in Himachal Pradesh, **Bhawai** in Gujarat, **Manch** in Madhya Pradesh, **Kudiattam** and **Chabitta** in Kerala, **Bhagwatmel** in Tamilnadu, **Yakshagan** in Karnataka and **Kuchipudi** in Andhra Pradesh.

The forms of folk plays are said to have originated from **sangitaka** referred to in the old sanskrit plays. **Sangitaka** contains five elements—**song**, **musical instruments**, **dance**, **auditorium** and the **Nat-Nati** (the story telling couple). These elements were shared by both the classical and the folk plays although the nature of the auditorium varied.

Some of the folk plays did not need the stage at all. For instance **Raslila** could be performed on the stage as well as on the floor in the midst of the audiences.

The thematic content in the folk plays was generally of two kinds - worldly and religious. **Ramlila** and **Raslila** were primarily religious plays. **Kirtania** and **Ankla Nat** were also portrayals of religious stories. **Nautanki**, **Swang**, **Bhand**, **Tamasha** and **Khyal** were based on worldly tales. Certain folk plays like **Jatra** combined both.

12.2.3 Modern Theatre

As has been said earlier, the modern Indian theatre draws itself from three different traditions i.e. the sanskrit theatre tradition, folk theatre tradition and the tradition of western theatres. It is actually the third which can be said to form the basis of the modern Indian theatre. The sanskrit tradition had evaporated in the medieval times and there was no significant trend of plays being performed for the ruling classes. This view is now

being contested and some researchers feel that the sanskrit tradition did not decline in the medieval times. Among the common people, however, the folk tradition continued.

Modern Indian theatre started after the advent of the British in India. The British developed Calcutta in the east, Bombay and Surat in the west and Madras in the south as important centres of trade and administration. They also set up theatres in these cities for their entertainment. Levdef, a gentleman of Russian origin, established a theatre by the name of bengali Theatre. A bridged version of plays like Disguise and Love is the Best Doctor was enacted on 21 November 1765, well over 200 years ago. Many rich drama lovers followed the example of Levdef and started conducting shows in their houses, lawns and gardens. This set in motion a process in which many theatres were established and plays enacted.

Once general interest developed in the plays, their commercial viewing became inevitable. This led to the formation of theatrical companies among which the Parsi theatrical companies became most popular. These companies toured various provinces and made money. But, more significantly, they contributed to the popularization of the plays by writing them in Indian languages. Since money making was their main aim, these companies did not either promote- excellence or bring about any experiments in the methods of presentation. Nonetheless, they helped in providing a popular platform to plays.

The modern Indian drama was greatly influenced by the west. It, therefore, contained all the features of the western theatres. The Ancient Indian tradition rested on a happy ending of the plays whereas in the western tradition the tragic ending was generally in vogue even though comedy was not completely absent there. Although influenced, modern Indian theatre was not merely an imitation of the west. On the contrary, it was a product of certain Indian social developments. The processes of modernization and Renaissance in the Indian society, brought about Socio - cultural changes and these changes were reflected in the field of art and literature. All this influenced the Indian theatre as well.

The initial thematic content of the modern Indian plays rested on the historical and the mythological themes. Later the social and political themes were also given a place. Along with this, Indian theatre soon began incorporating elements from the classical sanskrit theatres and folk theatres. This combination brought about many changes in the Indian theatre. For example, plays in the Parsi theatres gave tremendous importance to music, song and dances which were the influence of the traditional folk plays.

The post independence theatre also incorporated much of the folk and the Sanskrit traditions but, in essence, retained the realist western tradition. Play writers like Badal Sarkar, Shambhu Mitra, Vijay Tendulkar, B.V.Karant, Ibrahim Alkazi, Girish Karnad and Utpal Dutt etc. made new experiments in the theatrical devices.

The decade after the seventies witnessed an important development when theatre broke out of the auditoria and surfaced on the open streets and lanes. This heralded a significant change in the world of theatres by adding a new dimension. But it did not in any way diminish the significance of the stage based plays.

Check Your Progress-1

1) Discuss the different forms of folk theatre.
………………………………………………………………………………………….
………………………………………………………………………………………….
………………………………………………………………………………………….
………………………………………………………………………………………….
………………………………………………………………………………………….

2) The theme of Kalidasa's play **Vikramorvashiyam** was inspired by an ancient
   Sanskrit text. What was its name?
………………………………………………………………………………………….
………………………………………………………………………………………….

3) Match the following theatrical forms with the regions they belong to:
1) Jatra   a) Karnataka
2) Khyal   b) Assam
3) Ankiya Nat   c) West Bengal
4) Yaksha Gan   d) Maharashtra
5) Tamasha   e) Rajasthan

12.3 THE TRADITION OF PLAYS IN INDIA

Regarding the origin of plays, Bharat says in his **Natyashastra**, Having borrowed text (**pathya**) from **Rig Veda**, song from **Sam Veda**, acting (**abhinaya**) from **Yajur Veda** and **rasa** from **Atharva Veda**, Brahma created a fifth **Natya Veda**. It is difficult to say when the tradition of play writing might have begun in India but Bharat makes a reference to various plays in his **Natyashastra**. The leading 5th century playwright Kalidasa refers to Bhas, Saumilla and Kaviputra as his predecessors. He has remembered Bharat also with reverence. Leading grammarian Parini (5th century B.C.) has referred to the **Nat Sutras** of Shilali and Krishakh.

There are different opinions on how the play started in India. Some scholars believe it to have begun with the prayer of Vishnu whereas some others trace it to the dance of puppets. Some take it back to the vedas and some others look upon it as the influence of the Greek tradition. It is a fact that a rich tradition of plays has been in existence for a long time. Let us briefly look at the sanskrit plays because these have been the earliest Indian plays.

123.1 Sanskrit Plays

In Sanskrit language, the play has been considered a part of poetry. Poetry has been divided into two heads - **shravya** (audio) and **drishya** (video). Poem, story etc. are examples of audio poetry (**drishya kavya**) and theatre is an example of visual poetry (**shravya kavya**). Play has also been called a **Roopak** (metaphor) in the Indian tradition. As many as ten Roopaks are mentioned in sanskrit. These are **Natak, Prakaran, Bhan, Vyayog, Samvakar, Dim, Eehamrag, Ank, Vithi** and **Prahasan**. These include one act plays, monologues and full length proper plays.

Prastavna (introduction), **Vishambhak** and **Praveshak** play a very important role in sanskrit dramas. In **Prastavna**, the compere (**Sutradhar**) introduces the story to the audiences. **Vishambhak** and **Praveshak** link one act of the play with the other. The **Sutradhar** comes only at the beginning and the end. He does not figure in the play and is external to it.

Bhas is the first sanskrit play writer (2nd-3rd century) whose plays are available to us. The Indian Theatre most important of these is **Swapna Vasavadatta**. It is important to talk of Ashwa ghosh's play **Sariputra Prakaran** which was written before Bhas but the complete play is not available. Bhas' plays follow the contemporary epic tradition. **Doot Vakyaand, Doot Ghatotkach** etc. are tragedies.

After Bhas, Kalidas (5th century approximately) is the most distinguished playwright. Three of his plays are available: **Malvikagnimiyram**, **Vikramorvashiyam** and **Abhigyan Shakuntalam**. All his plays have a happy ending and portray life's diversity and conflicts quite beautifully.

Mrichh Katikam by Shudrak can be called a realist play. The selection of characters in this play seems quite contrary to the elite tradition of the Sanskrit plays.

Bhav Bhuti and **Vishakh Dutt** from the 7th-8th centuries are other important playwrights. Bhav Bhuti has written **Mahavir Charit, Malti Madhav** and **Uttar Ramcharit**, of which the last is most important. Bhav Bhuti does not portray Ram as a god but as an idealist king who loves his wife and is torn between his duty as a king and his love for his wife. He is constantly searching for a way out. Vishakh Dutt's **Mudrarakshasam**, based on the story of Chandragupta and Chanakya, is a political play.

Apart from these, Harsha's **Ratnavali**, **Naganandand Priyadarshika**; Mahendra Vikram Varman's **Mattavilas**; Bhatta Narayan's Veni Sanhar; Muravi's Anargha Raghav; RajShekhar's **Bal Ramayan**, **Karpur Manjari**, and **Vidwashal Bhanjika**; Kshemishwar's **Chand Kaushik**; Damodar Mishra's **Hanumman Natakand** Krishna Mishra's **Probodh Chandroday** are also important Sanskrit plays. These plays have generally displayed a conflict between man's efforts and his fate. The conflict also brings out man's helplessness and agony.

Modern theatre personalities have often tried to stage this rich heritage of Sanskrit plays. **Aome** presented them in the old Sanskrit form and some others in the western theatre form. **Aome** playwrights have also experimented by presenting them in the folk form. Few of these efforts have been successful but it can be said undeniably that the Sanskrit plays, **Natya** Shastra and the ancient forms of staging have shaped Indian theatre quite profoundly.

12.3.2 Post Sanskrit Plays

It is difficult to determine the language in which the earliest plays were written. The earliest available plays are in Sanskrit only. The credit for the same goes to Bhas, Shudrak, Kalidas, Bhavbhuti, etc.

After Sanskrit, some plays were written in pali and prakrit also, which focused mainly on the lives of Buddha and Mahavir, respectively. It has been argued by some that writing and staging of plays was discontinued because of the arrival of the Muslims. But this is not true. In fact, the staging of plays had declined from 8th century itself but the tradition of folk plays continued. A possible explanation for the decline in the writing of plays had something to do with the attitude of the heads of the Brahmin, Buddhist and Jain religions. These elites looked upon the art of play writing with contempt. Secondly, this was the age of political instability of the feudal class. This affected adversely the patronage which the play writing used to receive earlier. Even the cultural regeneration created by the Bhakti movement during the medieval period did not create any space for a renewal of the classical drama tradition. This was because the sections, where the Bhakti movement was active, were already exposed to the folk tradition of plays. It was precisely the folk tradition which was used and developed during the Bhakti period. Certain new experiments like Ramlila, etc. were also made in the specific forms of folk plays during this period.

Ramlila, Raslila, Jatra, Yakshagan, Ankia nat, etc. draw there themes mainly from religious stories and ballads of gods and goddesses. They catered to the religious sentiments of the people and entertained them at the same time. On the other hand, the **kathputli, Bhan, Khyal**, were oriented towards worldly themes. In these folk plays the storyline was invariably traditional, and not many innovations were made at that level, but the elements of songs dance and music kept the audiences engrossed. The folk plays did not have a tradition of writing plays and could, therefore, change easily according to the place, time and the preferences of the participants involved.

These folk forms are important in so much as they fill a gap of around thousand years between the ancient Sanskrit plays and the modem plays. They represented their times mainly through religious and worldly stories. Their contribution to modern theatre can be discerned easily through the works of Vijay Tendulkar (**Ghasiram Kotwal**), Girish Karnad (**Hayvadan**), Mani Madhukar (**Ras Gandharva**), Sarveshwar Dayal Saksena (**Bakari**), Arun Mukherjee (**Mareech Samvad**), K.N.Panikkar (**Abnavan Katamba**), and Satish Alekar (**Mahanirvan**). All of them have used, very creatively, the traditional folk forms and style.

12.3.3 Modern Plays

As has been mentioned earlier, the credit for reviving interest in the play in modern times goes to the British. When Indians watched plays in the theatres set up by the British, they realized the absence of play literature in their own languages. Thus began the process of translation of English and Sanskrit plays in vernacular languages. The initiative was taken in bengali language. In 1857 Kali Prasanna Singh translated Kalidas' **Vikramorvashiyam** in bengali by the name of **Vidyotsahni**. Subsequently, Ramnarayan Tarkaratna translated **Venisanhar** (1856), **Ratnavali** (1859), **Abhigyan Shakuntalam** (1867), and **Matti Madhav** (1867) into bengali. Around the same time translations were done from English and Sanskrit to assamese, telugu, punjabi, sindhi, marathi and hindi etc. The translations from English were not mere translations but had been adapted into their Indian version. For instance, Shakespeare's **Merchant of Venice** appeared in its indigenous form as **Bhanumati Chitravilas**.

After the phase of translations, original play writing in Indian languages was taken up. Initially plays in all the languages centred around mythological and historical themes along with satires on social problems. The ideas of religious morality dominated the initial plays but with the emergence of the Indian National Movement nationalist expressions also found an entry into the world of plays. For this, playwrights chose historical settings and characters. These plays combined emotions of immense courage, selflessness, pathos and prospects of a bright future which would leave a deep imprint on the readers and the audiences.

Girishchandra Ghosh and Dwijendralal Roy wrote historical plays in bengali language. The former tended to lean more towards religion than patriotism unlike the latter whose plays were more inspired by patriotism. Venkatrai Shastri (**Pratap Rudriyam**), Kolachalam Srinivas (**Ramauuj Charitra**), Sripad Krishnamurti Shastri (**Bobbili Yuddham**), Yagyanarayan Shastri (**Rasaputra Vijayam**) was some of the leading playwrights in telugu. Similarly historical plays were written in hindi, tamil, malayalam and marathi. Nationalist plays were written by Jayshankar Prasad and Harikrishna Premi in hindi, K.M.Munshi and Umashankar Joshi in gujarati and Krishna Pillai in malayalam.

Combining nationalism with contemporary social reality was another trend in modern plays. The first famous play of this kind was written by Deenbandhu Mitra (**Neel Darpan**) in bengali. This play was based on the theme of forcible cultivation of indigo inflicted on the native planters by British imperialism. This play was also indicative of a newly emerging consciousness of nationalism. It became very popular in Bengal. Assamese plays by Padmanath Gohai Barua (**Lochit Barfukan**), Lahshmikant Bejbarua (**Ckakradhwaj Singh**) and Bimlanand Barua (**Sharai Ghat**) were also powerful expressions of nationalist feelings. Pavler wrote nationalist plays (**Khadrin Verdri** and **Desheeya Koti** among others) in tamil. In malayalam the nationalist tradition was carried by V.T. Bhattiripad, K. Damodaran, Govindan, Ittasheri, S.L. Puran, K.T. Muhammad, etc. Bhartendu Harishchandra wrote nationalist stories in Hindi (**Bharat Durdasha, Bharat Janani** and **Andher Nagri**) and his tradition were carried to its culmination by the plays of Jai Shankar Prasad.

The Indian intellectuals of the 19th century had grasped the reality that India's degeneration was not only because of the alien rulers but also because of certain social evils and superstitions prevalent in the Indian society. The plays of that period reflect this understanding very well. The playwrights focused their sarcasm on those Indians who were busy in blindly following the west. The playwrights of this period attacked the caste system, child marriage, dowry, false notions of pride and prestige, prostitution, untouchability and other social evils in their plays. Michael Madhusudan Dutt in bengali; Bhartendu, Pratap Narain Mishra and Radhacharan Goswami in hindi; Hemchandra Barua and Gunbhiram Barua in assamese; Narayan Rao in telugu; Kailasam, A.N.Murtirao, K.Ksheersagar and Srirang in kannada; S.D.Sundaram, Krishnamurti and Neelkanth in tamil; V.T. Bhattatirishad, M.P.Bhattatirippad, K.Damodaran in Malyalam; Ranchhod Bhai Udayram,

Umashankar Joshi and Gulabdas Broker in gujarati; and Khanchand Daryani and M.U.Malkani in sindhi are some of the leading playwrights of this period.

By the fourth decade of the 20th century play writing had matured considerably. This was reflected in a certain breaking out of the fold of idealism and moving towards realism. The plays now were also influenced by the problem-oriented plays of Ibsen. As a result social and personal problems began to be seen together in the plays. Instead of focusing only on events, the plays now began to concentrate on the internal conflicts and dilemmas of the characters. As a result, matters of everyday life acquired importance in the theme selection of the plays. It had its effect on the staging of the plays as well. The earlier plays, though excellent from the literary point of view, were difficult to stage. On the other hand, the commercial Parsi plays were fit to be staged, but few of these could meet the literary standards satisfactorily. However, now the gap between the literary plays and the plays to be staged had started narrowing down.

Apart from the expansion of the thematic content, the plays in this phase also acquired a deep humanistic element. P.B.Rajmannar's play **Tappe Varidi** (who is guilty), closely resembling Premchand's famous novel **Nirmala**, makes a detailed examination of man-woman relations through the problem of incompatible (incompatibility of age) marriage. P.Sriram Murti and K Gopalram Sharma in telugu; Praveen Phukan and Sharda Phukan in assamese; Lankesh in kannada; N.Krishna Pillai, K.Surenclian, G.Sahnkar Pillai and C.N.Shrikanthan in Malyalam; Mama Varerkar, Ackarya Atre and M.G.Rangnekar in marathi; Chandra Badan Mehta, Jayanti Dalal and Ganesh Shankar Lal Shankar Pandya in gujarati and Jai Shankar Prasad (Dhruvswamini), L. Narayan Mishra and Upendra Nath Ashk in hindi are some of the famous playwrights of this period.

Some writers of the pre- independence phase, like Rabindranath Tagore, do not fall into the above mentioned categories. Many of his works can be called symbolic plays. He created poetic dramas and ballets as well. No attempt at reconstructing the history of Indian plays will ever be complete without a reference to Tagore.

Post Independence Plays

The post independence period witnessed changes in both the style and content of the Indian plays. The Second World War and the partition of the sub-continent had a profound impact on Indian society. The widely shared optimism of a better tomorrow turned out to be an illusion after the attainment of independence. On the one hand, sufferings of the common people increased, and on the other, a powerful class emerged which pursued opportunism disregarding the values of the freedom movement. The rapid changes brought about by science and industrialization in the society, affected the value systems of the people. These changes were bound to show up in the world of Indian plays in a variety of ways.

An important change was the increased access, to India, of plays written in foreign languages other than English. Indians were now getting introduced to the plays of Brecht from Germany, Gogol and Chekhov from Russia and Sartre from France. This influenced both the writing and staging of the new plays. The new trend is most visible in the plays of Badal Sarkar in bengali, Vijay Tendulkar in marathi and Girish Karnad in kannada. The

new plays displayed receptivity towards new experiments being made in the field. The earlier trend was to write five act plays, with many scenes in one act. This was reduced to three and finally to one. Many scenes in an act used to disturb the continuity and interrupt viewer's pleasure. Therefore, the practice of having many scenes in an act was almost discontinued.

The historical plays of the pre-independence period used to focus on invoking national pride. But the new historical plays attempted to understand and analyse history from a new angle. The plays of Uttam Barua (**Varja Fuleshwari**, assamese), P.Lankesh (**Sankranti**, kannada), Girish Karnad (**Tughlaq,** hindi), Vijay Kumar Mishra (**Tat Niranjan**, oriya), Dharmvir Bharti (**Andha Yug**, hindi), Mohan Rakesh (**Ashadh Ka Ek Din**, hindi), Jagdish Chandra Mathur (**Pahla Raja**, hindi) and Sant Singh Sekhon (**Mahn Sar Na Kai**, punjabi) are quite remarkable in this respect.

In the post-independence plays the mythological form was also used to portray complex human emotions and dilemmas. Plays of Budh Dev Basu (**Kaal Sandhya** and **Pratham Parth** in bengali), Girish Karnad (**Yayati** in kannada), C.N.Srikanthan Naiyar (**Lanka Lakshmi**, **Kanchan Sita** and Saketam in Maylalam), Sant Singh Sekhon (**Kalakar** in punjabi, based on the life of a mythological character Ahilya), Dharmavir Bharti (**Andha Yug** in hindi).

The focus on social plays continued in the post independence period as well, with a much enlarged canvas to include new social problems and themes. Now, the increasing economic disparity with resultant frustrations, the plight of women in the society, the despondency of the dalits and the depressed, Hindu-Muslim relations, the miseries of the rural life, de-humanisation of the city life, hypocrisy of the middle class and the clash between the new and the old values dominated the thematic content of the new social plays. Many examples of the new social plays can be cited but **Adhe Adhure** of Mohan Rakesh, **Anjo Didi'** of Upendra Nath Ashq, **Bakri** of Sarveshwar Dayal Saksena, **Tilchatta** of Mudrarakshas, **Shuturmurg** of Gyan Dev Agnihotri, **Ek Aur Dronacharya** of Shankar Ghosh (all in hindi); **Shantata Court Chain, Ghasiram kotwal, Sakharam Binder** and **Gidh** of Vijay Tendulkar (in marathi); **Evam Indrajit, Bald Itihas** and Pagla Ghora of Badal Sarkar, **Tin Ki Taiwar** of Utpal Dutt, ginpig of Mohit Chatterjee and **Chako Bhanga Madhu** of Manoj Mitra (all in bengali); **Suryast** of Jagannath Prasad (in oriya); **Interview** of Amar Pathak (in assamese); **Agniputri** of Sadanandan (in Malyalam); **Aayo Nayo jamano** of Rain Panjwani (in sindhi); and **N.G.O.** of Acharya Atre and **Padi Pand** of Venkateshwar Rao (in telugu) would stand out among the many that exist.

At the level of experiments, folk plays, ballets, absurd plays, street plays and radio plays were some of the major innovations carried out. We shall discuss them later when we talk about the various forms of plays.

Check Your Progress-2
1) Read the following statements and mark correct [J] or incorrect [x].
   a) The Sanskrit plays are quite often tragedies. [ ]
   b) **Bhavbhuti** has portrayed Ram's character as that of an idealist king. [ ]
   c) In Sanskrit plays, we find a conflict between a man's efforts and his destiny. [ ]-

d) **Mrichh Katikam** of Shudrak is an elitist romantic play. [ ]
e) Sanskrit plays have no relevance today. [ ]

2) Which have been the main sources in the theme selection in the folk plays?
   ....
   ....
   ....
   ....
   ....

3) What was the initial thematic concern of modern plays?
   ....
   ....
   ....
   ....
   ....

4) What has been the dominant perspective in the presentation of the historical and the mythological plays during the post independence period?
   ....
   ....
   ....
   ....
   ....

5) Match the name of the play with that of its author and the language.

a) **Sankranti**   1) Dharmavir Bharti   i) Punjabi
b) **Kalakar**   2) P. Lankesh   ii) Marathi
b) **Andha Yug**   3) Badal Sarkar   iii) Hindi
c) **Evam Indrajit**   4) Vijay Tendulkar   (iv) Kannada
d) **Ghsairam Kotwal**   5) Sant Singh Sekhon   (v) Bangla

12.4 MODERN INDIAN THEATRE

As we have already informed you, modern Indian theatre was started in Calcutta in 1765 by Levedef, a Russian. Eleven years later, in 1776, a theatre was started in Bombay, the other important town. Gradually, general interest increased in the theatre and this was reflected in the setting up of new theatres. New theatrical companies were established which started touring different cities to stage plays. The plays now began to be identified as a popular art form. Among these companies, the role of the Parsi theatre is particularly important. Apart from Parsi theatre, the traditional folk theatre also got an opportunity. The folk theatre also influenced the westernized theatrical forms. The westernized elite theatre had been confined only to big cities and the elite audiences. The formation of

Progressive Writers Association in 1936 was soon followed by the formation of the Indian Peoples Theatre Association (IPTA) in 1942 which carried forward the march of folk theatres in India. In this Section we intend to familiarise you with the different forms of the modern Indian theatre.

12.4.1 Parsi theatre

The Parsi community had Migrated from Persia and settled at the western coast. Essentially a trading community, the Parsis made rapid progress in trade and industry during the British period. Bombay presidency was the centre of their activity. The Bombay theatre, as we have informed you, was established in 1776 and initially only English plays were staged there. Besides, the theatre was open only to the soldiers and officers of the East India Company. The theatre was closed for repairs in 1818 and reopened again on the 1st January 1819. In 1835 it was bought by Jamshedji Jijibhai but it was closed down again. In 1846, Jagannath Shankar Seth, a famous trader from Bombay, started his Grant Road Theatre, situated on the Grant Road in Bombay. The theatre started off with English plays, but it was not before long that gujarati, marathi and hindi-urdu plays began being staged there.

Bombay theatre was constructed along the lines of the Drury Lane Theatre of London. The dress box was surrounded by a large gallery from all sides. The dress box could accommodate 72 people, 'pit' 65 and the gallery 200. Thus the entire auditorium could easily accommodate 337 viewers.

The first ten years of the Grant Road Theatre were far from smooth. Unlike Bombay Theatre, it received no patronage from the government. Once the officers and the gentry stopped visiting the theatre, it started attracting sailors, soldiers and small traders. Free from any kind of fear, they used to make loud noises during the play, create a ruckus and often fight amongst themselves. This was precisely the kind of audience inherited by the Parsi theatre and later by the popular cinema also.

By contemporary standards, the theatre was very expensive. The dress box would cost Rs. eight and the gallery Rs. three for the English plays. It was in 1821 that the Indians got the first opportunity of watching the theatre. Till 1853, the Grant Road theatre continued staging only English plays but with the increase in the Indian audiences, plays in Indian languages also began to be staged. It was during this period that **Parsi Dramatic Core** came into being which presented a Guajarati play by the name of **Rustam Zaboli Aur Sohrab** at the Grant Road Theatre. The theme was derived from **Shahnama** of Firdausi. Two more plays were staged in the Indian languages in 1853. This set in motion the staging of Indian plays by the Parsi theatre. On 6th May 1854 was staged a comedy called **Teekhe Khan** in the Hindustani language (mix of hindi-urdu). Thus the Parsi theatre, which started with Guajarati plays, staged hindi-urdu comedies as well. These plays are no longer available to us in a written form.

Initially the actors at the Parsi theatres were invariably Parsis who used to advertise their plays to attract viewers. Another company with the name Parsi Natak Mandali was set up in 1853 by Pestonji Dhanji Bhai Master. He used to act also. Parseee Theatrical

Committee was yet another company. The ticket rates of the Parsi theatres were considerably less expensive than those of the English plays - dress circle for Rs. three and `pit' for only one rupee. The tickets for dress circle were later reduced further to two and a half rupees.

The main play writers of the **Parsi Natak Mandali** were Vamanji N. Kavasji and Jahangir Nasharvanji Patel. Vamanji Kavasji wrote many plays like **Bholi Gul, Baghe Bahisht, Vapna shrap, Noore neki, Wafa Par Jafa** and **Deljung Diler**. Jahangir Nasharvanji wrote an extremely popular comedy called Fakuro Feeturi.

In Bombay another theatre company was established in 1867 called the **Victoria Natak Mandali**. A number of Parsi companies were active in Bombay before 1890. These included both the commercial and non-commercial companies. The rehearsals of the plays used to be supervised by a director.

Increasing popularity of the parsi theatres led to the opening of a number of theatre halls in Bombay. Some of these were Eros Theatre, Edward Theatre, Empire Theatre, Elphinston Theatre, Esplaned Theatre, Original Theatre, Novelty Theatre, Royal Opera House, Victoria Theatre and hindi Natyashala. After 1930, a number of them were converted into cinema halls.

Although the play writers provided by the Parsi theatres were not really talented from literary point of view, yet their contribution towards initial attempts at play writing is immensely important. Most of the initial play writers were Parsis only. Some of these were Kavasji Kaikhuro Navrozeji (**Bezan Manizeh, Jamshed, Faredoon, Lavkush** and **Nandbattisi**), Eduljee Jamshedji Khori (**Rustam Ane Sohrab, Hazamvad Ane Ugamvad, Khudabakhsh, Noorjehan** and **Zalam Jare**), Nanabhai Rustamji Ranina (**Karani Tevi Par Utarni, Kala Mentha, Homlo Hau, Sati Savitri** and **Nazan Shirin**), Heerji Khambatta (**Aabe Iblees**), Jahangir Khambatta (**Khudadad** in urdu), **Juddin Jhagro**, Mad House and **Dhartikamp**), Merwanji Nasarvanji Wadia (**Satno Nigabpan Khuda** and Honeymoon). Most of their plays were written in gujarati. Their translations into hindustani were also staged.

Among the play writers writing in urdu-hindi for the Parsi theatres were Abbas All Abbas (**Naurange Sitamgar, Zanjeere Gauhar, Nairang Naz, Dakhla Dulhan, Shamsheer Islam and Ek Hi Paisa**), Mohammad Ibrahim Ambalvi `Mashhar' (**Dushmane Iman, Joshe Tauhid, Gunahgar Bap** and **Garib Hindustan**), Mahmud Mian Banarsi `Raunak' (**Benazir Badremunir, Laila Majnu, Puran Bhagat** and **Fasane Ajayab**), Husain Mian zarif (**Gul Sanover, Khuda Host** and **Ishrat Sabha**), Munshi Vinayak Prasad 'Talib' (**Lailo Nihar, Nal Damyanti, Fasane Ajayab,** Gopi Chand, Harishchand, **Vikram Vitas** and **Alladin**), Narayan Prasad 'Betab' (**Husne Farang, Qatle Nazir, Mahabharat, Ramayana and Patni Pralap**), Agha Mohammad Shah Kashmiri 1-lashe (**Aftabe Mohabbat, Khoone Nahak, Dame Husn, Shaheede Naz, Achhoota Daman, Madhur Murli, Bhagirath Ganga, Hindustan, Turki Hoor and Ankh Ka Nasha**), Mehdi Hasan 'Ahasan' (**Zahre Ishq, Chandravali, Khoone Nahak** and **Chalta Purza**) and Radhey Shyam Kathavachak (**Abhimanyu**). Among these, the plays of Mehdi Hasan, Narayan Prasad 'Betab', Agha Kashmiri and Vinayak Prasad 'Talib' can certainly be considered of a very high quality.

Apart from the companies referred to above, there were also Zoroastrians Theatrical Club (1866), Empress Victoria Natak Mandali (1876) and the Corothian theatre etc. Moreover, there existed theatre companies in the towns of Karachi, Jodhpur, Agra, Aligarh, Hyderabad, Meerut, Lucknow and Lahore along the lines of the Parsi theatres which staged both commercial and non-commercial plays.

The thematic content was initially derived mostly from the Persian background. Once the Hindus and Muslims started watching the plays their traditions were also included in the themes. The historical and mythological themes dominated the Parsi plays and these were often presented in a romantic and melodramatic way. The influence of the English **Elizabeth Theatre** was also quite visible. Shakespeare's plays often appeared in an Indianite form. The music, apart from a few **gazals**, was invariably Indian classical, particularly **thumri**, **dadra, jhinjhoti** etc. The level of poetry was somewhat pedestrian. Good, sensitive poetry was quite rare.

Initially Parsi theatres had no place for music. Dialogues were in prose. The opera was used for the first time by Dadi Patel, famous Parsi actor and director, in his **Benzir Badre Munir**. This virtually opened the flood gates as far as music in Parsi theatres was concerned. Nasharvanji Apakhtyar, Alladiya Meharban, Master Jhande Khan and Master Lal were some of the leading music directors of the Parsi theatres.

In the context of the Parsi theatres, it is important to make a reference to **Inder Sabha**. Inder Sabha was written by Syed Agha Hasan who wrote under the pen name Amanat. He wrote it in 1853 and it exercised a profound impact on the plays of the Parsi theatres. Somenath Gupt, a researcher on the Parsi theatres, has referred to a number of plays which were influenced by **Inder Sabha**. He writes, 'Inder Sabha had acquired unimaginable fame in its times. It was translated into many Indian and foreign languages. Its songs and their tunes were on the lips of the people. It gave a new lease of life to the classical music. It was translated into Marathi and German. Sinhalese plays in Sri Lanka were influenced by it. Such was the extent of its influence that certain companies used to show portions of **Inder Sabha** before staging their plays, primarily in order to attract the audiences. In its larger impact, the romantic stories of fairies, giants and princes generally came to be regarded as Inder Sabhas. (**Parsi Theatre**, p. 229.)

An important feature of **Inder Sabha** and other similar plays was that they were all in a poetic format. The language was Hindi nixed with Urdu. All the plays had more or less the same story line. It was either the story of a fairy falling in love with a man or the other way round. Their union was achieved after crossing many hurdles. The plays were full of magical powers and mesmerizing situations which used to completely captivate and hypnotize the audiences. The influence of **Inder Sabha** was not just confined to the Parsi theatres. The popular cinema today seems like an extension of **Inder Sabha**. However, with the arrival of talkies in the 1930s, the Parsi theatre lost much of its charm and popularity.

12.4.2 Elite Theatre

After its inception under the British, the development of the modern theatre got diversified. The Parsi theatres had their appeal among the lower middle classes. The traditional folk forms like **Ramlila, Raslila, Nautanki, Yakshagan and Jatra** etc. were popular among the rural population of different areas. It is important to remember that these traditional folk forms had not remained unchanged over the centuries. The **Nautankies** had begun resembling the Parsi plays and the **Ramlilas** had also changed from the days of the Bhakti movement.

Besides these two another kind of theatre had started developing, and was different from them. The educated Indians, exposed to the western plays and also to the theatres established by the British, could not have been contented either with the English or the Parsi theatre. This class created a theatre which may conveniently be called the Elite theatre. It started in Calcutta. We have already discussed that the Bengali theatre was the result of the efforts of Levdef (1765) but it had no effect on the common people. For almost fifty years no new initiative was taken. It was no further in 1831 that Prasanna Kumar Tagore established a Hindu Theatre which staged Shakespeare's plays and the English versions of the Sanskrit plays. Another theatre was set up in 1833 at the house of Naveen Chandra Bose and every year about four to five plays were staged there. **Vidya Sunder**, staged in 1835, was particularly successful. Initially, the female roles were also done by the male artists. This was true of the entire 19th century theatrical tradition. Another common tradition was that the plays which were enacted were seldom published.

The Bengali plays, in the early stages, did not have much of a literary value but a new phase began in 1857 in Bengali plays and theatres. It was for the first time that four already published Bangle plays were staged at three different theatres in Bengal. This trend continued even later.

Famous bengali poet Michael Madhusudan Dutt saw some English plays and was very impressed by their quality. He, then, decided to write such plays in Bengali also. His play **Sharmistha**, staged for the first time on the 3rd September 1859, was a trend setter in so much as it was decidedly much superior to any of the plays staged till then. Michael Madhusudan Dutt went on to write many tragedies, comedies and satires. He completely transformed the quality of Bengali plays and theatres. He also developed, in the people, an appetite for good plays.

It was precisely this climate which made possible the creation of a play like **Neel Darpan**. Deen Bandhu Mitra's play focused on the imperialist exploitation and the poor peasants' struggle against it. In a way, this was the beginning of a particular tradition of progressive plays which was to later culminate in the formation of IPTA (Indian Peoples Theatre Association) and carry on as a politico-literary movement.

After making a beginning in Bengal, the new theatre gradually spread to other languages also. Bhartendu Harishchandra's efforts resulted in the creation of a Hindi theatrical company. Bhartendu wrote plays for it and also acted in them. Pratap Narayan Mishra worked towards the setting up of theatres in Kanpur. Many such plays were staged in

various Indian cities catering mainly to the aesthetic sensibilities of the middle classes. It was from within this that the two major theatrical traditions developed:

- One was that of the elite, artistic and the experimental theatre which provided a certain level of excellence to the art of Indian theatres.
- The other was that of the peoples' theatre which gave a certain purpose and political relevance to Indian theatre.

However, there was no rigid barrier between the two. The two concerns — aesthetic excellence and social relevance — were reflected in the staging of various plays. Commercial profit and sheer entertainment were certainly not the only concerns of these plays.

12.4.3 Peoples' Theatre

Deen Bhandhu Mitra's Neel **Darpan**, Bhartendu's **Andher Nagri** and Madhu Sudan Dutt's **Boodhe Shaliker Ghare Ran** generally focused on people's struggle against imperialism and feudal oppression. Till 1930, the dominant plays were either the commercial plays from the Parsi theatres or the overtly nationalist plays based on historical and mythological themes. The decade after 1930 witnessed an increasing left wing influence on the freedom movement. All India organizations of the students, peasants and workers came into being. The trends were also visible in the field of art and literature. In 1936 Progressive Writers Association (PWA) was formed under the president ship of Premchand. Seven years later was held the first convention of the Indian Peoples Theatre Association (IPTA). With IPTA a new kind of theatre came into existence.

IPTA initiated an all India movement of the theatre for the people. The theatres hitherto were active only in their specific linguistic zones somewhat unconnected with their counterparts in other languages. IPTA helped bring them together on a common platform.

From its very inception, IPTA was associated with ensuring peoples' participation in the freedom struggle, a cultural defense against imperialism and fascism, liberation from every form of oppression, generating awareness against socio-religious superstitions and the development of a humanistic aesthetics. After 1943, branches of IPTA spread in different parts of the country. This encouraged the writing and screening of people oriented plays in almost all the Indian languages. IPTA contributed some of the great play writers, directors, actors, music directors and singers. Leading theatre personalities like Mama Varerkar, Makhdum Mohiuddin, Dr. Raja Rae, Shambhu Mitra, Khwaja Ahmad Abbas, All Sardar Jafri and Sajjad Zaheer had been associated with IPTA from its first conference only. Later, names like M.Vallatole, Hemant Mulcherjee, Jyotindra Mitra, Balraj Sahni, Uday Shankar, Prithvi Raj Kapoor and Shanta Gandhi etc. also remained associated with IPTA. IPTA not only staged plays but also made significant contributions in the field of songs, music, dance and film making. In 1944, famous artist Uday Shankar staged his play **Ram Lila** in front of the workers, with the help of IPTA.

The play and dance companies associated with IPTA visited different parts of the country to present their programmes. Although the main areas of activities were Bengal, Andhra Pradesh and Kerala, but IPTA was also active in Punjab, Assam, Orissa, U.P. and Maharashtra. IPTA also contributed to the encouragement of the regional theatre. Regional theatre experimented with the folk play forms to create new forms of theatres. IPTA has, therefore, not only made the Indian theatre progressive, but also enriched it by incorporating various folk theatrical forms into it. IPTA generally staged its theatres among the workers and peasants and participated enthusiastically in popular movements. Often this involvement in political activities tended to hamper the artistic quality of their plays, but it also provided the much needed incentive to carry on their activities. It can be said that the political theatre could become a possibility largely because of IPTA's efforts.

Praja Natya Mandali formed in Andhra Pradesh, as a result of IPTA's influence, staged plays using folk forms. In Kerala**, Kerala Peoples Art Club** staged plays in Malabar and North Travancore, along with peasant organisations. Jyoti Prasad Agarwala and Bhupen Hazarika from Assam and K.Patnayak from Orissa were also associated with IPTA.

IPTA also influenced cinema in the 1950s. **Dharti Ke Lal**, made in 1946 by Khwaja Ahmad Abbas, was the result of the collective efforts of IPTA. Balraj Sahani, Udai Shankar, Krishan Chander, Chetan Anand, Prithvi Raj Kapoor (whose plays like Kisan and Pathan etc. were very much a part of IPTA tradition) were all associated with IPTA.

IPTA continued to be active till about a decade after independence but slackened somewhat with the slackening of PWA in 1953. A number of writers, music directors, singers and actors associated with IPTA joined cinema instead. Some of them dissociated themselves from the theatre. Today IPTA may have disintegrated somewhat but the tradition of people's theatres still continues. A sharpening in popular movements in the 1970s once again turned the focus on people's theatres. A number of people's theatres were formed in Bengal, Kerala, Andhra Pradesh, Maharashtra, Karnataka, Tripura, Punjab, U.P., Bihar, Madhya Pradesh and Rajasthan. A difference between these theatres and IPTA was that these new people's theatres adopted a new form of theatre called **'street theatre'**. Street theatres have now become very popular all over and they champion the cause of the oppressed. This has led to frequent attacks on the peoples' theatres by the vested interests. For example a famous young theatre activist Safdar Hashmi was killed in an attack by goondas, during the staging of a street theatre Halla Bol, in a workers colony near Delhi, in 1990.

12.5 DIFFERENT THEATRICAL FORMS

Indian theatre has come of age. Theatre in regional languages has developed along with different theatrical forms. Westernized, Sanskrit and folk forms have helped impart a certain shape to Indian theatre. Plays within the auditoriums have experimented with the writing and staging of plays, while alternatives to auditoriums have also been explored in order to reach out to more people. The writing and staging of plays has, on the one hand, been influenced by radio, cinema and television; and by the experiments in the theatrical forms, on the other. In the following Sub-section., we shall introduce you to some of these forms.

12.5.1 Westernized Theatrical Form

Westernized forms have made a significant contribution to Indian theatre. The first influence on the modern Indian theatre was that of the Elizabethan Theatre which staged Shakespearean plays. Initially, in places like Bombay theatres were even constructed like the Elizabethan theatre, with the audiences sitting on all the three sides of the stage. The play used to be staged in the day time. The area of acting on the stage used to be quite large and the platform was permanent. Elizabethan theatre also influenced the Parsi theatres. Later, the Indian theatre was influenced more by the realist theatre. The Indian theatre has also been quite receptive to many western art movements. Symbolism, Expressionism, naturalism and absurdism, theatre of the absurd have been some of the major art movements which influenced the Indian theatre. Stanislavsky and Brekht have influenced the writing, acting and the presenting of the plays. Their theatre forms have contributed to Indian theatre. Absurd theatre has been quite dominant even in India since the sixth decade of this century. Many plays staged here have been influenced by the plays of Samuel Beckett. Brekht's influence is particularly marked on the street plays.

12.5.2 Sanskrit Theatrical Forms

The Sanskrit form has influenced the Indian theatre in two ways. First was the fact that some of the leading Sanskrit plays were translated into Indian languages and staged. Plays like **Abhigyan Shakuntalam, Vikramorvashiyam, Mrichh Katikam, Swapnavasvadatta, Mudrarakshasam** and **Uttar Ram Charit** etc. were staged many times. Secondly, staging of these plays, as of some modern plays as well, was attempted along the lines prescribed in the Natya Shastra. Needless to say, these attempts were not very successful. But the fact cannot be denied that the Sanskrit theatrical form has exercised an important influence on the modern Indian theatre.

12.5.3 Folk Forms

The impact of the traditional folk plays on the modern Indian theatre is a lot more profound, compared to their Sanskrit counterparts. Their influence in the field of play writing has already been discussed. B.V.Karant, Jabbar Patel, Satish Alekar, Ratan Kumar Thiyam, K.N.Panikkar, Bansi Kaul, Habib Tanvir and Prasanna etc. have creatively incorporated aspects of traditional theatres into their plays. B.V.Karant successfully staged **Barnam Van** (based on Shakespeare's Mackbeth) by using the **yakshagan** form. Vijaya Mehta, Ajitesh Bandyopadhyay and M.K.Raina have made experiments in presenting western plays in a folk form. We can conclude by saying that the traditional folk theatrical forms have kept alive the diversities and the specificities of India's socio-cultural life. These forms have still a lot to offer to the Indian theatre in terms of the methods, conventions and the traditions followed.

12.5.4 Others

One act play, radio feature and opera are some of the other forms. Let us briefly look at them.

One **Act Play:** One act play is not exactly a **form** but a **kind** of play which has a shorter duration than a normal play. It consists of just one act. The exact difference between the two is that between a story and a novel. In the initial stages of play writing small plays were written to be presented either at the beginning of the play or during the interval. One act plays continued to be written and staged till the fifth and the sixth decades of the 20th century but declined after the arrival of the radio features. Nonetheless, one act plays continued to be played in the street theatres. Such small plays, lasting for ten to fifteen minutes, became quite popular on the radios. Somenath Zutshi, Somenath Sadhu, Faruk Masoodi (Kashmiri); Uma Shankar Joshi, Jayanti Dalai, Gulab Das Broker and Raman Lal Mehta (gujarati); Upendra Nath Ashq, Jagdish Chandra Mathur, Lakshmi Narayan Lal and Uday Shenker Bhatt (hindi); Basant Kumar Mohapatra, Jaduthan Das Mohapatra and Kamal Lochan Mohanti (oriya); Balwant Gargi and Kartar Singh Duggal (punjabi) and Mirza Kalich Beg, S.U.Malkani and Moti Prakash (sindhi) are some of the leading one act play writers in different languages.

Radio Feature: Plays started being presented on the radio once it established itself as a popular medium. Given the constraints of radio, it was essential for radio features to convey the story mainly through dialogues. Keeping this in mind features were written in many Indian languages both as one act plays as well as fully fledged plays. Yashodh Mehta, Chunni Lal Bhatia, C.C.Mehta and Shiv Kumar Joshi (gujarati); Vishnu Prabhakar, Revti Raman Sharma and Chiranjit (hindi); N.N.Shiv Swamy (kannada); Pushkar Bhan, S.M.Zutshi and Hari Krishna Kaul (Kashmiri); S.K.Naiyar and K.R.Pillai (Malyalam); Mudda Krishna (telugu) and Krishna Chander and Manto (urdu) have been some of the prominent names associated with the world of radio feature.

Play and theatre in India have been particularly influenced by cinema and television. The Parsi theatre was rendered redundant by popular cinema. The art theatre also had to improve its quality in order to face new challenges and survive in a competitive world. The real threat to the theatre has come, not so much from cinema, as from the television. On the one hand, it has provided a powerful and economically viable alternative to theatre artists, it has also snatched away a large chunk of theatre's audiences, on the other. Needles to say, the theatre is not going to completely die out in the face of these challenges because no new art medium can completely wipe out the old. Every art form has something unique of its own, to offer, and this 'uniqueness' keeps it going even though its base might shrink a bit.

The government subsidy to the Indian theatre in the pre-independence period was almost non-existent. But things have changed since independence. Various institutions have been created to promote Indian theatre. A Sangeet Natak Akademi was established at an all India level and similar academies were set up in the states. Different states have also contributed to the preservation and protection of their traditional folk theatre forms. A National School of Drama (NSD) was established in New Delhi to provide the necessary training to acting, stage management (decoration and maintenance of the stage)and direction. Ibrahim Alkazi, a leading theatre personality, has made a seminal contribution

to the training of talented theatre artists and the general uplift of the Indian theatre. The theatre in India has been deeply influenced by the plays directed by Alkazi.

The theatre in India has inherited a long tradition and still continues in spite of the deterrents from within and without. Continuous staging of plays in various parts of the country is ample proof that theatre as an art form still enjoys a following among the people. It also shows that the need for good plays is not likely to even die out.

Check Your Progress-3

1) Mark correct ['1] or incorrect [x] against the following statements regarding the Parsitheatres.

   a) Only gujarati plays were staged in the Parsi theatres. [ ]
   b) The plays of the Parsi theatres were quite influenced by Inder sabha. [ ]
   c) Most of the plays of the Parsi theatres were based on the historical and the mythological themes. [ ]
   d) Parsi theatres were completely devoid of songs. [ ]
   e) Parsi theatres were completely Indian cinema. [ ]

2) Name the institution responsible for transforming peoples' theatre into a movement. How did this transformation brought about?
   ……………………………………………………………………………………
   ……………………………………………………………………………………
   ……………………………………………………………………………………
   ……………………………………………………………………………………
   ……………………………………………………………………………………
   ……………………………………………………………………………………
   ……………………………………………………………………………………

3) What ways did the peoples' theatre influence the Indian theatre?
   ……………………………………………………………………………………
   ……………………………………………………………………………………
   ……………………………………………………………………………………
   ……………………………………………………………………………………
   ……………………………………………………………………………………
   ……………………………………………………………………………………
   ……………………………………………………………………………………

4) Answer the following questions.

   a)   Which national institute was established to promote plays and theatres?

           ………………………………………………………………………………

   b)   Which national institute was established to impart training to different aspects of theatre?

……………………………………………………………………………………

c)   What was the name of the play writer and the play on the exploitation of indigo cultivators by British imperialism?

……………………………………………………………………………………

d)   What is street theatre?

……………………………………………………………………………………

……………………………………………………………………………………

5) Following are statements regarding the contribution of the folk theatrical forms to the, development of modern Indian theatre. Mark correct (or incorrect (x) against them.

a)   Folk theatre brought Indian theatre closer to peoples' lives. []
b)   Folk theatre made Indian theatre obscurantist and backward looking. [ ]
c)   Folk theatre obstructed the possibilities of new experiments being carried out in the Indian theatre.   [ ]
d)   Folk theatre enabled the Indian theatre to acquire depth and imagination. [ ]
e)   Folk theatre established a certain intimacy between the actor and the audiences. [ ]

12.6 LET US SUM UP

After reading this Unit, you must have learnt the following points.

- The theatre tradition in India is quite old. Much like the Greek tradition, play writing and the manuals prescribing their staging have developed in an unprecedented manner. Sanskrit tradition has given us a text like Natya Shastra and writers like Kalidas and Bhavbhuti.

- The folk tradition in India is as old as the Sanskrit tradition. The Sanskrit tradition was obstructed for about a thousand years but the folk tradition continued unhampered. About 25 different folk forms have continued to be active from centuries in different parts of the country. They are still popular and continue to entertain and enthrall their audiences. This tradition has contributed in no small measure to the development of Indian theatre.

- Modern theatre was started in India by the British who established theatres for their entertainment. Watching and reading plays of Shakespeare and Ibsen inspired Indians to start and set up their own theatre. The early Indian theatre was influenced by Elizabethan theatre. Later it also incorporated elements from either western theatrical forms, Sanskrit and folk forms.

- Play writing for Indian theatre was started with the translations of English and Sanskrit plays. This was because plays in Indian languages did not exist. However, original play writing in Indian languages began by mid 19th century. The thematic content had a historical and mythological base and motivated by the contemporary social reality, expressing ideas of national and social regeneration. The initial plays were not very conveniently to the stage but gradually overcame this limitation. D. Bhandhu Mitra, Michael Madhusudan Dutt, Bhartendu Harishchandra, Jayshankar Prasad, Rabindranath Tagore, Mama Varerkar, Kusumagraj, P.Lankesh, Girish Karnad, Vijay Tendulkar, Badal Sarkar, Mohan Rakesh and G.P.Deshpande have been some of the leading Indian play writers.

- The Parsi theatre has contributed in no small measure in the development of modern Indian theatre. Started by the Parsi community in the 19th century, the Parsi theatre initiated a melodramatic style which entertained the urban middle and lower middle classes for almost eight decades. Inspired and influenced by **Iider Sabha,** this theatre contained all the elements which later helped in the development of popular cinema. The Parsi theatre also gave us some distinguished play writers and actors. These plays used to be staged in gujarati, hindi-urdu and marathi.

- Along with the sharpening of the leftist influence in the national movement, emerged the peoples' theatre in the fourth and the fifth decades of this century. Helped by IPTA in its growth, the peoples' theatre gave expression to anti-imperialist, anti- fascist ideas and inspired the oppressed Indian people to collectively struggle against it. The theatre personalities associated with the peoples theatres staged their plays among the workers and peasants. Peoples theatre also helped in the growth of theatres in regional languages. This theatre gave us good theatre persons in the field of dance, music and acting. IPTA has also helped in the making of good cinema. In the seventh and the eighth decades the street theatres have carried forward the tradition of IPTA.

- Sanskrit, western and folk theatrical forms have contributed to the development of Indian theatre. At the same time, one act plays, poetic drama, ballets and opera have also influenced Indian theatre. Plays were also written for the radio.

12.7 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress-1

1) Base your answer on Sub-sec. 122.2.

2) Rig Veda.

3) 1-c, 2-e, 3-b, 4-a, 5-d.

Check Your Progress-2

1) a) x, b) J, c) d. x, e. x.

2) Religious and worldly.

3) Historical, mythological and problematic social.

4) To redefine these issues from a new perspective.
   a-2-iv, b-5-i, c-1-iii, d-3-v, e-4-ii.

Check Your Progress-3

1) a) x, b) J, c) d. x, e. x.

2) Indian Peoples Theatre Association (IPTA).

3) i) Spread the ideas of anti-imperialism and anti- fascism.

   ii) Gave vent to expressions of the oppressed people.

   iii) Took theatre to the workers and peasants in the form of movement.

   iv) Helped develop regional theatre.

4) a) Sangeet. Natak Akademi

   b) National School of Drama (NSD)

   c) Deco Bandhu Mitra, Ned Darpan.

   d)Plays which were played not in the auditoriums but out in the open among the people.

5) a) V , b) x, c) x, d) v, e) V.

UNIT 13 INDIAN CINEMA

Structure

13.0 OBJECTIVES

This Unit discusses about Indian cinema. Indian cinema has been a very powerful medium for the popular expression of India's cultural identity. After reading this Unit you will be able to:

- familiarize yourself with the achievements of about a hundred years of Indian cinema,
- trace the development of Indian cinema as an industry,
- spell out the various ways in which social reality has been portrayed in Indian cinema,
- place Indian cinema in a political perspective,
- define the specificities of the images of men and women in Indian cinema,
- outline the importance of music in cinema, and
- get an idea of the main achievements of Indian cinema.

13.1 INTRODUCTION

It is not possible to fully comprehend the various facets of modern Indian culture without understanding Indian cinema. Although primarily a source of entertainment, Indian cinema has nonetheless played an important role in carving out areas of unity between various groups and communities based on caste, religion and language. Indian cinema is almost as old as world cinema. On the one hand it has gifted to the world great film makers like Satyajit Ray, it has also, on the other hand, evolved melodramatic forms of popular films which have gone beyond the Indian frontiers to create an impact in regions of South west Asia.

In this Unit we will familiarize you with those characteristics of Indian cinema which enable a better and fuller understanding of modern India. Although it is not possible to include all the aspects of Indian cinema in one Unit, we would nevertheless try to introduce you to those aspects which would provide a background to your activities in relation to tourism. This Unit, therefore, focuses on those aspects of Indian cinema which will prove useful in your pursuits e.g. an overview of hundred years of Indian cinema, its development as an industry, identifying Indian social reality as expressed in cinema, and the political context of Indian cinema. This Unit will also looks at cinema as an art form and highlights those factors, like Indian film music and dance, which have contributed to its popularity.

13.2 INTRODUCING INDIAN CINEMA

When Lumiere brothers invented cinema in the last decade of the 19th century, they did not quite realize the fact that their invention would, in years to come, entertain millions across the world in an unprecedented manner. India may have lagged behind other countries in many fields but has maintained near parity in the field of cinema. Only seven months after its inauguration (premier show) in France, Lumiere brothers' films were shown in Bombay for the first time on 7 July 1896. In 1899, Harishchandra Sakharam Bhatwadekar made a film on a wrestling match in Bombay. In 1901 Bhatwadekar made the first news reel. The honour of making the first feature film goes to Dada Saheb (Dhundiraj Govind) Phalke who made the first silent film **Raja Harishchandra** in 1913. The history of Indian cinema can be broadly divided into three phases:

1. **The era of silent films:** 1913-31.
2. **Pre-independence talkies:** 1931-47.
3. **Post independence films:** 1947 till today.

We will now study all these phases separately.

13.2.1 The Era of Silent Films

The era of silent films lasted for almost two decades. To begin with in only three silent films were made in 1913. This number kept increasing every year. By the end of silent era in 1934 around 1300 films were made. 1931 was a year of climax for silent films. When a total of 200 silent films were made it was also the time of the making of first talkie. This number declined to 64 the next year. In 1934, the last year of silent cinema, only seven silent films were made.

In 1916, three years after the making of **Raja Harishchandra**, R.Natraj Mudliar made `**Keechak Vadham**' (The killing of Keechak a character from the epic Mahabharat) in south India. The very next year J.F.Madan made `**Satyavadi Harishchandra**' in Calcutta. In the same year Babu Rao Painter, a famous film maker and Dada Saheb Falke's disciple, started a Maharashtrian film company. The same year Dada Saheb Phalke made a short film on movie

making itself, called, **How Films are Made**. Film Censor Boards were established in Bombay, Calcutta and Madras in 1920. The first film magazine Tijoli' was published in bengali from Calcutta the same year. A film **Nal Damyanti** was made with Italian collaboration, again in 1920. This was the first Indian film made with foreign collaboration.

The themes of silent films were invariably religious and mythological and sometimes social. **Sawkari Pash,** a film made by Baburao Painter in 1925, is rated by many film critics as the first Indian art film. V. Shantaram played the role of a peasant whose land is appropriated by a greedy moneylender. The peasant is forced to become a mill worker in a city. **Sawkari Pash** was the first realistic cinema in an era of religious films based on a melodramatic formula. Both the trends in film making were to culminate, later into very different traditions of film making, broadly classified as **art films** and **commercial films**. The melodramatic and theatrical tradition of film making owed itself to Parsi theatres which were quite popular among the people when cinema made its entry.

13.2.2 Pre-Independence Talkies

Foreign talkie films had been screened in India before the first Indian talkie was made. These films inspired Ardeshir M. Irani to make the first Indian sound feature film (talkie) **Alam Ara**. The film was in Hindi and had twelve songs in it. It was from here that songs and music became an integral part of Indian cinema. The year 1931 witnessed the making of 28 talkies, of which there were 23 in Hindi, four in Bengali and one in Tamil. The first Tamil talkie **Kalidas**, directed by H.M. Reddy, was also made in 1931. The number of talkies increased to 84 the next year and kept increasing in subsequent years. In 1947 alone a total of 280 films were screened in as many as 15 languages. Of these 33 in Bengali, 11 in Guajarati, 183 in Hindi, five in Kannada, six in Marathi, three in Oriya, 29 in Tamil and six in Telugu were screened.

The traditions of realistic and melodramatic cinema ran parallel to each other in the era of talkies also. But the dividing line between them was not as strong and clear as it became after independence and particularly in the- era of **new cinema** in the 1970s. Today films are known for their heroes and heroines but the films of 1930s and 1940s were known for their production companies. Bombay Talkies, Prabhat Films, New Theatres and Filmistan were some of the famous film companies. In south India A.V.M. (A. V. Meiyappan) film company and Gemini Pictures were established. Although Bombay was the centre of film making, Calcutta, Madras and Pune were also important places for such activity.

The films, to begin with, were not only silent but also devoid of any colours. Even talkies continued to be made only in black and white although attempts were made to impart colours to films. In 1933, Prabhat Films, Pune got their film **sairandhri** processed in Germany and this was the first coloured Indian film. But coloured films did not catch on and during the first two decades after 1933 films continued to be made in black and white only. The decade after that witnessed both coloured and black and white films. It was not until 1970 that the making of black and white film virtually came to an end.

During the pre-independence period the Indian cinema did not directly contribute to the struggle for freedom for fear of being censored. But the ideas of freedom continued to be expressed indirectly through religious and historical cinema. Often such films had to face bans and censorship. The second major contribution of cinema during this period was in the field of social reform. **Achhut Kanya**, made in 1936 by Bombay Talkies, focused on the question of social justice. Similarly **Sant Tukaram** (Marathi, 1936) became a classic in the history of Indian cinema. The year 1936 witnessed the emergence of leftist movements and this was reflected in the cinema as well. **Duniya Na Mane** (Hindi, 1937), **Pukar** (Hindi, 1939), **Tyagbhumi** (Tamil, 1939), **Roti** (Hindi, 1942), **Ramshastri** (Hindi/Marathi, 1944), **Dharti Ke Lal** (Hindi, 1946), **Doctor Kotnis Ki Amar Kahani** (Hindi, 1946), **Neechanagar** (Hindi, 1946) were important films in this direction.

All of them were artistic attempts at portraying existing social contradictions in a Realistic form (manner). Among the main film makers of this era were V.Shantaram. Nitin Bose, P.C.Barua, Dhiren Ganguli, Himanshu Roy, Sohrab Modi, Chetan Anand, Mehboob Khan, K.Subramanyam, V.Damle, S.Fattelal and Khwaja Ahmad Abbas.

13.2.3 Post-Independence Cinema

Attempts at combining entertainment and social relevance in the cinema continued even after independence. Although the censor boards, created during the British period, remained, movie makers now enjoyed greater liberty in making political and social films than they had before. Technically the world of cinema had advanced quite a bit and this was reflected in Indian cinema too. The movie makers, active during this phase, displayed an acute awareness of the changes taking place in world cinema. Combined with this were optimism, determination and a resolve to do something new. Satyajit Ray, Bimal Roy, Ritwik Ghatak, Guru Dutt, Rishikesh Mukerjee, Raja Paranjpe, L.V.Prasad, K.Balchander, Raj Kapoor, Rajender Singh Bedi, Mrinal Sen, Dutta Dharmadhikari, Anant Mane, Dinkar Patil, B.Naga Reddy and C.P.Sridhar etc. were the main movie makers of the post independence period who based their cinema on social realism, aesthetic sophistication (excellence) and healthy entertainment. Many films of this period were acknowledged and awarded nationally and internationally. Pather Panchali (bengali, 1955), Charulata (bengali, 1964), Chemmin (malayalam, 1965), Jagte Raho (hindi, 1956) and Do Bigha Zameen (hindi, 1953) were distinguished films of this period. Kismat (hindi, 1943) had already created a record for the longest running at a cinema hall in Calcutta- three and a half years! Similarly Mughal-i-Azam (urdu, 1960), Mother India (hindi, 1958) and Ganga Jamuna (hindi, 1962) created new standard in popular cinema. Awara (hindi, 1951) extended the popularity of Indian cinema beyond Indian frontiers to U.S.S.R. and West Asia. In South India, N.T.Ramarao (telugu), Shivaji Ganeshan and M.G.Ramchandran (tamil), Prem Nazir (malayalam) and Rajkumar (kannada) achieved popularity with their hero centred (hero oriented) films and captured popular imagination as regional heroes.

Hope, faith and optimism reigned supreme in the Indian society and people in the first two decades of the post-independence India. The newly won freedom had ushered in an era of hope among the people. They believed that in independent India old promises would be fulfilled and new changes will bring about prosperity, equality and a better life for the common people. This romanticism was reflected fairly clearly in contemporary cinema. **Dukh Bhare Din Beete Re Bhaiya, Ab Sukh Aayo Re** (Gone are the days of sorrow, it's happiness ever after, a song from the hindi film **Mother India**) was really the voice of this cinema. Expressions of pain and agony were also tinged with a hope for a better tomorrow- **Woh_Subab Kabhi To Aayegi** (better days will be here some day, a song from the hindi film **Phir Subah Hogi**). But hopes began turning into despair by the seventh decade of the century. Culture of self aggrandizement and consumerism began to dominate the Indian cinema. The technical excellence acquired by the cinema during the 1970s was also accompanied by a certain moral degeneration in the theme selection.

Parallel to this ran another kind of cinema. Deteriorating social situation motivated people into collective popular political action. This popular urge for social action found its voice in the new cinema also. It was called the **new cinema** or the **parallel cinema**. As you are aware, a tradition of realistic cinema had always existed, but now it became a very significant trend and also created a space for new experiments. This cinema was made possible by contributions from N.F.F.C. (National Film Financing Corporation) and financial assistance from state governments. This new cinema was of two kinds — the experimental cinema of Mani Kaul and Kumar Sahni on the one hand, and the 'committed' cinema of Shyam Benegal, Adoor Gopal Krishnan, Gautam Ghosh, Govind Nihlani, Syed Akhtar Mirza, Ketan Mehta and Jabbar Patel, on the other. The second category of cinema was essentially an expression of social protest. Indian cinema in this phase benefitted immensely by the entry of actors, directors and technicians trained in the Film Institute of Pune. **Bhuwan Shome** (hindi, Mrinal Sen), **Uski Roti** (hindi, Mani Kaul), **Sanskar** (kannada, Girish Kasarvalli), Swayamwaram (Malyalam, Adoor Gopal krishnan), **Ankur** (hindi, Shyam Benegal), **Pasi** (tamil, Durai), **Umbartha** (marathi, Jabbar Patel), **Bhawani Bhawai** (gujarati, Ketan Mehta), **Sadgati** (hindi, Satyajit Ray), **Paar** (hindi, Gautam Ghosh), **Maya Miriga** (oriya, Nirad Mahapatra), **Aakrosh** (hindi, Govind Nihlani), etc. were some of the important films of this phase.

The new cinema did not flourish for long and had a somewhat premature end in the 1980s. Popular cinema also began changing its complexion. The romance of the 1960s gave way to sex and violence. But it should be admitted that the number and influence of socially relevant films, although on a decline, has not disappeared altogether.

13.3 INDIAN CINEMAS AS AN INDUSTRY

India tops the list in the number of films made every year. Approximately 1800 films in about 20 languages are made every year. In the last eight decades India has made about 25000 films in about 50 languages. It did look at some point that the expansion of the television might send the cinema into oblivion. On the contrary, the number of films has increased with the television boom. In 1990 only, a total of 948 films were screened.

The maximum number of films is made in Hindi, Tamil, Telugu and Malayalam. Apart from these Karnataka, Bengal, Maharashtra, Gujarat, Orissa and Assam have a long tradition of good film making. The cinema as a medium has been used, ever since the beginning, for making feature films mainly. This has been partly because of the ability of this medium to portray a story in its totality. But this must be borne in mind that making a feature film is very different from writing a story, novel or poetry. The latter are primarily individual ventures. Film, on the contrary, is a collective effort which requires investments at a very large plane, both at the level of making and screening. It is for this reason that film making, distribution and screening have taken the form of an industry. Cinema has also played an important role in earning money through exports. Indian films are exported to 50 countries. This includes countries which do not have Indian population.

Check Your Progress-1

1.   a. Social relevance and aesthetic sophistication being the criteria, which Indian film
           Can be called the first art film?
        b. Which was the first coloured Indian film?
        c. Which was the first talkie made in Tamil?
        d. Who directed the above mentioned film?
        e. Which talkie was the first to acquire the status of a classic?
2.   a) Name the four languages in which maximum films are made.
           i)_____ ii) _____ iii) _____ iv) _____
        b) Which are the four states with maximum number of cinema halls?
           i)_____ ii) _____ iii) _____ iv) _____
        c) What makes following persons famous?
           i) Dada Saheb Falke
           ii) Babu Rao Painter
           iii) Ardeshir M. Irani
3.   Maximum films flop at the box office. Why is there so much of investment in   the
        cinema?
        …………………………………………………………………………………....
        …………………………………………………………………………………...
        …………………………………………………………………………………...
        …………………………………………………………………………………...

13.4 INDIAN CINEMA: FANTASY OR REALITY

Like other art forms cinema is both a part of existing social reality and also a medium of portraying it. But the way in which the reality is portrayed in cinema is different from other art forms. This aspect is often ignored while analysing Indian cinema. A great motivating force behind movie making is the huge ocean of audiences, drawn from the middle and lower middle classes, located in big cities and small towns. Although not more than one fourth of

the population, it still forms a great bulk of the people. This bulk consists of groups with diverse habits, priorities, expectations and life styles. The Indian cinema has to, necessarily, cater to these diverse groups and represent their variety.

The long span of popular Indian cinema over the last 80 years has rested on certain formulae which have also undergone periodic changes. Films revolving around love story, song and dance, comic interludes and sex and violence are also a reflection of the time and social surroundings. Cinema uses various contradictions inherent in our society like raw materials.

A central contradiction, used by the cinema, is the one between the rich and the poor. Apart from this, the rural and the urban, different generations, Hindus and Muslims, upper caste and lower caste, man and woman often form the core of the films' story. Situations of conflict, harmony and struggle are created out of these contradictions. Also, an attempt to transcend differences of religion, caste, language and region to adopt a humanitarian view and position has also been central to Indian cinema. This is, however, not to imply that popular cinema provides any meaningful and socially creative alternative to the real contradictions of our society. On the contrary, popular cinema, in its ideological moorings, does not posit any radical solutions to societal problems.

There is also a sense in which Hindi cinema is different from their regional counterparts. Hindi films try to express forms of pan-Indianism in their stylistic representations. Regional films, on the other hand, are able to portray their specific regional cultural flavour without diluting it in anyway. In spite of this difference, popular films in all languages use social contradictions like raw material. Reality is moulded to such an extent that it acquires the, shape of a fantasy, in harmony with middle class aspirations and fantasies. Popular cinema, thus, on the one hand, becomes contextual and credible by establishing a link with reality, and , on the other, constructs a world of fantasy, providing the audiences a certain release (escape) from their `real' world, full of sorrow and agony.

13.5 INDIAN CINEMA IN POLITICAL PERSPECTIVE

Indian cinema has developed primarily as a source of entertainment and has, therefore, been unable to play an important role in bringing about basic political transformation. On the contrary, popular cinema has tended to avoid political tension to be able to establish a larger social base. But it is generally not possible for any source of entertainment to make itself popular without taking into cognition the existing social reality. Therefore, Indian popular cinema has, paradoxically enough, used the existing social reality and sought to escape it, at the same time. Cinema before independence maintained a safe distance from the freedom struggle and avoided echoing, after independence, popular aspirations. Although, on the one hand, Indian films expressed and upheld positive values of democracy, nationalism and communal harmony; on the other hand, they also lent legitimacy, directly or indirectly, to the feudal structure of the family, deep religiosity and male domination in the society. If Hindi cinema tended to promote national chauvinism, regional cinema promoted, though

unconsciously, regionalism. Quite often, a condemnation of westernisation also became, in popular cinema, an attempted resurrection of the rotten feudal structure.

Along with being a source of entertainment, India's popular cinema has also acted like opium for the people, thus tranquilising their consciousness into deep slumber. The politics of cinema has always been a supporter of status quo. Through a fantasisation of the social reality, the popular cinema has prevented the exposure of the popular consciousness towards the naked truth of their own lives and has often trapped them into an unreal, fantastic world. Admittedly, cinema is not the only medium to be doing this and not every cinema is misleading the popular consciousness in this manner. B.R.Painter, V.Shantaram, Satyajit Ray, Bimal Roy, Guru Dutt, Shyam Benegal and Adoor Gopal Krishnan etc. have provided a better alternative to Indian cinema by making pro-people films.

Check Your Progress-2

1) What is the identity of the audiences of the Indian films?

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2) Give one important difference between Hindi cinema and regional cinema?

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3. What kind of a value system has been portrayed in the popular Indian cinema?

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13.6 IMAGE OF HERO

The prevalence of hero centred cinema is merely a reflection of the male dominated society of ours. The pre-independence hero was well aware of his social responsibility and fully committed to change the society. But his own life had nothing but pain and sorrow. The post-independence hero, by contrast, was a romantic who nurtured softer emotions. He dreamt of setting up a home with the beautiful girl he loved. This was interrupted by the entry of the villain who was a bad man, with dubious morality and motivated by greed. His singular mission was to capture and win the heroin by hook or crook. The hero- villain conflict

reached its climax in the fight between the two and the film ended with the defeat of the villain. The fight between the hero and the villain provided the only instance of violence in film full of romantic scenes, softer emotions and a musical environment. Such were the films of Dilip Kumar, Raj Kapur, Guru Dutt and Ashok Kumar.

The films from south followed more or less the same pattern expect that their hero behaved in a more heroic fashion than their counterpart in the Hindi films. He also had strong regional roots unlike heroes from the Hindi films. M.G.Ramachandran, Shivaji Ganeshan, N.T.Ramarao and Prem Nazir etc. represented this regional hero. This was the product of the optimism generated during the Nehru era.

The 1970s came up with crude versions of this romantic hero. The romance became shallow, almost verging on consumerism. By now the optimism of Nehru era had begun evaporating in thin air. It was this climate which produced a new hero. This was a rough, tough and angry man motivated by vengeance. His motto in life was an eye for an eye. Needless to say this was Amitabh Bachchan era. In regional cinema this image was carried mainly by Rajnikant. In their basic attributes these heroes were so different from their predecessors that they were called anti-heroes.

The crisis of the Indian society deepened in the decades of 1980s and 1990s. Greed for wealth increased among the middle and upper classes. Idealism became a thing of the past. Degeneration in values became rampant. Distinction between good and bad got blurred. Violence and intolerance were on an ascent. Increasing communalism, separatism, regionalism and consumerism were indicators of the decay that had set in the society.

Indian cinema was merely the reflection of the increasing violence in the society. The anti-hero of the earlier decade became a proper **Khalnayak** (villain) now. The distinctions between the hero and the villain almost disappeared. Sanjay Dutt, Shahrukh Khan and Nagarjun are the heroes of this villain era. A challenge to this 'villain' era is the unprecedented success of the heroine centred, romantic musical **Hum Aapke Hain Kaun** which perhaps shows that it is still possible for the society to overcome its degeneration of social values.

13.7 IMAGE OF WOMAN

The image of woman, like that of the hero, has been constantly changing in the Indian cinema. This is also related to the changing roles of woman in the society. During the silent cinema the movie makers had questioned the feudal restrictions on a woman's life. Dhiren Ganguli, Baburao Painter and V.Shantaram opposed child marriage through their films and promoted widow remarriage, women's education, freedom to choose their own husbands, and working along with men outside the house.

Indian cinema continued to embrace and espouse this reformative attitude towards woman but also glorified motherhood, and fidelity among women. An ideal woman was a devoted wife and a loving mother who would make any sacrifice for the family. Even now it is virtually impossible to show the ideal woman resorting to divorce, remarriage or marriage with a man of other religion.

In order to highlight the orthodox image of the devoted wife, the Indian films have counter posed this image with that of the vamp who is just the opposite. She is a westernised woman, smokes and drinks, and is cruel, selfish and unscrupulous. In other words, she is the anti-thesis of the 'womanly' attributes- soft, polite and sacrificing. Needless to say the real woman's image did not correspond to any of these extremities. The real picture of the woman has been portrayed very powerfully by movie makers endowed with a strong sense of social awakening. They have also posited the alternative of woman's liberation in a commendable manner. V.Shantaram, Ritwik Ghatak, Guru Dutt, Satyajit Ray, Bimal Roy, Shyam Benegal and Jabbar Patel etc. have emphasised the real plight of the woman through some of their important films. Simultaneously she has also been upheld for her courage and the capacity to struggle.

Whether it is the traditional woman or the modern liberated one, Indian actresses have enacted these roles and images very powerfully. Devika Rani, Durga Khote, Nargis, Meena Kumari, Nutan, Waheeda Rehman, Sharda, Smita Patil and Shabana Azmi are some of India's all time greats.

13.8 MUSIC IN INDIAN CINEMA

During the days of silent cinema, the cinema halls used to keep an orchestra in front of the screen facing the audience. The orchestra would provide the viewers an outline of the story and background music along with the film. In between the scenes they would also entertain the viewers with songs. Music, song and dances had been the integral part of the popular theatres, and so it was assumed that cinema, too, should be accompanied by songs and music. In the Parsi theatres the dialogues, too, used to be delivered in a lyrical manner. Indian cinema inherited this tradition. Whereas the first talkie **Alm Ara** (1931) had twelve songs in it, **Indrasabha** had 70. Films in other languages maintained this tradition. The non theatrical (realistic) films, in which songs were avoided owing to respect for realism, were invariably rejected by the people. Even today films with as many as fourteen songs are box office hits.

In fact, music has been a major factor in the recent hits **Roja, Bombay and Hum Aapke Hain Kann**.

The 60 years' march of filmy music has gone through many stages. In the initial days when dubbing was not possible, songs had to be recorded along with shooting. The entire orchestra used to be present at the shooting sight. The actual singing had to be done by the actors and actresses themselves, as background singing was not possible. Noorjahan, Suraiya, Surendra,

Ashok Kumar, M.S.Subbalakshmi and K.L.Sehgal were all actors/actresses cum singers. With dubbing came a new tradition of playback singers.

Music in Indian films is generally not conceived as an autonomous entity within itself, but has to be intimately connected to the storyline. Songs and music are created in accordance with the requirements of the film and are woven into the various situations of the film. In spite of these limitations, the melodious music produced by the Indian cinema is an example in itself and has few parallels.

Film music has derived its melodies from three diverse sources- Indian classical music, folk music from different regions and western classical and popular music. Initial music directors did not copy this music but adapted and modified it to create a music tradition suitable to the common man.

In the fourth and the fifth decades, the use of the orchestra was minimal and the music director displayed his musical abilities with the help of very few musical instruments. This did not, however, take away from the music its melody and charm. R.C.Boral, Pankaj Malik, K.L.Sehgal, Kanan Devi, K.C.Dey, Pahari Sanyal, Saraswati Devi and Khem Chandra Prakash were some of the greatest singers and music directors of this period whose melodious voices and lyrical music is very popular even today.

Many new and promising music directors emerged during the 1950s. Anil Biswas, Vasant Desai, Naushad, C.Ramchandra, S.D.Burman, Jaidev, Madan Mohan, Roshan, M.S.Baburaj, S.Bal Chander, Salil Choudhry, Bhupen Hazarika, Hemant Kumar, P Nageshwar Rao and Sudhir Phadke were some of them. Part of the credit for their success should also go to a whole generation of immensely talented lyrists, dawn from the world of poetry and literature. Sahir Ludhianvi, Majrooh Sultanpuri, Shailendra, Kaifi Azmi, Pradeep and Gopal Das Neeraj were some of the leading lyrists of the 1950s. Apart from these, Lata Mangeshkar, Geeta Dutt, Asha Bhonsle, Mohammad Rafi, Talat Mehmood, Mukesh, Kishore Kumar, Manna Dey and Hemant Kumar were great singers who, in company with the music directors and the lyrists, produced everlasting melodies. These singers sang not only in Hindi and Urdu but in various other Indian languages. Lata Mangeshkar alone is credited to have sung about 25000 songs in fifteen different languages. Not only that, the magic of her voice has completely mesmerised and captivated the Indian people for five full decades. This duration must be a record in the history of singing.

The golden phase of film music began fading by the 1970s when violence began to dominate the Indian films. Romance and soft emotions, fodder for good music in the films, received a setback in the popular films of the 1970s and 1980s. In trying to keep pace with life, softness and subtle nuances of music gave way to fast, loud and orchestral forms. R.D.Burman, Ilia Raja, Laxmikant Pyarelal and Bappi Lahiri were some of the popular music directors of this period though occasionally they gave pleasing music also. The cacophonic tradition of music continues even today but the 1990s has brought reminders of the golden period of film music.

A.R.Rahman, the famous young director from south, and some budding music directors from Hindi films are trying to revive the glorious past.

Like music dance has also been an integral part of Indian films. Music and its strong presence in the films is actually rooted in India's rich cultural tradition. Classical dance forms like Bharat Natyam, Kathak, Odissi, Kuchipuri and Manipuri etc. are a part of this tradition. Apart from these, the tradition of folk dances is no less rich and diverse. It is indeed a truism to say that the dance and music form an important part of Indian life.

The dance forms in Indian cinema have borrowed very heavily from Indian classical tradition, folk tradition and the western dance tradition. But film dances do not use them in their original, pure form. Thematically speaking, dances are used in films in three ways. First is a solo performance by the heroine or the vamp on the stage or at a party. The dance form employed here is often a classical one. Second is a chorus at a festival or some big occasion. Situations for these dances are somehow woven into the theme of the film. These are often a combination of folk and western dance traditions. The third form is often employed by the hero and the heroine to express their love for each other. The most intimate moments between the hero and the heroine are portrayed through songs and music in the films. No specific dance form is resorted to, by the hero or the heroine.

The combination of songs and music is generally used to convey a sense of happiness, elation or sorrow. The focus is generally not on its pure and classical form but on its popular manifestations. Sometimes it becomes quite difficult to decipher the exact dance form in the films. Of late, there has been an increase in vulgarity in film dances which is nothing but a part of increasing vulgarity in Indian cinema in general. There is not much to distinguish regional films from their Hindi counterparts, as far as dance is concerned. The regional cinema generally does not use the specific dance form and music of that particular region. Nonetheless, it cannot be denied that dance and music have played a very crucial role in popularising Indian cinema.

13.9 ACHIEVEMENTS OF INDIAN CINEMA

Indian cinema may not have played a revolutionary role but has definitely contributed to the welding together of 1250 million Indians from different languages, religions and cultures. Different parts of the country have contributed to the development of the film industry. Interestingly, people from the non Hindi areas have contributed to popular Hindi cinema, more than the Hindi speaking people. Paradoxically Tamilnadu, where Hindi as a language has never been popular, has played an important role in the promotion of Hindi films. Film producing units A.V.M., Gemini Films, Vijaya pictures and Prasad Productions from Madras have constantly made films in Hindi and thereby provided the much needed bridge between north and south. South has also given a number of famous heroines to Hindi cinema. Waheeda Rahman, Vyjayanti Mala, Hema Malini, Jaya Prada, Shri Devi and Rekha have dominated the silver screen for a long time. Great film makers like Dada Saheb Phalke, Hiralal Sen and Baburao Painter of the silent era and V.Shantaram, Himanshu Roy, Nitin

Bose, Guru Dutt, Bimal Roy, Rishikesh Mukerjee, Sohrab Modi, Mrinal Sen, Shyam Benegal, Ketan Mehta, Raj Kapur and Jabbar Patel have all come from non-Hindi areas. Even today Mani Ratnam's films, A.R.Rehman's music, S.P.Bala Subramanyam's voice and Sridevi's acting have brought together millions from across the regions. This contribution from non-Hindi areas in the development of Hindi cinema has not only helped popularise Hindi all over the country but has also helped in creating a pan Indian scenario which has been equally acceptable to people from different religions, regions and languages. The other major contribution of Indian cinema has been towards developing and preserving a composite culture for India. Even while upholding religious faith Indian cinema has always condemned religious bigotry and communal animosity. Themes in popular cinema have been replete with instances of inter-religious friendships particularly those between Hindus and Muslims. This has resulted in both Hindu and non-Hindu actors becoming the idols of cinema lovers. The list of non-Hindu idols is very long and stretches from Dilip Kumar (Yusuf Khan) to Shahrukh Khan, Naushad to A.R.Rehman, Nargis to Shabana Azmi, Sahir Ludhianvi to Kaifi Azmi, Noorjahan to Mohammad Rafi and K.Asif to Jabbar Patel. The importance of this contribution of Indian cinema, in providing idols cutting across cultures and religions, should not be under estimated.

Yet another contribution of Indian cinema is its music about which you have read in Section 13.7. Indian cinema has also given to the world Satyajit Ray whose films have been appreciated the world over and who has been honoured with a special Oscar award.
Apart from making the maximum number of films in the world, India has other records also. Lata Mangeshkar (for singing 25000 songs in fifteen languages), famous Malayalam actor Prem Nazir (for playing the leading role in 600 films) and Hindi actor Jagdish Raj (for maximum roles as a police officer) has all figured in the Guinness Book of World Records.

Indian cinema has retained its popularity even in the age of television. The number of film watchers has increased manifold thanks to dish antenna. Television channels like movie club, zee cinema and other regional film channels show films round the clock. It is thus that Indian cinema-has become the most popular medium of India's popular cultural expression.

Check Your Progress-3

1. What are the dominant characteristics of the hero in the Indian cinema after 1970?
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2. How has the woman been portrayed in popular Indian cinema?

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3. Which different sources did the film music derive itself from?
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13.10 LET US SUM UP

In this Unit you have learnt about the main achievements of an Indian cinema. You also know how Indian cinema entertains million by making 1800 films in more than 20 languages every year. Cinema has been portraying contemporary reality and fantasy through silent films and then through talkies over decades. It has also protected the composite culture of the country and played an important role in establishing unity among Indian people. However the political perspective of popular cinema has been that of the ruling classes of the country. That Indian cinema has reflected and responded to the societal changes becomes evident when we see the changing image of its heroes and their changing attitudes towards women. The most outstanding feature of Indian cinema has been its music. It is virtually impossible to imagine Indian cinema without music, songs and dances. This symbolises the vitality, not only of popular Indian cinema, but also of different Indian cultures and communalities and their deep faith in life. Lata Mangeshkar is a product of this great tradition. Finally the contribution of Indian cinema should be seen not only in the field of entertainment but also in achieving excellence in the field of popular art. All the glory and greatness of Indian cinema is symbolised in the contributions of Satyajit Ray.

13.11 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your. Progress-1

1) Sawkari Pash b) Sairandhri c) Kalidas d) H.M.Reddy e) Sant Tukaram.

2)   a) i) tamil ii) telugu iii) hindi iv) Malayalam
        b) i) Andhra Pradesh ii)Tamilnadu iii) Karnataka iv) Kerala
        c) i) For making the first feature film Raja Harishchandra
          ii) For making the first realistic art film, iii) For making the first talkie

3) See Sec. 13.3.

Check Your Progress-2
1) See Sec. 13.4.
2) See Sec. 13.5.
3) See Sec. 13.5.

Check Your Progress-3

1) See Sec. 13.6.
2) See.,Stc. 13.7.
3) Indian classical music, folk music from different regions and western classic and popular music have all influenced film music.

UNIT 14 MAIN ARCHITECHTURAL STYLES

Structure

14.0 OBJECTIVES

After reading this Unit you will be able to:
- familiarize yourself with important architectural trends in India from ancient to the British period.
- learn about the techniques and styles adopted in the field of architecture, and
- learn about the relationship between society and the architecture produced by that society.
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14.1 INTRODUCTION

Art and architecture are true manifestations of the culture of a period as they reflect the mind and approach of that society. It is here that the ideas and techniques of a society find visual expression. In some of the earlier units, we have seen how artistic forms had started emerging and to what extent they reflected the culture of a period. Works of art which were related to work -processes of daily life and were not exclusively produced for a privileged group of society were many. They are found in the forms of rock paintings, terracotta figurines, toys etc. Gradually specialization of works took place. This specialization is related to the ready availability of an affordable surplus which could channelize the labour into more aesthetic pursuits.

The availability of architectural edifices depends to a great extent on the material used in it. If construction is of perishable material like wood then the chances of long term survival are very thin but if material used is non-perishable, like stone, then it can last for longer period. In India, the earliest architectural remains are available from the civilization settlements of Harappa. Here baked bricks were used in most cases as medium of construction. We have very limited architectural remains for Vedic and Mauryan period. Later periods however provide a great number of architectural remains and styles.

Thanks to the unprecedented number of excavations since independence, a great deal is known about the material advancement of ancient Indian societies and their links with ancient cultures in Iran and Turkmenistan. The one major component so far discovered comprises the cities and settlements of the Indus or Harappan Civilization (c.2500-1500 B.C) now known to have extended over an area of at least 2000 by 1100 kms. from west of the Indus to the longitude of Bombay, and so far north as the sub-Himalayan Punjab and the environs of New Delhi.

It was during the Mauryan period that architecture reached a developed stage. The Asokan pillars, the animals and carving on the pillars all represent mature art forms. In the period between 200 B.C. — 600 A.D. the art activities were mostly related to religions practiced in this period and symbols and units associated with it. Initially the construction of stupas, chaityas viharas and later on temples became popular. Because of regular interactions with other cultures in this period we also found elements of non-Indian art in the artistic creations of this period.

The major shift in architectural styles came with the advent of Islam which introduced a totally new technique for architectural creations.

The architecture of the period can be broadly divided in three main categories:
1) Residential structures,
2) Religious architecture, and
3) Public works.

Under the first category we have very few surviving monuments since during the initial phase they were built of perishable materials like wood. However, a number of monuments have survived and have been unearthed through excavations which come under the second category. Some of the works of third category are still in use. We shall, therefore, take an account of this architectural activity in a historical context.

14.2 HARAPPAN CIVILIZATION

The civilization of the Indus valley is known to the archaeologists as the Harappan culture, from the modern name of the site of one of its two great cities, both of which are now in Pakistan (the other being Mohenjodaro). Recently excavations have been carried out at various sites in India and Pakistan. Each Harappan city had a well fortified citadel. The largely regular planning of the streets and a certain uniformity throughout the area of Harappan culture in such features as weights and measures, the size of bricks and even the layout of the great cities are noticeable characteristics.

Probably the most striking feature of this culture was its intense conservatism. At Mohenjodaro nine strata of building have been revealed. As the level of the earth rose from the periodic flooding of the Indus new houses were built almost exactly on the sites of the old, with only minor variations in ground plan; for nearly a millennium at least, the street plans of the cities remained the same. In neither of the cities has any stone building been found; standardized burnt bricks of good quality were the usual building material. The houses, often double storied, were all based on much the same plan - a square courtyard, round which were a number of rooms. The entrances were usually inside alleys, and no windows were found on the side of the streets.

The cities possessed unique sewage system where bathrooms were provided with drains, which flowed into sewers under the main streets, leading to soak-pits. The sewers were covered throughout their lengths by large slabs. The other important public utility buildings were the Great Bath and Granary.

14. 3 ANCIENT INDIA

The architecture of Ancient India can be broadly divided into two categories:
1) Residential
2) Religious monuments

14.3.1 Residential Architecture

Residential architecture in this period is basically associated with urban centres because only in cities non-perishable materials were used. We have literary and archaeological sources to support this claim. For example the **Milind Panha** describes a city with moats, ramparts, gate houses, and towers, well laid out streets, markets, parks, lakes and temples. There are references to building of several storey's with wagon - vaulted roofs and verandahs mostly constructed of wood. This description to an extent is

corroborated by other literary sources such as Megasthenese's **Indica** etc. and archaeological sources. However, in the countryside not much change was noticed in architectural styles or types of hutments.

14.3.2 Religious Monuments

Stupas

The practice of preserving the remains of an important personality under a heap of accumulated earth had been in existence for long. Buddhists adopted this practice and the structure built over such a site was known as **stupa**. According to Buddhist sources the remains of Buddha's body were divided into eight parts and placed under the **stupas**. These, during the time of Ashoka, were dug out and redistributed which led to the construction of other stupas, the sacred places of Buddhism. The worship of **stupas** led to their ornamentation and a specific type of architecture developed for their construction.

The **stupas** had the shape of a bowl turned upside down. At the top, which was a bit flat, used to be its **harmika** i.e. the abode of the Gods. It was here that the urns containing the remains of Buddha or a great personality connected with the religion was placed in a gold or silver casket. A wooden rod was placed in its middle and the bottom of the rod was fixed on the top of the **stupa**. On the top of this rod were placed three small umbrellas -type discs symbolizing respect, veneration and magnanimity. The main **stupas** in India are located at Bodhgaya, Sanchi, Bharhut, Amravati, and Nagarjunkonda.

Rock cut Architecture

Both the Buddhists and the Jains built **chaityas** and **viharas** as places of worship. A **chaitya** is a shrine cell with a votive **stupa** placed in the centre. The general characteristics of the **chaityas** are as follows:

* They have a long rectangular hall ending in a semi-circle at the rear end.
* This long hall is internally divided into a nave, an apse and two side aisles.
* The aisles are separated from the nave by two rows of pillars.
* The pillars come round the votive **stupa** placed in the centre of the apsidal part of the nave.
* The hall has a barrel-vaulted ceiling
* The doorway is usually placed facing the votive **stupa**.
* The facade has a horse-shoe shaped window called the **chaitya** window.

Viharas were primarily cut out of rocks for the residence of monks. The general features of viharas are:
* They have a square or oblong hall in the centre.
* This is preceded in front by a pillared veranda.
* They have a number of small square cells.
* The cells and halls are usually provided with raised benches for the use of monks.

The earliest of the **viharas** of western India are located at such sites as Bhaja, Bedsa, Ajanta, Pitalkhora, Nasik and Karle.

Temples

The earliest free standing religious building of which traces remain is a small round hall, probably containing a Buddhist **Stupa**, at Bairat near Jaipur. There are no remains of free-standing Hindu temples erected before the Gupta period, though by this time they must have been built in wood, clay

and brick. All the Gupta temples were small, and most had flat roofs. Their masonry was held together without mortar, and was far larger and thick& than was necessary for the comparatively small buildings. The portal veranda was continued all round the building, making a covered walk.

The standard type of Hindu temple, which has persisted from the 6th century to the present day, was not fundamentally different from that of the ancient Greeks. The heart of the temple was a small dark shrine-room (**garbha griha**), containing the chief icon. This opened into a hall for the worshippers (**mandapa**), originally a separate building, but usually joined to the shrine- room by a vestibule. The hall was approached by a porch. The shrine room was generally surmounted by a tower while smaller towers rose from other parts of the building. The whole was set in a rectangular courtyard (which might contain lesser shrines) and was often placed on a raised platform.

Check Your Progress- 1

1)   Explain the salient features of ancient Indian architecture?
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2)   What is the significance of non-perishable material in architecture?
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14.4 MEDIEVAL INDIA

The advent of the Turkish rule in India is significant not only politically but it also marked the beginning of a new expression in the building art. The style of architecture that evolved during this time is called Indo-Islamic.

14.4.1 Indo-Islamic

On a careful reading of the reports prepared by General Alexander Cunningham on archaeological sites and remains (Reports of the Archaeological Survey of India5 vols. I-XXIII, Simla, Calcutta, 1865-77) in North India we observe that the incidence of masonry buildings including civilian housing in towns increases significantly after the 13th century. This was primarily possible due to the use of lime mortar as the basic cementing material. The building of true arch required stones or bricks to be laid as voussoirs in the shape of a curve and bound together firmly by a good binding material. This material was lime- mortar.

The result of the introduction of the new technique was that the pre-Turkish forms, lintel and beam and corbelling, were replaced by true arches and vaults and the spire roofs (**shikhar**) by domes (**Gumbad**).

Arches are made in a variety of shapes but in India the pointed form of the Islamic world was directly inherited. The four-centered arch was introduced by the Tughluqs in their buildings.

The pointed arch was adopted in the Islamic world quite early due to its durability and case of construction. The usual method of raising a pointed arch was to erect a light centering and place one layer of bricks over it. This layer supported another thin layer of flat bricks over which radiating voussoirs of the arch were fixed in mortar. It may be noted here that the employment of bricks instead of an all-wood centering was a typical feature of regions deficient in reserves of wood such as West Asia.

The construction of dome demanded special techniques. The problem was to find a suitable method for connecting the square or rectangular top of the walls of the room into a circular base for raising a spherical dome. The best way to overcome this problem was to convert the square plan into a polygon by the use of squinches across the corners.

It is a curious fact that there are very few instances of early Turkish buildings in India where newly quarried material has been employed by the architects. The fashion was to use richly carved capitals, columns, shafts and lintels from pre-Turkish buildings. It is only towards the beginning of the 14th century that buildings were raised by using originally quarried or manufactured material.

In the masonry work, stone has been used abundantly. The foundations are mostly of rough and small rubble or wherever it is possible of river boulders, while the superstructure is of dressed stone or roughly shaped coarse stonework. However, in either case, the buildings were plastered all over.

The material commonly used for plastering building was gypsum. Apparently lime-plaster was reserved for places that needed to be secured against the leakage of water, such as roofs, indigo-vats, canals, drains etc. Later on gypsum mortar was preferred for plaster work on the walls and the ceiling.

Decorative art in the Islamic buildings served the purpose of concealing the structure behind motifs rather than revealing it. Since the depiction of living beings was generally frowned upon, the elements of decoration were in most cases limited to:

a) Calligraphy
b) Geometry and
c) Foliation

Calligraphy was an important element of the decorative art in the buildings of this period. The **Quranic** sayings are inscribed on buildings in an angular, sober and monumental script known as **Kufi.** They may be found in any part of the building-frames of the doors, ceilings, wall panels, niches etc., and in variety of materials-stone stucco and painting.

Geometric shapes in abstract form are used in these buildings in a bewildering variety of combinations. The motifs indicate incorporation of visual principles: repetition, symmetry, and generation of continuous patterns.

Of the foliations, the dominant form of decoration employed in buildings, is the **arabesque**. It is characterized by a continuous stem which splits regularly, producing a series of leafy secondary stems, which can in turn split again or reintegrate into the main stern. The repetition of this pattern produces a beautifully balanced design with a three dimensional effect.

Check Your Progress-2

1)   What are the main architectural features introduced by Islamic Culture in India?

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2)   Explain the difference between ancient Indian and Islamic styles of architecture.

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14.4.2 Mughal

The Mughal rulers were men of acute aesthetic awareness and, as patron of art and culture, they built beautiful cities and buildings in India. The foundation of a new style of architecture in India had already been laid in 13th century with the introduction of the arcuate technique, where spaces were covered with domes and entrances were made with the help of arches. The Mughals carried this tradition and created a synthesis of the pre-Turkish technique, viz., trabeate with the arcuate. The final result, however, of all this blending was the emergence of a distinct style of their own.

Babar did not have enough time to devote to big architectural projects. He, nevertheless, laid out several gardens in India on the pattern of his culture-area. In his memoirs (**Babar Nama**) he claims credit for some pavilions also. Unfortunately very few of his buildings survive today. The buildings during the period of Humayun do not show any distinctiveness. However, the impact of a long contact with the Persian culture can be seen in the designing and execution of his mausoleum under the supervision of his wife Hamida Bann Begum.

The Mughal rule in India was interrupted by Shershah Sur in 1540. For the next 15 years the Empire came under the sway of the Surs who worked on profound architectural projects. Their buildings, in fact, laid the groundwork on which the Mughals built subsequently. The major representative of this group is the tomb of Sher Shah (in Sasaram), an architectural masterpiece. Here the architect considerably enlarged-the normal proportions of the earlier buildings and set it in a beautiful tank approached by a causeway. In addition to this he increased the number of storey's thus producing a beautiful pyramidical structure in five distinct stages.

Sher Shah's tomb stands on a stepped square plinth on a terrace approached through a gateway via a bridge placed across the tank. There is an error in orienting the lower platform of the tomb on the main axis. But it is corrected by skewing the axis of the super structure built over the lower platform. The main building comprises of an octagonal chamber surrounded by an arcade. There are domed canopies in each corner of the platform. The proportion of diminishing stages and the harmonious transition from square to octagon and to sphere are elements which speak rightly of the capabilities of the Indian architects.

One notable feature of Sur architecture was the shape of the arches. There is a slight drop or flatness in the curve towards the crown. It is indicative of the last stage before the development of the four-centred **Tudor** arch of the **Mughals**.

The flowering of the **Mughal** architecture in reality took place under Akbar. He encouraged a hybrid style containing foreign as well as indigenous elements. It represents the fine examples of the fusion of Indo-Islamic architecture with pre-Turkish architectural elements. The chief elements of the style are listed thus:

- use of red sandstone as the principal building material,
- a widespread use of the trabeated construction, '
- use of arches mainly in decorative form rather than in structural form,
- `Lodhi'` type domes, sometimes built hollow but never technically of the true double order,
- multifaceted shafts of the pillars and the capitals of these pillars in the form of bracket supports, and
- a decoration of boldly carved or inlaid patterns complemented by brighly coloured patterns on the interiors.

It was while designing the new ceremonial capital at Sikri, nearly forty kilometers west of Agra, that we witness Akbar's architectural ideals at their maximum. It is one of the most remarkable monuments in India. In its design and layout Fatehpur Sikri is a city where the public areas like the courtyards, **Diwan-i Am** and **Jami Masjid** form a coherent group around the private palace apartments.

The buildings in Fatehpur Sikri may be divided into two categories; religious and secular. The religious buildings comprise (a) the **Jami Masjid**; (b) **Buland Darwaza**; and (c) The tomb of Shaikh Salim Chisti. The secular buildings are basically palaces and administrative buildings.

The tomb of Salim Chisti stands in the courtyard of the **Jami Masjid** in the north -western quarter. It is an architectural masterpiece as it exhibits one of the finest specimens of marble work in India. The structure was completed in 1581 and was originally faced only partly in marble. Two serpentine brackets supporting the eaves and the carved lattice screens are remarkable features of this structure.

A unique building of the palace complex is the **Panch Mahal** — five storeyed structure, located south-east of the **Diwan-i-khas**. The size of the five storeys successively diminishes as one goes upwards. At the top is a small domed kiosk. Some of the sides in this building were originally enclosed by screens of red sandstone. But none remain intact now. An interesting feature is that the columns on which the five storeys have been raised are all dissimilar in design.

In the sphere of building art, Jahangir's and Shah Jahan's reigns were an age of marble. The place of red stones was soon taken over by marble in its most refined form. This dictated significant stylistic changes which have been listed below:

- The arch adopted a distinctive form with foliated curves, usually with nine cusps,
- Marble arcades of engrailed arches became a common feature,
- The dome developed a bulbous form with stifled neck. Double domes became very common,
- Inlaid pattern in coloured stones became the dominant decorative form, and
- In the buildings a new device of inlaid decoration called pietra-dura was adopted. In this method, semi-precious stones such as lapis-lazuli, onyx, jasper, topaz and cornelian were embedded in the marble in graceful foliations.

The tomb of Itimadud Daula, built in 1622-28 by Nur Jahan on the grave of her father Mirza Ghiyas Beg, marks a change in architectural style from Akbar to Jahangir and Shah Jahan. It was a transition from the robustness of Akbar's buildings to a more sensuous architecture of the later period. The tomb is a square structure raised on a low platform. There are four octagonal minarets, at each corner, with domed roofs. The central chamber is surrounded by a veranda enclosed with beautiful marble tracery. The main tomb is built in white marble and is embellished with mosaics and **pietra dura**. The central chamber contains the yellow marble tomb of Itimadud — Daula and his wife. The side rooms are decorated with painted floral motifs. Four red sandstone gateways enclosing a square garden provide a splendid foil for the white marble tomb at its centre.

Shahjahan's reign was marked by extensive architectural works in his favorite building material, the marble. The Taj Mahal is undoubtedly Shahjahan's grandest and most well known project. The plan of the complex is rectangle with high enclosure wall and a lofty entrance gateway in the middle of the southern side. There are octagonal pavilions, six in all, at the corners and one each in the eastern and western sides. The main building of the Taj stands on a high marble platform at the northern end of the enclosure. To the west of this structure is a mosque with a replica on the east side retaining the effect of symmetry.

The Taj Mahal is a square building with deep alcove recesses in each side and its four corners beveled to form an octagon. Above this structure rises a beautiful bulbous dome topped with an inverted lotus finial and a metallic pinnacle. At the four corners of the plat from rise four circular minarets capped with pillar cupolas. The interior resolves itself into a central hall with subsidiary chambers in the angles, all connected by radiating passages. The ceiling of the main hall is a semi-circular vault forming the inner shell of the double dome. The decorative feature consists of calligraphy and inlay work in the exterior and **pietra dura** in the interior. The garden in front of the main structure is divided into four quadrants with two canals running across forming the quadrants.

During the post-Mughal period Safdarjung's tomb at Delhi is very important. It is located amidst a large garden and copies the plan of the Taj Mahal. One major change in the design, however, is that the minarets are not independent structures. The main building stands on an arcaded platform. It is double storied and is covered by a large and almost spherical dome. The minarets rise as turrets and are topped by domed kiosks. The building is in red sandstone with marble paneling. The cusps of the arches are less carved but synchronize well with the overall dimensions of the building.

14.5 COLONIAL PERIOD

The building activity in British India was dominated by the churches and the public works. The intervention of the first wave of design reformers established the moral and aesthetic values of Gothic as pre-eminent for the architecture of a Christian power. The second wave of reforms primarily vernacular in inspiration, promoted renewed interest in India's heritage.

Few match in grandeur the great religious and secular works of Goa, the extensive and prosperous seat of the Portuguese in India from 1530 to 1835. Among the surviving churches, Church of the Holy spirit is most important. The Portuguese introduced Gothic and Baroque architecture in India. In some cases, however, purely Indian style was also adopted. It is interesting to see no one style superseding the rest. The Indian churches, therefore, exhibit a great variety in the stylization of their buildings. The last great Goan work to follow a metropolitan prototype, is the church of our Lady of Divine Providence. It has a scumptous, free standing salomonic high altar. It has a Baroque sense of scale, inside and outside.

The early Indian churches were built in Kerala. A popular belief among the Christians of Kerala is that the Apostle Thomas had built seven churches in different parts of Kerala. The survival of buildings is not to be expected — the stock building material in Kerala was wood and thalits. The Syrians brought with them Western Asian conventions in church architecture. Churches with regular chancel and nave began to be built, the region liturgy and ritual were adopted, and soon Kerala evolved a distinctive style of church architecture. The peculiar feature of this style was the ornamented gable facade at the nave, whitened with lime, and surmounted by a cross. A porch or hall, called shala in front was another common feature of kerala churches of the time; the shah' was generally meant for the accommodation of additional worshippers during festivals when pilgrims or the faithful from other parishes attended the church. (P. Thomas, Churches in India).

The earliest surviving specimen of a European style church in India is located in Cochin. It was built in 1510 along with the establishment of a factory by Albuguerque. This church was used in inter the body of Vasco Da Gama in 1524. Later under the British it became an Anglican church.

From the last decades of the 18th century the company's principal seat, Calcutta was stamped with the hall-mark of authority. The metropolitan power found the picturesque, flexible, medieval English styles to be practical, as well as appropriate, for the celebration of its achievements in the ever widening diversity of building types in the industrial age.

In the prevailing eclecticism of the age, English design reformers, disgusted with the prevalent situation of the classical and medieval styles of Europe's past thought it fit to produce the so called - Free style hybrid architecture. On the other hand the hybrid evolved for Bombay, though still essentially foreign was away from a narrow cultural chauvinism towards Indian traditions. To that extent it was reformative. However the synthesis that the Anglo-Indians were to evolve added a resounding new dimension to British architecture in India.

Check Your Progress-3

1) Examine the contribution of Akbar to the evolution of Indo- Islamic style of architecture
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2) How is the architecture of Shahjahan's reign different from that of Akbar's?
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3) Summarise the architectural styles of the colonial era.

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14.6 LET US SUM UP

The above pages make you aware of the rich tradition of architectural art as practiced from ancient time's up to the colonial period. The above survey makes it clear that Indian architecture is peculiar in nature as it has incorporated various architectural styles of world. Main among them is Islamic style of arch and dome. The assimilation provided the famous Indo-Islamic styles of architecture. Later on during the Colonial period the features of Gothic and medieval English architecture were freely used. The assimilation of those styles is presented in the creation of New Delhi.

We have also discussed a few buildings especially to make you more comfortable while explaining the sources to the tourists.

14.7 KEYWORDS

Alcove	:	a vast arched recess
Arcade	:	a range of roofed arches
Arch	:	a self supporting structure made of bricks or of stone blocks and capable of carrying a superimposed load over an opening
Bay	:	depressions
Bevel	:	a sloping surface
Bracket	:	a support projecting from a wall
Cenotaph	:	commemorative building
Convoluted arch	:	an arch that is cusped inside
Colonnade	:	a row of columns
Causeways	:	passage across a water body
Cupola	:	a domical roof over a polygonal space
Dome	:	a convex roof built over a square octagonal or circular space
Eaves	:	slight projection of roof
Engrailed arches	:	foliated arch
Facade	:	a course of bricks or stones projecting from a wall as a continuous structure
Finial	:	the top of a domical roof
Kiosk	:	an open pavilion having roof supported by pillars.
Pier	:	a mass of stone or brick which supports a vertical load
Pietra Dura	:	an ornamental mosaic of Lapis lazuli marble etc.
Post	:	long timber supporting vertical thrust of some part of a building
Portal	:	frontage
Stucco	:	ornamentation done by carving lime plaster
Trabeate	:	an architectural form in which the main openings are made by beams supported on pillars
Turrets	:	sleek minarets attached with the building

14.8 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress-1

1)   See Sec.14.3.
2)   See Secs.14.1 and 14.2.

Check Your Progress-2

1) See Sub-sec. 14.4.1.
2) See Secs . 14.3 and 14.4.

Check Your Progress-3
1) See Sub-sec. 14.4.2.
2) The main difference lies in the use of building material. Akbar used red sand stone while Shahjahan's buildings have mostly marble as the building material. See Sub-sec. 14.4.2.
3) See Sec. 14.5.

UNIT 15 REGIONAL ARCHITECTURE

Structure

15.0 OBJECTIVES

The present Unit oversteps the political boundaries of the North Indian cultures and attempts a study of the development of architecture in regions outside these areas. Its purpose is to:
- emphasize the character and development of architectural styles in the buildings in regional states,
- highlight the influences which were exerted by these regions over central area and vice-versa, and
- account for some of the major developments in the architecture during the colonial period.

15.1 INTRODUCTION

The development of art and architecture in the regional states follows diverse course. The evolution of any architectural style greatly depends upon the nature of available building material. It determines the evolution of a particular type of technology and its application. The regions where wood is available in plenty, for instance, abounds in buildings constructed of wood using lintel and beam technology. Areas where big rocks are available in plenty, we find very fine kind of rock cut architecture. It must be understood that this multiplicity of form does not conform to any set geographical pattern. Rather, at times, it takes a cross -regional course.

The different sections of this Unit take into account the developments in architecture in Eastern, Western and Central India, the Deccan and the Vijaynagar kingdom, as also in the colonial period.

15.2 ANCIENT PERIOD

The architecture of this period can be broadly divided into two categories:
- i)   Residential structures
- ii)   Religious monuments

Under the first category we have very few surviving monuments since they were built of perishable material like wood. However, a number of monuments have survived or been unearthed through excavations which come under the second category. It included stapes, followed by rock-cut temples and free standing temples.

15.2.1 Stupas

In the preceding Unit we have already discussed the concept behind the construction of the stupa and their architectural design. Here we will discuss some of the prominent structures of this category.

1) **Sanchi Stupa** (Madhya Pradesh)

It is one of the-most famous stupa sites in India. It has three stupas all with gateways around them. But the most is the Great stupa which was originally made of bricks in Ashoka's (250 BC) 'nearly doubled in circumference (in 150 B.C.). The bricks of Ashoka's time were replaced by stones, and vedika was also constructed around it. Four gates, one in each direction were added to beautify it. From the southern gate we get an inscription which tells us that it was donated by King Satkarni and the, incision was done by those craftsmen who worked in ivory.

The northern gate and the panels depict stories from the intakes. The relief of Sanchi quite prominently displays the following:

1) The four great events of the Buddha's life i.e. birth, attainment of knowledge,' **dharmachakra - pravartana** and **maha parinirvana.**
2) Representations of animals like lion, elephant, camel, ox etc, are abundant. Some of the animals are shown with riders in heavy coats and boots.
3) Lotus has been prominently and beautifully carved out as ornamentation, and
4) A unique representation of forest animals, in a manner which looks as if the whole animal world turned out to worship the Buddha.

2) Nagarjunakonda stupa

The Nagarjunakonda stupa was built in a style different from that of North India. Here two circular walls, one at the hub and the other at the outer end, were joined by spoke walls and the intervening space was filled with mud or small stones or Pieces of bricks. The diameter of this Stupa was 30 meters and the height was 18 meters. The outer casing the drum consisted of richly carved marble slabs. The hemispherical top of the drum was decorated with lime and mortar work. The four rectangular projections, one at each cardinal point, supported a row of five free standing pillars.

The importance of this stupa is due to the beautiful panels which illustrate episodes from the life of the Buddha. The most important scenes are:
1) Gods praying to bodhisattva to take birth on the earth.
2) Buddha's entry into womb in the form of a white elephant.
3) Birth of the Buddha under a flowering tree.

A number of other Stupas have been found in many parts of the country. For example, two stupas were found in Mathura. In fact, this was a period when stupa architecture developed into particular style and the presence of similar features in stupas of various regions suggests the mobility of and interaction between artisans who built the stupas and beautiful works of art associated with the stupas.

15.2.2 Rock Cut Architecture

Of the centuries before the Gupta period the chief architectural remains, other than stupas and their surrounding gateways and railings, are artificial caves, excavated for religious purposes. Early specimens show a slavish imitation of carpentry. The two caves of Barabar Hills near Bihar, dedicated by Ashoka to Aivika monks, are in the form of a plain rectangular outer hall, at one end of which is an inner chamber with a carved wall and overhanging caves. Similar dependence on wooden models is evident in many other features of design until the Gupta period.

Later cave temples and monasteries are to be found in many parts of India, but it was in the western Deccan under the Satavahana Empire and its successors, that the longest and most famous artificial caves were excavated. The oldest Deccan cave is at Bhaja near Poona which is very simple. The finest

single example is the-great chaitya hall at Karle, probably made around the beginning of the Christian era. This is cut 12 feet' deep into the rock, and is of the same general pattern as that at Bhaja and many other caves of the western Deccan, but much developed in size and splendor. The columns are no longer plain and austere but by a process which can be traced through earlier stages, they have become heavy and ornate. Each is set on a square stepped plinth, and rises from a bulbous base, which is carved to represent a large pot with base end view. Each pillar carries a complicated group of horses and elephants with riders to support the roof, which is carved in imitation of the timber rafter of barrel vaulting. The chaitya or shrine at the end of the hall is much enlarged in comparison with those of other caves.

The simple facades of the earlier caves were developed into elaborately carved verandas, each usually with a large window; the full size of the gable-end, which let light into hall.

The Karle cave has three entrances, and splendid relief panels of **dampati** (couples), with small carved gable-end above.

Perhaps even more impressive are the later cave temples of Ellora, near Aurangabad. There are no less than thirty - four caves constructed from 5th to 8th centuries AD, most of them Hindu but some Buddhist and Jaina. The crowning achievement of Ellora is the great Kailasanatha Temple, made out of a monolithic rock on the instructions of the Rashtrakuta Emperor Krishna (C.756-775 AD)

The entire rock face was cut away and a splendid temple was carved like a statue from the hill side, complete with shrine - room, hall, gateway, votive pillars, lesser shrines and cloisters, the whole adorned with divine figures and scenes large and small of a grace and strength rarely seen again in Indian art. The ground plan of Kailasanath is of about the same size as the Parthenon, and it is half as high. The labour necessary to construct it, however, was less than that which was required to build a comparable temple of masonry.

Kailasanatha is not the earliest temple hewn from solid rock. Others are to be found at Mamallapuram, on the sea-coast where seventeen temples, none very large in size, were carved from outcropping hillocks of granite under the patronage of 7th century Pallava kings. They still show the influence of wood construction, and are of a distinctive style, possibly looking back to Dravidian prototypes.

The Latest cave-temples of importance are those of Elephanta, a beautiful little island off Bombay. It is famous for the sculpture, especially for the great Trimurti figure of Siva.

15.2.3 Temples

The first major landmark in temple architecture is the temple generally known, from the modern name of the site, as that of Jandial, Taxila. It contained a square inner sanctuary, a meeting hall and a courtyard, and its outer and inner entrances were each flanked by two large pillars of orthodox pattern. The Jandial temple was probably a Zoroastrian religious place.

From the Gupta period several examples survived, chiefly in western India, all showing the same general pattern. Pillars were usually ornate, with heavy bell shaped capitals surmounted by animal motifs, and the entrances were often carved with mythological scenes and figures. All the Gupta temples were small and most had flat roofs. The finest Gupta temple that of Deogarh near Jhansi, probably of the 6th century marks a great advance. Here iron dowels 'were used to hold the masonry together, and a small tower rose above the sanctum. The portal veranda was continued all round the building making a covered walk.

The temples were ornately decorated, often even to the dark shrine rooms lighted only by flickering oil-lamps. Despite this ornate, the apprenticeship of this tradition in rock architecture gave the architect a strong sense of mass. Heavy cornices, strong pillars, wide in proportion to their height and the broad base of the sikhara or tower, give to Indian temple architecture a feeling of strength and solidity, only in part counteracted by the delicately ornate friezes.

Considering the size of the land, Indian temple architecture is remarkably uniform, but authorities distinguish two chief styles and numerous schools. The Northern or Indo-Aryan style prefers a tower with rounded top and curvilinear outline, while the tower of the Southern or Dravidian style is usually in the shape of a rectangular truncated pyramid.

The temple building gained much from the patronage of the Pallava and Chalukya kings in the 6th - 8th centuries. These are situated in Mamallapuram, Kanchi & Badami. These styles show the gradual emancipation of the architect from the techniques of carpentry and cave architecture. The apogee of the Pallava style was reached in the shore temple of Kanchi which has a pyramidal tower formed of two courses of small barrel vaults, surrounded by a solid cupola suggesting a Buddhist stupa.
The style of the Pallavas was developed further under the Chola dynasty (10 -12th centuries); their finest products are the temple of Shiva at Tanjavur built by Rajaraja the Great (985 -1014 A.D.) and a temple built by Rajendra I at Kondacholapuram. The former was probably the largest temple built in India up to that time, a great tower in the shape of a pyramid, rising from a tall upright base and crowned with a domed finial, the whole being nearly 60 meters high.

In the next phase of Dravidian architecture the emphasis shifted from the tower above the chief shrine to the entrance gateway of the surrounding wall. From the 12th century onwards it became usual to fortify the temple often with three square concentric walls, with gates on the four sides. The gates were surrounded by watch-towers or gatehouses, and these developed into soaring towers (**gopuram**), generally much taller than the modest **sikhara** over the central shrine. The entrance tower was usually in the form of an oblong pyramid, with its broadest side parallel to the wall.

The new style is often called Pandyan. The great temple of Madurai is the most famous and beautiful of Pandyan temples.

Check Your Progress-I

1)   What are the characteristics of Stupa Architecture?
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2)   What are the features of rock cut architecture?
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15.3 MEDIEVAL PERIOD

The regional styles of architecture came into vogue usually after the provinces had thrown off the allegiance to Delhi Sultanate and proceeded to develop a form suiting their individual requirements. These were distinct from the Indo-Islamic style practiced at Delhi and often displayed definitely original qualities. In the areas which had a strong indigenous tradition of workmanship in masonry, regional styles of Islamic architecture produced the most elegant structures. On the other hand where these traditions are not so pronounced, the buildings constructed for the regional states were less distinctive. In some cases totally novel tendencies, independent of both the indigenous and the imperial Sultanate traditions, are also visible.

It is interesting that the development of the, earliest regional style in architecture should have taken place at the other end of the subcontinent, in eastern India. In fact there did emerge two major strands of architectural style in this region viz., in Bengal and in Jaunpur, both of which witnessed the rise of regional states.

15.3.1 Eastern India

Bengal: The establishment of an independent Muslim power in Bengal took place within a gap of five years since the capture of Delhi by the Turks. But an independent building style, distinct from the one prevalent at Delhi, developed at the beginning of the 14th century and lasted for nearly 250 years.

Bengal style spread in all parts of the region, but most of the prominent buildings were located within the boundary of the Malda district which had been the strategic centre of the region due to the confluence of the two rivers, the Ganga and the Mahananda. Here lie the remains of the two principal cities - Gaur & Pandua - which, in turn, enjoyed the status of the capital seat of the regional ruling power. In our effort to understand the distinctive features of the architectural style of this region we have to depend mostly on the buildings extant in these two cities and a few important examples elsewhere.

The building art of Bengal is generally divided into the following three phases of which the first two are considered preliminary stages and the third its ultimate development into a specific style.
- The first phase is from A.D. 1200 - 1340 (During most of this time Gaur was the capital seat. Only in later years it was shifted to Pandua).
- The second extended from A.D. 1340 to 1430.
- The third phase from A.D.1442 to 1576 when the Mughals captured the province. During this phase the capital was shifted back to Gaur.

The data in the form of extant buildings for the first phase is scanty. Even where two or three structures survive they are in a badly ruined state. It is, nonetheless, evident that big buildings raised during the period were wholesale conversion of the existing non-Islamic structures. Similarly, the second phase is also deficient in data as it is represented by a solitary example. But this building - Adina Masjid at Panda. (built 1364) – surpasses all other Islamic structure in Bengal in size. It introduces two new features in the architectural style:
- the "drop" arch, having a span greater than its radii, and centres at the import-level, and
- the method of raising the roof in a system of arched-bays: where small domes supported by brick-pendentives in over- sailing courses were raised over each bay. The bricks in this pendentive were set. Diagonally in each alternate course in such a manner that their corners projects and help in the transition from a square to a circular base.

The third phase is the most remarkable as it depicts the emergence of a serni-indigenous style in tune with the peculiar environment and local conditions in Bengal. The result was to translate the native bamboo structures into brick. In the course of time this special form of curved roof became a fixed convention. In most of these buildings, moreover, an indigenous form of decoration. i.e., terracotta tiles, was adopted.

It thus becomes clear that nowhere in India did climate and local conditions as well as indigenous building styles affect the development of architecture as profoundly as in Bengal. Its merit lies in its dynamic ability to transform itself by adoption and adaptation.

Jaunpur:- The Sharqi Kingdom at Jaunpur was founded by Malik Sarwar, a noble of Ferozshah Tughluq, in 1394. In the wake of Timur's invasion and sack of Delhi, Jaunpur took over from the capital as a centre of scholars and writers. The surviving architecture of Jaunpur consists exclusively of mosques. Moreover, all the surviving buildings produced under the Sharqis are located in the capital city Jaunpur.

The Sharqi architecture of Jaunpur carries a distinct impact of the Tughluq style, the battering effect of its bastions and the use of arch and beam combination in the openings being the two most prominent features. However, the most striking feature of the Jaunpur style is the designs of the facade of the mosques. It is composed of lofty propylons with sloping sides raised in the centre of the sanctuary screen. The propylons consist of a huge recessed arch framed by tapering square minars of exceptional bulk and solidity, divided into registers.

The best examples can be seen in the Atala Devi Masjid (built in 1408) and the Jami Masjid. Evidently the propylon was the keynote at Jampur style and occurs in no other manifestation of Indo-Islamic architecture.

15.3.2 Western India

The regional style of architecture that came into being in western India towards the beginning of the 14th century is almost exclusively confined to Gujarat.

Gujarat: The regional style flourished for a period of some 250 years beginning early in the 14th century. The founders of Gujarat style of Indo-Islamic architecture were in fact the governors of the Khalji Sultans of Delhi.

There were three different phases of the Gujarat style.
1) The first phase lasting for the first half of the 14th century was marked by the demolition of the temples, and their reconversion into Muslim buildings.
2) The second phase prevailing mostly during the first half of the 15th century and showing signs of hesitant maturity of a distinctive style.
3) Finally the phase beginning in the latter half of the 15th century when Gujarat style emerges in its own magnificent form. Most of the typical examples relate to this period of Gujarat style.

Here it is important to remember that the Gujarat Style of architecture is the most indigenous in character. In some of the finer examples of this style considerable portions of the buildings are in fact adaptations from either Hindu or Jain temples. The essence of Gujarat style will be easily understood if you envisage a scheme of construction where the structure of a temple is fitted into the sanctuary of the mosque in the form of a central compartment. Almost all the mosques from the second and third phase are composed in this manner.

15.3.3 Central India

In Central India the development of Indo-Islamic architecture remained confined within Malwa region which became an independent kingdom at the turn of the 15th century. But, unlike other regions, the Muslim rulers of Malwa did not inherit any strong tradition of visual art.

It was only in the later period that original elements of architecture were developed and decorative motifs on their own were adopted in the buildings of the Malwa rulers which gave them a distinctive appearance.

Malwa — Dhar & Mandu: The regional manifestations of Indo-Islamic architecture in Malwa are located essentially within the confines of two cities, Dhar and Mandu though some buildings may also be seen at Chanderi. The buildings at Dhar and Mandu derive many features from the Tughluq architecture such as the battered walls, fringed arch and the arch-beam combination. Most prominent features are:

- The two separate structural systems of the arch and the lintel have been combined and a new artistic style developed.
- The construction of stately flights of steps of considerable length leading to their entrances. It became necessary due to the use of unusually high plinths on which most of the buildings were raised.
- The element of colour assumes a significant role. We notice the use of two separate methods for obtaining this colour effect. The first is the use of various coloured stones and marble, and the second is by means of encaustic tiles. Jahaz Mahal at Mandu is a representative building.

15.3.4 Deccan

The architecture in Deccan seems to have ignored to a large extent the pre-Islamic traditions of the region. It consisted basically of the fusion of:

- The architectural systems in vogue at Delhi under the Sultans, particularly the Tughlaq form, and
- an entirely extraneous source, that is, the architecture of Persia.

The architecture of Deccan can be divided into three phases, Gulbarga — (1347 - 1425), Bidar (1425-1512), and Golconda (1512- 1687).

Gulbarga: The early structures did not represent a distinctive style of Deccan Islamic architecture. For the most part they followed the contempory Tughluq architecture. The Jami Masjid (1367) inside the Gulbarga fort was, however, different and unique. The central designing idea lay in reversing all the architectural principles of mosques with a courtyard. Thus, in the Jami Masjid of Gulbarga the conventional design of the courtyard was filled with small cupolas supported by arches placed close together. But this design was never repeated. Possibly the unorthodox plan of this mosque did not find favour with the traditionalists.

Bidar: The city of Bidar is full of palaces with large-audience halls and hammams, mosques, a madarsa and royal tombs. The buildings show a strong contemporary Iranian influence. The Indo-Islamic style of Delhi was also assimilated in the new style.

- Since colour was the characteristic feature of Iranian architecture, palaces at Bidar show a brilliant scheme of the use of coloured tiles and the mural painting. The glazed tiles which covered the exteriors were imported by sea from Iran.
- There is a distinctive change in the shape of some of the domes in the buildings at Bidar. They are slightly constricted in the lower contour and thus become the fore runners of the famous bulbous domes of the Mughals. The drums of those domes are made tall so as to project the domes in full view.

The madarsa of Mahmud Gausan is a fine specimen of this style.

15.3.5 Vijayanagar

Vijayanagar, founded in about 1336, is now deserted. It is one of the most important historical and architectural sites as it is the only Hindu city from the pre-modern period of which extensive remains still exist above ground. The city, in fact, had a great advantage as a site for large-scale building activity in that it abounds in granite and a dark green-chlorite stone, both used extensively as building material. The use of monolithic multiple piers in the temples at Vijayanagar testify this fact.

The expanse of the city of Vijaynagar at the height of its glory measured some 16 sq.Km., and it was enclosed with a stonewall. Besides palaces and temples, the city had extensive water works and many secular buildings such as elephant stables and the Lotus Mahal. The basic elements of Vijayanagar style are:

- The use of pillars for architectural as well as decorative purpose is on an unprecedented scale.
- Numerous compositions are used in raising the pillars, but the most striking and also the most frequent is one in which the shaft becomes a central core with which is attached an upraised animal of a supernatural kind resembling a horse or a hippogryph.
- Another distinguishing feature is the use of huge reverse- curve eaves at the cornice. This feature has been borrowed into the style from the Deccan and gives the pavilions dignified appearance.
- Pillars have ornamental brackets as capitals. Usually this bracket is a pendant known as bodegal in local parlance. This pendant, in Vijayanagar style, is elaborated into the volute terminating in an inverted lotus band

The glory of Vijayanagar Empire ended in A.D. 1565 at the battle of Talikota and with that ended the architectural activity.

Check Your Progress - 2

1) How many major architectural styles developed after the decline of the Delhi Sultanate?
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2) In which region foreign architectural influence is evident on the buildings, and what was this influence.
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15.4 COLONIAL PERIOD

The state of confusion created by the contending forces, after the decline of Mughal Empires, within the subcontinent, left India vulnerable to an external power. The British after many battles, gained supremacy in India in the last quarter of 18th century.

15.4.1 Princely Buildings

During the period of Mughal domination client princes, enlarged their seats in a manner befitting the new dignity bestowed upon them by the Emperor. During the period of Mughal decline, especially, the independent Muslim rulers like the Nizam of Hyderabad, the Sultan of Mysore, the Nawabs of Bhopal and Oudh endowed their capitals and dynasties with lavish mosques and palaces.

Hindu princes, who had learnt from the Muslims to erect monuments to the dead, constructed increasingly elaborate cenotaphs - chattris, and even imitation temples.

Most spectacular by far are the palaces of the Rajputs. At least three zones, varied in their differentiation but invariably still knit together by a network of easily defensible companion corridors and galleries are the hallmark of these palaces. An outer service court led to the principal court of public audience with a grand darbar hall. The ruler's personal apartments, with a ball for private audience, treasury, and sumptuous pavilions of retreat, preceded the last zone.

The trend of imitation/assimilation of different architectural styles continued. On a still larger and often even coarser scale native rulers adopted western palace types in whole or in part with state rooms incorporating ante-chambers, salons, and halls designed to cater for westernized manners and European guests. Notable examples are Falaknuma of Hyderabad, Jai-vilas commissioned by the Maharaja of Gwalior, and 'La-Martinere' at Lucknow.

15.4.2 British Architecture

Now we shall try to analyse the styles evolved at Bombay, Madras and Calcutta, as they represent the longer course of interaction between British authority and Indian people.

There were two main axes of architecture in Calcutta. The first was military buildings and the second civil buildings like the Council House, and Town Hall. There were other major buildings too. Most distinguished, was the "English Palladian" Town Hall. In general the colonial expression of the English Georgian styles was adopted to lend the appropriate decorum to the accommodation of the company's principals in India.

The Madras Government house was adopted for Lord Clive in 1790s from an earlier one, after the pattern set at Pondicherry by the residence built for Duplex, some fifty years ago. Quite different is the Bombay Town Hall of Colonel Thomas Lower of Bombay Engineers. It is hardly inferior to many of the works of the masters of French Neo-classicism.

From the 1840s it was the norm for the architect to follow the precedent with greater assimilation of indigenous styles. It was a reformative approach towards architecture. These developments may be traced primarily in the great public building campaign in Bombay. The campaign opened with the decorated Gothic Scheme for the rebuilding of St.Thomas Cathedral.

Following the lead, an Anglo-Indian synthesis for the Prince of Wales Museum was achieved in 1905 and for the Gateway of India. The Museum, classic in plan and purpose, prefers a full blooded Adil-Shahi revival. The Gateway recalls the Roman form of triumphal arches as much as Ahmedabad's **Tin Darwaza.**

Check Your Progress-2

1) Describe the features of princely state's architecture.
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2) Describe the characteristics of British Indian architecture.
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15.5 LET US SUM UP

A notable fact about the regional architectural style is that their most interesting structures are to be found in areas previously known for a thriving building activity, and where indigenous masonry traditions were strongest. In brief the following may be noted:
• Different kinds of building material generally introduced technical differences in architectural styles in different regions.
• The unusual climatic conditions in certain parts of the country necessitated special treatment for the corresponding regional styles.
• It also represented the process of gradual assimilating of foreign architectural styles with the indigenous styles with regional variations.

15.6 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress-1

1) See Sub-sec.15.2.1
2) See Sub-sec.15.2.2

Check Your Progress -2

1) We may list them as:

Bengal,
Jaunpur,
Gujarat,
Malwa,
Bidar and
Gulbarga

2) See Sub-sec. 15.3.4.

Check Your Progress-3
1)   See Sub-sec.15.4.1.
2)   See Sub-sec.15.4.3.

UNIT 16: FUNCTIONAL CATEGORIES IN ARCHITECTURE

Structure

16.0   Objectives
16.1   Introduction
16.2   Residential   ,
16.3   Religious
16.4   Ceremonial
16.5   Strategic
16.6   Let Us Sum UP
16.7   Answers' to Check Your Progress Exercises

16.0 OBJECTIVES

Architecture basically deals with building activity, which is carried out for some particular purpose. In this Unit we shall try to understand the functional aspect of various monuments, which are traceable from ancient times. After reading this Unit you will be aware of the:

- functional utility of numerous monuments spread over time,
- relevance of a monument for its society, and
- importance of a particular kind of architecture prevalent in a particular region.

16.1 INTRODUCTION

Architecture is an art and science of building construction. As a science it develops various methods and technique by which open space can be covered for different purposes. It is a science which deals with space. Architecture is also conditioned by the available building material, because it is the kind of building material which determines the durability of building and cost factor. The other aspect of architecture is the art involved. Building activity to a great extent is influenced by the aesthetic of the region also.

An important factor in any architectural activity is its utility. It is this feature which provides an insight into the functional use of the construction. It is the purpose, which determines the use. The purpose also plays a crucial role in the determination of a particular kind of style for a building. In this unit we shall make an endeavor to understand the architectural activity, through its utility.

It should be kept in mind while identifying the particular building that it can be classified in different categories as any building can perform one or more than one functions. We have classified architectural activities in the following four categories, in the Unit.

1)   Residential
2)   Religious
3)   Ceremonial
4)   Strategic

16.2 RESIDENTIAL

The construction of houses of non-perishable material was confined mainly to the cities in ancient times. Even in cities perishable material like wood was extensively used. We have very few examples of residential architecture from ancient period, but we have enough textual references available from the medieval period.

Apart from the caves used by Hunters and Gatherers, the first information about residential architecture in India comes from Harappan civilization.

The settlements of Harappa, Mohenjodaro and Kalibangan show certain uniformity in their planning. These cities were divided into a citadel on the west side and a lower town on the eastern side of the settlement. The average citizen seems to have lived in the blocks of houses in the lower city. Here too there were variations in the sizes of houses. It could be a single room tenement meant for slaves. There were other houses complete with courtyards and having up to twelve rooms. The bigger houses were provided with private wells and toilets. These houses had much the same plan - a square courtyard around which were a number of rooms. The entrances to the houses were from the narrow lanes which cut the streets at right angles. No windows faced the street. This meant that the road ward facing of the houses would be like a row of brick walls.

The surviving specimens of residential hours for the period following the decline of the Harappan civilization are almost none. In fact, the extant buildings under this category date only from about the 13th century A.D. These are mostly the palaces of the kings and their nobles.

The most spectacular palace architecture is that of the Rajputs. They achieve a picturesque contrast between the exercises of defense and the excesses of retreat. Perhaps due to long familiarity with the grand scale of the imperial court and certainly in conscious rivalry with one and then as prodigal builders, most Rajput rulers had extended their establishments to provide grand palaces.

Aping the palaces of the rulers in elaboration of detail, at least, the private houses — havelis of the rich are particularly notable for their intricate wood work - some strikingly reminiscent of the oldest images of the **prasada**. There are many splendid examples in Jaipur, in Gwalior's Lashkari Bazar, indeed in all the prosperous cities of the Rajputs, but unsurpassed are those of Jaisalmer.

In the early surviving mansions of Jaisalmer, the ground floor has no more than a heavy paneled door and the upper ones broad balconies, carried on elaborate brackets, between two screened bays with some sort of terrace above. The characteristic feature is the extremely fine jali - work in the gold coloured sandstone, occasionally embossed with heraldic beasts or lotus medallions. Sandstone was used as timber might have been, for posts and beams in the traditional Hindu manner.

Check Your Progress-1

1) List the functional categories of architecture.
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2) Write five sentences on residential architecture.
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16.3 RELIGIOUS

Religious buildings performed a great functional role in Indian society. The religious activities are also oriented towards social welfare. It is probably for this reason that the extant specimens of religious architecture date back from almost the beginning of the Indian civilization. In the following passages we have traced the main phases of the development of religious architecture in India.

The Harappan town of Moheniodara provides us with the earliest building.

Harappan civilization has been deciphered only through the study architectural add other remains. Among these architectural remains is the famous Great Bath of Mohenjo-Daro This brick built structure measures 12m by 7m and is about 3m deep. It is approached at either end by flight of steps. The bed of the bath was made watertight by the use of bitumen. Water was supplied by a large well in an adjacent room. There was corbelled drain for disgorging water too. The bath was surrounded by porticos and sets of rooms. Scholars generally believe that the place was used for ritual bathing of kings, or priests. It appears to have been a part of the ritual of city life. It did not function as ordinary bathroom but must have had a sanctity provided by rituals.

Almost the entire artistic expression of the pre-Gupta period, whether architecture or sculpture, centred on Buddhism, and most of it was made possible through the patronage of wealthy merchants, guilds and royal donations. Remains of the religious architecture of this phase are the Stupa, which traces its origin to pre- Buddhist burial mounds. A Stupa is a hemispherical dome or mound built over a sacred relic either of the Buddha himself or of a sanctified monk or saint or a sacred text. The relic was generally kept in a casket in a smaller chamber in the centre of the base of the stupa. Encircling the stupa was a forced path.

In their functional aspect Stupa worked as a focal point where believers of the sect gathered and shared the doctrine of the religion. As already mentioned, these were constructed with the help of individual or royal donations which explains that such an activity provided an avenue to invest in. The construction, and later on maintenance, of

such monuments were taken care by the donation of nearby land/villages to the monument. Hence such monuments functioned as local self-governed institutions. This explains not the religious but also socio-economic function of such monuments.

It must be remembered in discussing the religious architecture that it must first and foremost be regarded from its metaphysical aspect that is as a kind of magic replica of some unseen sacred being. The temple is therefore at once the house and body of the deity, its fabric the very substance of the divinity. Unlike the Christian cathedral or the Buddhist chaitya, the Hindu temple was never designed for congregational worship. Like the Greek temple, it was itself a concrete object of devotion and the dwelling place of the gods.

In its functional utility the temple had played a crucial role. Temple itself was a concrete object of devotion. It was a symbol through which common man identified himself with the religion, be it a **vaishnavite**, or a **shaivaite**. The temple also sometimes functioned as a tool to implement and demonstrate the differentiation based on castes. We have references that temples also functioned as a kind of a bank, a treasury, where common man could deposit the money for safety and security. The attack on the temple of Somanatha by Mahmud of Ghazni is famous because of the wealth temple possessed.

Mosques are religious places for the followers of Islam. Islam being a community based religion expected a meeting of everybody at least once in a week. It is the Friday when followers of Islam offer namaz/prayer in the mosque. Hence mosque in its functional aspect is a place for congregation.

In Islam, since religious authority was also the guardian of political authority, a political functional utility mosque also served. There had been a practice of pronouncing **khutba**. It was a practice by which the name of the king was pronounced by the **Maulvi** during the Friday prayers. The purpose was to spread the name of the king even in the countryside. **Khutba** had religious sanctity too as it was read by a Maulvi and from the pulpit of the Mosque itself. In the times of low communication this practice functioned as information and broadcasting facility.

Among different kinds of religious architecture in India the church finds a place of prominence. It was constructed by a well organized authority. For Catholics it was the holy Roman Empire and for Protestants it was the organized Protestant church. The earliest church buildings in India are located in Goa. Later, however, the urban landscape of the country came to be dotted with a number of church buildings.

16.4 CEREMONIAL

The ceremonial architecture in India, interestingly, has been dominated by tombs and mausoleums which heavily outnumber all other types. We have, therefore, discussed in some detail the tomb and mausolemn architecture below. Tombs in addition to being ceremonial, also occupy an important place in the category of religious architecture. Since Delhi was the capital, large number of tombs were built in and around Delhi. Some of these structures are important from architectural point of view and can be considered as heralding a distinct style.

The more important of these tomb -buildings took two separate forms, the distinguishing features of which are given below.

a) Mausoleums designed on an octagonal plan incorporating the following elements:
•   Main tomb chamber surrounded by an arched verandah,
•   One storey high,
•   Verandah with projecting eaves supported on brackets.
b) The other type was built on square plan. These were characterized by the following elements:,
•   Absence of verandah around the main tomb chambers,
•   Exterior comprised of two and sometime three storey,
•   Absence of caves sand supporting brackets.

Later on during the Mughal period the scheme envisaged the location of tomb in the midst of an enclosed garden with gateway in the centre of each side of the enclosing wall. Generally the site and the designing of the proposed tomb were decided by the king himself. It shows the functional importance of the building as it was supposed to be a monument through which the name/fame of the king could survive over a long period of time. Taj Mahal constructed by Shahjahan in the memory of his wife Mumtaz Mahal is a world famous tomb.

The practice of laying out gardens had started quite early. The Lodis made it a practice to place their tombs in the midst of gardens in an attempt perhaps to place their remains in peaceful natural surroundings. This trend continued during the Mughal period too. Babur started laying out gardens for recreational purposes. In one of the miniatures he has been depicted inspecting the lay out plan of a garden at Dholpur. Today, only the excavated ruins of this garden are visible. Two more gardens, Ram Bagh and Zuhra Bagh at Agra, are also attributed to him.

The great grandson of Babur, Jahangir was a far greater patron of the art of painting. His love of flowers and animals as reflected in the miniature painting of his period made him a great lover of the art of laying out gardens rather than building high monuments. Some of the famous Mughal gardens of Kashmir such as the Shalimar Bagh and the Nishat Bagh stand as testimony to Jahangir's passion.

16.5 STRATEGIC

Since ancient past kings and rulers were fighting with each other to expand their territory. This quest for war necessitated defense mechanism. In Harappan culture we have evidence of cities with surrounding walls, to protect against invaders. The practice of construction of fortification continued later too without many survivals of actual buildings. It was however, the coming of the Turks in 13th century from which time we have architectural references of forts.

Fortifications built by the Turkish and the Mughal powers reflect developments in the west - notably in the Holy land of the crusaders. The isolation of a citadel from a more expensive outwork was highly characteristic.

However the use of artillery in the 15th - 16th century changed the nature of fortification fundamentally. The height and thickness of walls had formerly been crucial but it was gradually realized that they had to be brought low and sunk into clichés to-present a minimal target and to give their canons command of the level approach. Instead of missiles hurled forward from a great height, now saturation coverage by cross-fire was essential. With steady improvement in the range and accuracy of fire-arms, bastions covering one another had to be pushed further out. Thickness was greatly increased, often by massive battering - but the curved forms were replaced by angular ones to deflect shots. Some of the famous forts in India are:

- Agra Fort
- Delhi Fort
- Allahabad Fort
- Chittorgarh
- Kumbhalgarh
- Gwalior Fart

Check Your Progress-2

1) Describe the functional utility of mosques.

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2) Write three lines on tomb architecture in India.

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16.6 LET US SUM UP

This Unit provides you a glimpse of various architectural forms. We havc discussed the practicality utility of different kinds of architectural designs. It also makes you aware about the symbolic importance of a particular kind of architecture. In those times when communication facilities were very weak these huge architectural monuments functioned as representative of particular message. This unit completes the study of architecture in its own

16.7   YOUR PROGRESS EXERCISES

Check Your Progress-1

1)   listed in Sec. 16.1

2) See Sec 16.2

Check Your Progress-2

1)See Sec. 16.3.
2)See Sec. 16.4.

UNIT 17   TEMPLE ARCHITECTURE

Structure

17.0   OBJECTIVES

After reading this unit you will be able to:

- Understand Temple meaning and its development
- Identify different styles of temple construction
- Appreciate architectural development of temples
- Explain region wise temple forms and styles.

17.1   Introduction

Religious edifices in India seems to have developed during the urban phase of Indus-Sarasvati or Harappan civilization (3200- 2600 BCE) and continuing afterwards, till the sixth century CE. The certain concepts of Gods and human beings have led to the emergence of temple as an architectural body. The relationship of Indus valley's people with the God or gods can be surmised in conformity with the antiquarian remains discovered in archaeological excavations conducted at the sites of Indus Sarasvati Civilization during the several last decades.

17.2   Temple – Meaning and Concept

One of the interpretations is that there was some religious edifice at Banawali in Haryana. This site was exvated by archaeologist Ravindra Singh Bisht, the remains reveal an apsidal structure of around 2500 BCE made of mud bricks with fire altars. However, it is difficult to say whether it was a closed structure with walls, roof, entrance, etc.; it is assumed to be an open structure of the Vedic fire altar type. Texts like *Sulba-Sutras* mentions about the architecture of ritualistic open air sacrificial platforms or altars only used for fire related rituals and not regular temples. When the traditions and symbols of worship (objects of worship) are combined together that gave birth to the concept of House of God in which lies the origin of temple. This phenomenon seems to have developed in India only after 700 BCE, at the beginning of the *Mahajanapada* period. Terms like *alaya, devalaya, prasada, devaprasada, badi, kalibadi, mandira,* etc. means one and the same "house". In temple architecture two places are kept in mind significantly, one for the God and the other for devotee. The place for the image of God is called *garbha-grha* i.e., the womb of the mother which is the only place untouched by the atmospheric pollution hence the purest of all and sacred. The space for devotees is called *mandapa*, located in front of the *garbha-grha.* This concept was adopted in the fourth-fifth centuries CE.

17.3   Temple -Forms and Features

In India, temples can be recognised on the basis of their regions, forms and features. The North Indian or *Nagara* style temple architecture has the most significant feature of curvilinear tower as its superstructure also known as *sikhara* is four-sided, square or oblong with a pointed finial at its top. Another style of temple with different forms and features is seen in South and it is known as *Dravida* style*.* Here the superstructure is stepped *vimana* of six or eight sides with a round *stupi* (well fashioned boulder) at its top. The *Vesara* style of temples are the combination of both *Nagara* and *Dravida,* its superstructure is bell-shaped.

17.4   Temple-Evolution and Growth

Architecture of temples have developed out of the types of houses such as huts (Neolithic period) and different ground plan such as round, square, rectangular, the apsidal and oval.

Any temple plan will majorly fall into this category. There can be additions to it such as star shaped and a transept. At Vidisha the remains of apsidal or oval shaped temple dated to 500 BCE were unearthed by M.D. Khare. They were the thatched huts of ordinary folks in a village datable to the period between 700 and 500 BCE seems to have provided the earliest model of temple the temple builders.

The architects or *sthapatis,* developed the architecture of temples with the advent of rich elite class who financed the construction of multi-storeyed, high ceiling buildings, with detailed carvings and decorative structures, entrances or gateways. This occurred in the reign of *Sunga-Kusana*, i.e., from 200 BCE through CE 200. Influence of foreigners belonging to the ruling and business classes can be seen in the architectural remains with decorative elements excavated from Mathura.

17.5 NAGARA TEMPLES

As stated, Nagara style temples are the north Indian temples with curvilinear *shikhara.* They are majorly recognised as temples built by *Guptas, Chandelas,* Odishan temples, temples of Rajasthan and Gujrat and temples of Rajput period.

17.5.1 Gupta Temples

Gupta empire and Gupta culture was established by *Srigupta* in CE 320. His successor followed his ideologies and enhanced it greatly. One astonishing fact about the reign of Guptas is that the temples of all the religions flourished simultaneously and there was no clash amongst them. The period of Gupta art is known as the period of "Indian Classical Art". The fusion of art with architecture can be seen in these temples in a complementary manner. This led to the most important phase in creating the new aesthetics and development of temple architecture in India. Thereafter there was the evolution in art and architecture of temples that suited to the climatic condition of the region. This reign produced *sthapatis* or architects who were interested in experimenting with the architecture and produce marvels.

Construction of the Gupta temples were done by using dry stone masonry in the desired shape and form. There was no use of mortar. The technique of tenon and groove method was used in joining the stones. One block of stone tenon was inserted in the hole in which the hole was created. Some examples of famous Gupta temples in stones are Temple no. 17 at Sanchi, the Kankali Devi at Tiwaga, Parvati temple at Nacana-Kathura, the Siva temple at Bhumara, the Dasavatara temple at Deogarh and the Brick temple at Bhitargaon. In this period a basic plan for temples emerged out which became the standard for the temples in India. This plan had a simple square cella with flat roof fronted by a low-pillared porch or *mandapa.* Here the cella or *garbha-grha* was for the God and the extended porch for the devotees. These two structures or units of temple were supposed to be in the same axis since the devotee should have the *darshan* of the deity standing right in front. The circumambulatory path or *pradakshina-patha* was a later addition to the *garbha-grha* for the devotees to take a round of it. With the passage of time, new innovation in art and architecture of temple was adopted. The *shikhara* was raised over the roof of a house like structure, decorative motifs like angels flying, goblins

or dwarfs, couples, images of river goddesses Ganga and Yamuna, *dvarapalas* (door-guards), demi-Gods, lion heads, floral scrolls etc. appeared on the *shikhara,* lintels, door-jambs, pillars, *mandapa,* ceiling of *garbha-grha* and walls of the temple. The right type of religious ambience was created in the temples which attracted more of the devotees. The raised crowd of the devotees was managed in the temple by introducing a vestibule or *antrala* between the *garbha-grha and mandapa.* The *mandapa* was also converted into a larger area to accommodate great number of devotees and was then called *mahamandapa.* Other additions to the temple architecture were the inclusion of *ardha-mandapa* and *mukha-mandapa.* Entering the *mahamandapa* directly was not considered good, so *ardha-mandapa* was added to it which was smaller than mahamandapa with a small porch to it known as *mukha-mandapa.*

Burnt bricks were also used in the construction of temples in Gupta age. The best known is located at Bhitargaon in Uttar Pradesh. Unique feature of this temple is the round arch made of bricks placed edge to edge.

The pillars in Gupta period had a new form of capital known as "vase capital" or "*purna-kalsa"* which replaced the Mauryan tradition of inverted lotus or bell capital. The vase had foliage patterns as a decorative feature on the Gupta pillars. Such pillars were made at Gupta temples in Khoh. Temple 17 at Sanchi shows the tradition of Gupta temples built from ashlar or dressed stone masonry. Here the pillars are square at the base, followed by octagonal and then sixteen-sided sections and culminated in an inverted lotus. Whereas at the Kankali Devi initial form of vase capital can be seen which supported a massive block of stone (abacus) carrying lion finials. Like the Mauryas, Guptas continued the tradition of free-standing pillars and these were not replaced by vase capital as it is evident at Bhitari in Uttar Pradesh, erected by king Kumaragupta.

17.5.2 Temples of Rajput Period

After Guptas, smaller kingdoms emerged in north, central and north western India. These dynasties flourished in between the seventh and eleventh centuries and sponsored the construction of temples in their realm.

17.5.2.1 Gurjara-Pratiharas (8th -11th century)

Temples built in the early reign of Pratiharas shows various stages of the development in central Indian temple architecture. The Teli ka mandir is dedicated to Shakti cult at Gwalior in Madhya Pradesh and it is one of the oldest Pratihara temples. The architecture of this temple reveals rectangular *mula-prasada* (root or original) i.e., the main shrine where the deity is consecrated and an oblong *sikhara* which is similar to the Dravida style. A unique feature of this early temple is the "*phamsa"* a stepped pyramidal roof built above the porch. The exterior of the temple is decorated with *kudu (*window arches), lotus medallions and a very basic form of Latina *shikharas* i.e., *shikhara* resembling sugar loaf. In the later period Pratiharas further developed the *mula-prasada* and its super structure. Overhanging eaves, *mandapas* or halls with open *Vedika* (railings) were provided for good ventilation. The Dravidian features can also be seen in the Ghatesvara temple of 10th century at Baroli in Madhya Pradesh. It has stepped pyramidal roof over its square portico with Dravidian

decoration on parapets. Temples at Baroli has taller *shikharas* than the usual Pratihara temples. The temple of this period has *raha-pagas* or central bands known as *jalis* or screens designed in stencil techniques, projecting in the form of human tongues like triangular and pointed. This is little beyond from *gandi* (neck) and reaches the base of the larger *amalaka.* This is the characteristic feature of the central Indian *sikhara.* The *purna-kalasa* crowns the *sikhara.* In the later period the *sikhara* were decorated with two *amalakas* where the smaller *amalaka* was placed over the larger one. The temples of Gyaraspur are more developed from the temples at Baroli in art and architecture. Here the temples provide the earliest known example of Sekhari style, a central Indian temple architecture. At the base of *mula-prasada* there are miniature "Latina" *sikhara* clustered on the base of main *sikhara.*

17.5.2.2   Kalacuri

Around tenth century another dynasty the "Kalacuri" were in great power in the central India and a transitional phase of temple architecture was witnessed in India. For instance, the temples at Amarakantaka and Sohagpur. Temple plan of *Kesavanarayana* temple at Amarkantaka where *grabha-grha, antrala and the mandapa,* all are aligned in one axis, the *mandapa* leads to *antrala* which in turn opens to the *grabha-grha,* all are aligned in a single line. *Panca-ratha* or the five-fold projections plan is seen in the *shikhara* along with its *grabha-grha* with double *amalakas* crowning the superstructure. Here the *mandapa* has stone seats with decorated back rests known as *kaksasanas.* The development of *ardha-mandapa* in front of the *mula-mandapa* or the main *mandapa* can be seen in the Viratesvara temple at Sohagpur. This temple is built on a commom platform known as *adhisthana* with the *shikhara* having *saptaratha* plan i.e., having seven projections and crowned with three amalakas.

17.5.2.3   Chandelas

Chandelas were once the feudatories of Gujara-Pratiharas, but became independent by tenth century. Literature, art and architecture flourished in their reign. Khajuraho was their capital city with magnificent temples manifesting great works of architects and artists. These marvels were built of high-quality sandstone ranging from buff to pink or pale yellow and granite. Some of their temple elements were similar to the elements of Pratihara temples i.e., a stepped pyramidal superstructure and shallow portico in the form of an *ardha-mandapa* or else *mukha-mandapa* raised over a plain platform. Chausath-yogini (sixty-four yoginis) was built entirely of granite. It is dedicated to sixty-four Goddesses raised on high *jagati* and oriented on a north-east-south-west direction. The temple has a central courtyard surrounded by thirty-four smaller shrines (originally it was sixty-four) built of dressed stones with monolithic doorjambs and lintels. They are surmounted by the embryonic forms of Nagara *shikhara.*

Later the artists developed more art in the temple architecture, *urshasrnga* or subsidiary sikharas were built around the main sikhara. Temples are stated to be of two types in Khajuraho, one is temples of *nirandhara* types and the second is *sandhara* types. The *nirandhara* type temples will not have *pardaksinapatha* or circumambulatory path whereas in *sandhara* type temples there is no circumambulatory path around the sanctum.

The most important characteristic feature of the Khajuraho temples is the balconied windows with slopping sun-shades or *chajjas* and this is famous in the *sandhara* type temples. The plan of the such temples is called "Latin Cross" as the sanctums were provided with outward projecting balconies on their three sides, this gives a shape of cross in which three upper arms- the top and the sides are of equal length, only the lower arm is longer than the rest. Typical Nagara style and the largest temples in Khajuraho are the Kandariya-Mahadeva, the Lakshmana and the Visvanatha temples. These temples have one main shrine and four subsidiary smaller shrines at its four corners standing on the same platform and they are called *pancayatana* temples. Each compartment or *mandapa* has its own shikhara. These temples were built with the balconies or opening with three sides with chajja in the *ardha-mandapa* in order to provide ample air and light. Entry of these temples is through an elaborately carved *makara-toran,* then the first hall knows as *ardha-mandapa* which provides *kaksasanas* on its sides and this *mandapa* is also open on the three sides and its pillars supports the roof and overhanging *chajjas.* The *ardha-mandapa* opens into the larger *mandapa* which has openings for good ventilation and *kaksasanas.* Then the opening is into the *mahamandapa,* an enclosed hall with balconies on either sides. At the centre of *mahamandapa* there are four columns that supports beams or architraves and the ceilings. The *grabha-grha* of these temples is of *sandhara* type with a plan called "Latin Cross".

The interior of the Khajuraho temples is richly carved with beautiful sculptures. The interior appears to be a virtual art gallery where one can witness the zenith of ancient Indian art and enjoy seeing iconography of gods and goddesses, geometric and floral patterns.

17.5.3   Odishan temples

Odishan temples are amongst the finest example of Nagara style architecture. They prospered between the seventh and thirteenth centuries CE. They are majorly located in Puri and Bhubaneswar. The most prominent of these temples is the Sun temple at Konark which is the most magnificent and constructed in the middle of thirteenth century. These temples were called *deul* (the term emerged from Sanskrit term *devalaya*) by local architects or *sthapatis.* There are three types of *deul* or temples:

1. *Rekha-deul* – its sikhara or spire is linear or straight. Here *Rekha* means straight and *deul* means temple.
2. *Pidha-deul*- its sikhara has tiers of diminishing *pidhas* or platforms. Here *pidha* means a low flat wooden tablet to sit on. It is also called *jagamohana*, which is infact a mandapa raised in front of the sanctum.
3. *Khakhara-deul* – the top of the sikhara looks like a gourd or barrel shaped roof. Here *khakhara* has been derived from the term *khakharu* i.e., a pumpkin and gourd.

The architects used terms derived from human body for the different parts of the temple. The following major parts of the Odishan temples are:

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1. *Pabhaga or paga* – the foot part. The term is applied to the basal platform or low *adhisthana* on which the temple stands.
2. *Jangha* – the thigh. This term is called for the vertical part of the temple which houses the *garbha-grha, antrala,* and the *mahamandapa.*
3. *Gandi-* the trunk. This term stands for *sikhara.*
4. *Mastaka-* the forehead. This indicates the top front part of the temple on the sikhara.
5. *Khapuri-* the skull-top or head. This is applied for the rounded stone placed above the *sikhara* which looks like the top of the skull.
6. *Sirsa-* the top most part of the head. This represents by the finial.

The Odishan temples have two or more halls used for different purposes and each one is constructed separately, namely "*natya mandapa"* the hall of dance and *"bhoga-mandapa"* the hall of offerings. It may be noted that *Rekha- deul, pidha-deul, natya-mandapa and bhoga-mandapa* are placed in one axial alignment and facing the *garbha-grha.* The temples have an addition of *torana-dvara,* an independently standing arched gateway in front of the temple. Earliest Odishan temple are at Bhubaneswar, Parasuramesvara temple is one of them and has *triratha* type *Rekha-deul* i.e., with one projection on each of the four sides. Temple with architectural perfection also know as the "gem of Odishan architecture" is the Muktesvara temple at Bhubaneswar. This is considered the second stage of development in the Odishan temples in the early 10th century. The temple has fully developed *gandi* or *shikhara* of the *Rekha-deul* and *jagamohana* of the *pidha-deul.* Later the temple architecture became more complex, the *triratha* type *rekha-deul* got enlarged to the *pancaratha, saptaratha* and finally to the *navaratha* type.

The grandest achievement of Odishan style temple is said to be the Sun temple at Konark in Puri District built in 13th century by the Ganga king Narasimhadeva I on the sea shore of Bay of Bengal. The temple appears to be dark in colour and was named as "Black Pagoda" by the early European writers. The temple is originally built of khondalite stone which was available locally. The temple is conceived as a chariot of the sun god *Surya.* Its alignment is east-west, with the *Rekha-deul* and *pidha-deul* of *pancaratha* plan. The temple was once struck by the lightening since then the *Rekha-deul* is dilapidated. A huge *amalaka* crowns the pyramidal roof of *pidha-deul.* There were four images of *Surya* inside the temple, one of these is in the National Museum, New Delhi. The temple has 12 pairs of wheels, each about 10ft in diameter, with a set of spokes and elaborated carvings. Seven horses are shown in the posture of moving. The temple represents the seven rays of the sun and its entrance is guarded by two lions crushing elephants and each elephant in turn lies on a top of a human body. The temple is adorned by thousands of surface images of deities, celestial and human musicians, dancers, lovers and scenes of courtly life, ranging from hunts and battles to the pleasures of the worldly life.

17.5.4 Temples of Gujarat and Rajasthan

The temples of Gujarat fall in the category of Nagara style. In Gujarat after the Gupta period, the kingdom of Maitrakas of Vallabhi started with the new elements of structural temple activities that came to be known as the "Saurastra style". It has four types of superstructure,

namely, (i) the *kutina* resembling the Dravida *sikhara,* (ii) the *valabhi* (wagon-vault/ sala-*sikhara*), (iii) the *phamsana* (wedge shaped, stepped pyramidal), and (iv) the Latina (single *sikhara* variety with curvilinear profile). The *phamsana* sikhara is crowned by a Dravida type domical finial and not the *amalakas,* etc. The temples consisted of the square *garbha-grha* with or without *mukha-mandapa.* There were both *sandhara* and *nirandhara* temples. The temple wall shows *ratha* projections and following the *gupta* tradition the whole temple stands on a *jagati* or platform. Some of the Maitraka temples of 6th and 7th century are at Gop; the Vishnu temple at Kadvar, the Bilvanatha temple at Bilesvara and the Surya temples at Pasnavada, Srinagar and Jhamra.

A transition from Saurastra style to Nagara style takes place by the early 8th century in the temple architecture of Gujarat. The temples of this period exhibit a rudimentary *sikhara* in the *triratha* form, a *garbha-grha* with a *pradaksina-patha* and a closed *mandapa* with a porch and slopping roof. Under Solankis the temple architecture style was Maru-Gurjara (a mixture of old regional traditions). This comprises of the *garbha-grha, gudha-mandapa or maha-mandapa* and *antrala* (a porch in front of the *gudha-mandapa*). The *ranga-mandapa* of these temples is half-walled and open which allows free passage of air and light. The sikhara is as usual in all Nagara temples, starts on top of the cornice and adorned with *urahsrnga.* The curvilinear sikhara is topped with a massive *amalaka* over which rests the *candrika* (capstone) and *kalasa* (pot finial).

Temple style of Gujarat is unique because of its decorated entrance known as *kirti-torana* and a temple tank. *Mandovara* is a term used for a decorated wall of the Gujarat temples. It is the most important element and main part of the hall of the temple. Special attention was given to decorate it with beautiful relief sculptures. The Sun temple at Modhera is one of the magnificent temples from the period of Solankis. The temple has been ruined partially. It is east-facing, built of golden-brown sandstone, stands on a broad terrace, known as the khara-sila, which made of solid brick faced with stone. The temple complex is fronted by a stepped well or a *kunda.* The temple has *kirti-torana* and consists of the *sabha-mandapa, gudha-mandapa and garbha-grha,* all aligned in a single axis. Towards the end of the thirteenth century the Muslim rulers of Delhi invaded Gujarat and put an end to the Solanki dynasty as well as their magnificent architectural activities.

The Gurjara-Pratiharas of Mandore gave importance to the temple architecture of Rajasthan during 8th-10th century. Numerous temples were built at Osian, Jagat and Kiradu. These Nagara style temples were pancayatana consist of the *mula-prasada* or main temple in the centre which is surrounded by four smaller shrines at four corners. There is an open *mandapa* which is richly carved and usually stands infront of the *garbha-grha,* which in turn, is fronted by the *mukha-mandapa.* Some of these early temples do noy have *pradakshinapatha* and *antrala* (vestibule). There is also the influence of Solanki architectural style of Gujarat from 10th century onwards in Rajasthan. Some of the famous temples of Rajasthan are Jaina temple at Nagada, Hari-Hara 1 at Osian, Pipla mata temple at Osian, Ambika Mata temple at Jagat, Somesvara temple at Kiradu and Vimala Vasahi at Mount Abu. An interesting fact about the Vimala Vasahi is that it has a false dome. It leads to an octagonal *mandapa,* whose pillars support an imposing corbelled dome decorated with sixteen celestial nymphs.

1. What do you mean by Temples?

2. Describe features of Nagara style temples.

3. Give brief description of Khajuraho temples.

17.6 DRAVIDIAN TEMPLES

Another style of temple with different forms and features is seen in South and it is known as *Dravida* style. Here the superstructure is stepped *vimana* of six or eight sides with a round *stupi* (well fashioned boulder) at its top.

17.6.1 Pallava temples

The reign of Pallavas (7th-9th century CE) is considered to be excellent in the erection of magnificent temples. Their port-town Mamallapuram or Mahabalipuram was the centre of structural activities. These activities started in the period of the ruler Narasimhavaram II Rajasimha who built at least five temples. In the earlier period hard igneous rocks were used for the temple building like granite for Olakkannesvara temple, granite for Shore temple and gneiss for Talagirisvara and Mukundunayanar temples. Later soft sandstone also came into the use. The characteristic feature of the Rajasimha style temples is pillars and pilasters with roaring lions.

Discussing the Shore temple at Mamallapuram, it has three structures or shrines within the temple complex dedicated to Shiva and Vishnu. The first shrine is called Rajasimhesvara, a three storeyed *vimana* type temple, dedicated to Shiva, has a square plan but the *griva* and *sikhara* are eight sided which shows its Dravidian architecture. The pillars and pilasters have roaring lions. The second shrine is called Ksatriyasimhesvara dedicated to Shiva. It has four-storeyed *vimana* with a square plan and octagonal *griva* and *sikhara* surmounted by a polished basalt finial. As the decoratives of hara, the second and third talas have *kutas* and *salas*. The third shrine is known as Narapatisimhapallava Visnugrha dedicated to Visnu. It is a mandapa shrine, a single storeyed hall type structure and stands between the two temples Shiva. Other famous temples of Pallava period are Kailasnatha temple and Vaikuntha Perumal temple. The Kailasnatha temple is located at Kanchipuram and dedicated to Lord Shiva. It is built from sandstone masonry and has four storeyed Vimana in square plan with octagonal *griva* and *sikhara.* The temple has circumambulatory path and the entire temple complex is enclosed by an outer wall called *prakara.* The Vaikuntha Perumal temple is also located at Kanchipuram and dedicated to lord Vishnu. The temple is built from sandstone and stands on moulded *adisthana*. The temple has Vimana in square plan with octagonal *griva*

and *sikhara* with a covered circumambulatory path. The Vaikuntha Perumal temple is considered to be the last architectural marvel of the Pallavas.

17.6.2 Chola Temples

The cholas (5th-13th centuries) had their empire all over Tamil Nadu and the peripheral regions of Andhra, Karnataka and Kerela. The Chola temples have some similar elements of the Pallava and Chalukya architectural traditions. Chola temples are considered in three phases. The first phase or the early Chola phase have the temples namely; Sundaresvara, Vijayalaya, Colesvaram and the Koranganatha. The early Chola temples have square vimana with *ardha-mandapa* in the front. The main temple is surrounded by eight sub-shrines known as *asta-parivaralya* or eight family shrines. In the second phase the architecture reached to its zenith under the ruler Rajaraja I and his son Rajendra I. The temples were adorned with rich sculptural embellishments. The Brhadisvara temple is one amongst these temples at Tanjavur dedicated to lord Shiva and built of large granite stones. It has the tallest vimana of 66m through sixteen storeys and each storey carries *hara* elements. The vimana is crowned by a huge monolithic "cupola" with *stupi* or finial. The *mula-prasada* has an *antrala* or vestibule with flights of steps or *sopana.* There is *mahamandpa* and detached *Nandi-mandapa* in its front which is a later addition. The temple has two storied circumambulatory paths.

In the third phase of Chola temples, the plan became more complex. Beside the *gopurams* additional pillared *mandapas* were built within the temple complex. Some of them are in the shape of a *ratha* or wheeled chariot drawn by elephants and horses. Worshiping of *Surya* is evident in this period as shrine Suryanar at Tirumangalakkudi may be dated (1075-1120) to the period of Cholas. The temple is built of stones and bricks. The Airavatesvara temple at Darasuram is stated as a "sculptors dream re-lived in stone". Here the front mandapa is in the form of huge chariot drawn by horses. The temple has beautiful paintings, sculptures and relief panels. The most unique art of this temple is the musical stone pillars just in front of the temple. They produce different stone when struck and have attracted people all the time.

17.6.3 Chalukyan temples

The early western Chalukyans (CE 535-757) ruled over the entire Karnataka, Andhra Pradesh and Maharashtra. They built the temples at their capitals at Aihole, Badami, Pattadakal, Bagalkot, Alampur,Kudaveli, Panyam, Mahanandi,Satyavolu and Kadamarakalava with Latina form of temple superstructures. The temples of this period were neither true Nagara nor true Dravida, nor true Vesara. At Aihole, basic concept of Hindu architecture was followed. The *garbha-grha* was fronted by the pillared *mandapa*, later *garbha-grha* was developed into *mula-prasada. Antrala,* closed *sabha-mandapa* and *mukha-mandapa* were added to the *mula-prasada.* The *sikhara,* lacks originality and elegance. These temples have circumambulatory path. Some of the earliest temples at Aihole are the temples of Konti-gudi group and the Ladh-khan temple. At Badami, Dravidian style of temple architecture is found. Their *Vimana* has typical Dravidian characteristics and in the Malegitti Sivalaya temple the

octagonal Sikhara is crowned by a heavy dome. The temples in Badami have octagonal griva and *sikhara* with *hara* elements which are of typical Dravidian style. Some of the Chalukyan temples are Papanatha, Virupaksha, Malikarjuna and Nava Brahma temples.

Unlike the early Chalukyas, the later Chalukyas relied more on fine grained dark marble like smooth and soapy chloritic schist than sandstone for their temples. They continued the tradition of multi-storeyed *vimana* with ornamentation around the cella and *shikhara*. The temples of this era are usually oblong without a circumambulatory path around the sanctum but the broad *adhisthana* extended beyond the temple walls provide a path for circumambulation around the whole temple complex. Often the main entrance was attached with the sides of *maha-mandapa* and not the *mukha-mandapa.* Some of the later Chalukyan temples are, the Jaina temple at Lakkundi, the Kallesvara temple at Kukkanur, the kasivisvesvara temple at Lakkundi and Malikarjuna temple at Kuruvatti. The later Chalukyas gave more significance to the fusion form of Deccan architecture by involving and modifying new arts and elements from the north and south and also adopting indigenous styles into the existing architectural traditions.

17.6.4 Vijay Nagar Temples

The Vijay Nagar empire (CE 1336-1565) was the great centre of art and architecture. Its capital was Vijayanagara, modern day Hampi. The kings of this dynasty built great marvels in hard stones like granite and they also made additions to the already existing temples. The temples of Virupaksha, the Hazararama and Vitthalaswami at Hampi are amongst the best examples of the Vijayanagra art and architecture. These rulers combined various elements of art and architecture from the Dravida order of Pallavas, the Cholas and the Pandyas, similarly the Vesara order of the Chalukya-Hoyasala traditions and indo-islamic style of the Deccan was adopted.

Their temple complexes consisted of paralleled series of rectangular *prakaras* or side walls with *gopurams* at the centre of each side. Vijayanagra rulers erected tall and massive *gopurams,* known *as raya- gopurams.* They were generally seven to eleven storeys tall. The temples had large number of pillared *mandapas* for various rituals and cultural programmes. There is the absence of mortar in the construction of *Vijayanagara* temples. The most attracting feature of the temple was the *kalyana-mandapa* of the time. The so called "thousand pillared *mandapa",* a huge hall with too many rows of pillars. The Vijayanagra pillars are carved in very details with lions and elephants' trunks, mythical beasts, floral and faunal designs. For the first in south India, the goddesses Ganga and Yamuna along with their vehicles or *vahanas* were represented at the entrances of the *gopurams* during this period.

17.7   VESARA TEMPLES

The *Vesara* style of temples are the combination of both *Nagara* and *Dravida,* its superstructure is bell-shaped.

17.7.1 Temples of Hoyasala Period

The rule of the royal house of Hoyasala is especially known for the unique accomplishments in the field of temple art and architecture. The most recognized of all the temples at Belur is the Cennakesava temple built by the Hoyasala king Visnuvardhana in CE 1117. The Hoyasalesvara temple in Halebid is a star shaped shrine with a different plan and elevation than the other contemporary temples in India which were commonly square and rectangle in plan. Usually, these temples stand in an enclosure with a usual *garbha-grha* fronted by an *antrala* and a pillared *mandapa* known as *navaranga/gudha-mandapa.* Some temples also have *mukha-mandapa* or *sabha-mandapa.* The *navaranga* are specially known for its "lantern ceilings" because they have deep niches or domes constructed by means of stone beams placed diagonally across the corner of the square. The *navaranga* of the Amrtesvara temple has forty-eight domes with carvings.

Hoyasala temples have multi shrines or more than one *mula-prasada,* thus according to its number in a single temple complex the temples are classified as *ekakuta* (single), *dvikuta* (double), *trikuta* (triple), *catuskuta* (quadruple) and *pancakuta* (quintuple). The Hoyasala *sikhara* is Vesara in style, i.e., bell-shaped, blended with the *asta-bhadra* or start-shaped plan. The main *sikhara* is crowned by a huge thousand-petalled lotus-like member which is capped by a *khapuri* (skull). Over it rests the *kalasa* finial in the shape of a beautiful water pot. The broad jagati, projecting from the *adhisthana* serves as a circumambulatory path.

17.7.2 Dilwara Jain Temples

The Jaina temple complex of Dilwara at Mount Abu had some Solanki architecture influence and it is considered to be in the category of Vesara style of temple architecture. Particularly the Vimala-Vasahi and the Luna-Vasahi shows the blending of regional art traditions. They have astonishing sculptural decoration signifying a strong central Indian influence.

These temples were mostly made of white marble. They have phenomenal *torans,* carved ceilings with lotus motifs, female bracket figures, and also open backyards with *deva-kulikas* i.e., images of gods and goddesses. The Brahmanical and Jaina temples have almost the same plan. The Vimal-Vasahi temple is dedicated to Adinatha, it is east facing with *mula-prasada, gudha-mandapa* (closed hall)*, sabha-mandapa* (assembly hall) and *deva-kulika* (subsidiary shrines). Its entrance porch has a false dome. Temple Luna-Vasahi shares the similar architectural and artistic elements with the Vimala Vasahi temple.

Check Your Progress 2

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1. Where Dravidian style temples are found?

2. Briefly describe architectural features of Dravidian style temples.

3. How Vesara style temples can be identified?

17.8   LET US SUM UP

The certain concepts of Gods and human beings have led to the emergence of temple as an architectural body. When the traditions and symbols of worship (objects of worship) are combined together that gave birth to the concept of House of God in which lies the origin of temple. This phenomenon seems to have developed in India only after 700 BCE, at the beginning of the *Mahajanapada* period. Terms like *alaya, devalaya, prasada, devaprasada, badi, kalibadi, mandira,* etc. means one and the same "house".

In India temples have different styles and forms like Nagara style, Dravidian style and Vesara style. Nagara style temples are the north Indian temples with curvilinear *shikhara.* They are majorly recognised as temples built by *Guptas, Chandelas,* Odishan temples, temples of Rajasthan and Gujrat and temples of Rajput period. Temples built by Pallava, Chola, Chalukya dynasties and temples of Vijay Nagar are of Dravidian style. Vesara style temples are visible at Dilwara, Belur, Halebid etc.

17.9   KEYWORDS

Temples: Is a sacred building where people pray and perform spiritual/religious rituals.

Nagara style temples: The North Indian or *Nagara* style temple architecture has the most significant feature of curvilinear tower as its superstructure also known as *sikhara* is four-sided, square or oblong with a pointed finial at its top.

Dravida style temples: Another style of temple with different forms and features is seen in South and it is known as *Dravida* style. Here the superstructure is stepped *vimana* of six or eight sides with a round *stupi* (well fashioned boulder) at its top.

Vesara style temples: The *Vesara* style of temples are the combination of both *Nagara* and *Dravida,* its superstructure is bell-shaped.

17.10   ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress 1

1. See Sec. 17.2
2. See Sec. 17.5
3. See Sub-Sec 17.5.2.3

Check your progress -2

1. See Sec. 17.6
2. See Sub Sec. 17.6.1 to 17.6.4
3. See Sec. 17.7

UNIT 18 ROCK CUT ARCHITECTURE

Structure

18.0   OBJECTIVES

After reading this Unit you shall be able to:
-   Appreciate Indian history of rock-cut and structural monuments.
-   Learn historical development of rock cut architecture
-   Analyse different forms of Buddhist Rock-cut Architecture.
-   Familiarise with Jain Rock cut architecture.
-   Describe Hindu rock cut architecture.

18.1 INTRODUCTION

India has been rich in art and architecture since ancient times. Indian history of rock-cut and structural monuments is around five thousand years old. It is much older than what history books usually state. Recent archaeological findings strongly recommend that India had idea of art and architecture innovation and water management system from the times of Harappan and Indus Saraswati Civilization. Mauryans advanced this tradition in third century BCE.

Harappans of Dholavira in Rann of Kacch, Gujrat used highly polished stone pillars in their monuments. It disclaims the theory that the Persians introduced polished pillars in India during the time of Ashoka. Dholavira also has the evidence of first rock-cut architecture in India in the form of an excellent rock-cut water reservoir. A rock-cut well with a few rock-cut steps and a stone made enclosure is also found in this reservoir.

Similarly for Indus-Saraswati period, there is the archaeological evidence of an apsidal sun –dried brick temple at Banawali in Haryana. The temple was erected to worship fire.

18.2 HISTORY OF ROCK CUT ARCHITECTURE

Literary references from pre- Buddhist times, i.e., 700 BCE, mentions about sixteen *Mahajanpadas* (large states) in Northern India. These *Mahajanpadas* had townships as centres of political entities, kingdoms and republics. Vidisha in Madhya Pradesh was one of them. We get evidence of the construction of a large oval-shaped Vishnu temple, dated to the fifth century BCE in Vidisha.

It was in the late 4th century BCE with the establishment of the Mauryan Empire, that we start getting rock-cut structures which were not existing earlier. Both the types, structural temples (oval or apsidal in shape) and rock-cut ones flourished side by side. The earliest rock-cut caves dedicated to both Buddhist and non-Buddhist beliefs in India have been attributed to the Mauryan period, mainly of Ashoka. This is well supported by the inscriptional evidences found on the caves' surface at Barabar and Nagarjuni hills in Bihar.

The rock-cut caves were primarily used to practice meditation and offer prayers. They also served as religious structures. Apparently, the rulers and the subjects rarely lived in the structures of stone, rather they lived in structures built of wood and bricks. They were well considerate about the town-planning which is evident from literature of that period like the travelogue of Megasthenes (3rd century BCE) and Fa- Hien (5th century CE). According to Kautilya's *Arthasastra*, the settlement area was divided into several zones, religious as well as secular. Archaeological excavations conducted in the 20th century at Bulandibagh and Kumrahar also speaks of well-planned cities of Patliputra. Huge palisades, tall and plain Chunar sandstone pillars, eighty pillared open hall, waterway, monasteries made of burnt bricks were made during the Mauryan era. However, the Mauryan period is known for a new genus of architecture- the rock-cut architecture, which consists of highly polished caves and cave-temples.

18.3 BUDDHIST ROCK-CUT ARCHITECTURE

The Buddhists made two types of sacred structures, *Stupa* and *Chaityagriha*. They also established *Viharas*, that were monasteries for the monks to live in.

18.3.1   Stupa

The term Stupa is widely used by Buddhists. Stupa is a Sanskrit word that means "pile-up" or mound. Therefore, Stupa is an earthen mound heaped over the remains of dead. In that sense, it is a burial monument. The term Stupa has also been used in Vedic literature. It suggests that Vedic Aryans also had tradition of erecting Stupas, quite earlier to the birth of Buddha. In fact, when Buddha's main disciple asked Buddha that how should he honour his relic bones after his death, he asked him to follow this ancient practice only. The practice of erecting a Stupa was not confined to the relics of Buddha. After Buddha, his disciples followed this tradition for their colleagues as well as saints of other beliefs also- called *pratyekabuddhas*. Initially, since Stupas were erected on the site of funeral pyre (Sanskrit: Cita), they were also called *Caitya*.

Initially Stupas were erected with the help of only earth, piled over the relics. Later on, use of permanent material started for erection of Stupas. Bricks or other stones and lime paste were commonly used.

The Stupa structure of pre-Common Era was composed of a hemispherical dome called *anda*. The dome was erected on a low platform of stone. It was surmounted by a kiosk with railing called *Harmika*. It was further crowned by three discs *(Chatras)* of reducing sizes, the smallest being on the top. The *Chatras* were mounted on a supporting mast called *Yasti*. A circumambulatory path called *Pradaksinapatha* encircles the *Stupa*. It was meant to undertake sacred circumambulation on the ground level. The entire complex was then fenced by a railing called *Vedika*.

Stupa architecture of Andhra Pradesh is a bit different. Stupas of Amrawati and Nagarjunikonda, both on river Krishna, have box like projections on all the four cardinal directions of the *Stupa*. These are called *ayaka* platforms. *Ayaka* is the altar on which offerings are made. Over this, five tall pillars are erected which are called *ayaka stambhas*.

The *vedika* was either plain or richly decorated with sculptured figures of nymphs (*devkanyas*) and lotus patterns. It was built of big stone balustrade consisting of octagonal pillars *(stambha)*. These were connected to each other by horizontal bars and continuous rounded coping stones *(usnisa)*. On the four sides of Stupa four gateways (toran) were built. The gateways were richly carved with sculptures.

18.3.2   Rock Cut Caves

Among the oldest rock cut caves in India are in Barabar and Nagarjuni hills, and Swarna Bhandar cave of Rajgir in Bihar. These caves are of Mauryan period. The caves of Barabar and Nagarjuni were dedicated to the monks of the Ajivika sect. This sect was founded by Gopala, the seer monk of sixth century BCE. Gopala was contemporary of Buddha and Mahavira.

Some of the rock cut chambers resembled the wooden buildings of that period. This architectural adaptation can be seen in famous caves like the Lomas Rishi and the Sudama in Barabar hills and the Sitamarhi cave in Nagarjuni hill. The facade of Lomas Rishi cave shows an intimation of construction in wood. The door has two vertical poles, a version of wooden strut in stone. It has arched gateway with pointed finial having moldings. The arch was beautifully decorated with floral, faunal and geometric motifs (intersecting circles). Lomas Rishi is the earliest

example of rock cut cave architecture which is a carbon copy of some unknown wooden architecture using grooved rafters and curved frames and finials, screens and low-relief sculptural decorations. The presence of a wooden beam in 100 year later example of the Bhaja caves establish the fact that the rock-cut architecture of the period 300 BCE to 100 CE is imitative copy of wooden architecture. Mauryan Age also witnessed the Buddhist rock-cut architecture. The remains of the Buddhists, the Hindu and the Jains rock-cut caves from 2nd century BCE are found even in Tamil Nadu and Andhra Pradesh.

18.3.3   Chaitya-Grihas and Viharas

The *Chaitya-grihas* and the *Viharas* are two major types of the Buddhist rock-cut architecture. Though the process required much skill and patience, the technique involved in creating rock-cut architecture was simple. Starting from the top and reaching the bottom, the irregular rock cliff was chiselled to produce a roughly uniform surface. On this plain surface, the entrance of the planned cave was outlined followed by scooping out the rock in the marked area. Through this gateway further quarrying could begin with chisels and iron hammer from front to rear or top to bottom. This method had benefit of carrying out work without the use of scaffolding and other support systems.

18.3.3.1Chaitya-Griha: The Buddhist rock-cut architecture is reflected best in their *Chaitya-grihas.* For Buddhists, the term *chaitya* is applied to any object deserving their worship, be it a stupa, the Bodhi or Pipal Tree under which Buddha got enlightenment, Buddha image, images of Bodhisattvas, the Votive tablet with pictures from the life of Buddha, etc. The term *griha* means house. Hence, *chaitya-grihas* are of different types, although serving the same purpose i.e., worshipping Buddha mainly through symbolic associations.

The architectural plan of *Chaitya-griha* is very simple. It has generally only a long hall with barrel-vaulted roof giving a semi-cylindrical appearance. Its end is apsidal, like the back of an elephant. The stupa, carved out of the rock, was located in the apse such that there was enough space all around it for circumambulation or pradakshina. Bhaja, Kondane, Pitalkhora, Bedsa, Karle, Pandulena chaitya at Nasik and cave number 9, 10 and 12 at Ajanta, have some of the important *chaityas* belonging to the Hinayana sect of Buddhism.

The *chaityas* belonging to the period from 2ⁿᵈ century BCE to around 50 BCE do not depict Buddha in human form, rather he was represented by symbols alone. These symbols were associated with the life of Buddha himself, like *stupa, Vajrasana* (his seat of meditation), *Pipal Tree* or *Bodhi Vriksha,* feet, turban, etc. There was another category of symbols that included "*triratna*", symbolising Buddha's creed- Buddha, Dharma and Sangha. The exteriors of *Chaitya-grihas* shows animal and human forms along with semi-divine beings, like Yakshas and Yakshis.

The 1ˢᵗ century CE witnessed the decisive schism in the Buddhist *Sangha* when it got divided into two major sects- the *Mahayana* and the *Hinayana*. The roots of this division went down in the First, Second and Third Councils of the Buddhists held after the death or *Mahaparinirvana* of Buddha over a period of 1500 years. The *Mahasamghikas* who were later known as *Mahayanists*, held the view that the Buddha was in fact a Transcendental being, descended on the earth from the heaven as the saviour of the humanity. However, this was hardly acceptable to the Hinayanists since they held the view that the Buddha's stand on this philosophical issue can never be changed. The Vaishnavas concept of the *avatara* appears to have influences the Mahayanists. However, those who did not endorse to this view kept to the old traditions of not showing the Buddha in the form of a human being. The "Mahayanists" were those who travel through a 'great (maha) path (yana)', while the "Hinayanists" were those who travel through a 'narrow/lesser (hina) path (yana). Therefore, there are Hinayanist *chaitya-grihas* and Mahayansist *chaitya-grihas*.

1ˢᵗ century CE onwards with the spread of Mahayanism, some of the earlier *chaitya-grihas,* like Karle and Kanheri in Maharashtra, and some of the newly carved ones added the Buddha images for the purpose of worship. While some of the main rock-cut caves of the Mahayanists are Cave nos. 19 and 26 at Ajanta and the Vishwakarma cave no.10 at Ellora, the main Hinayanist rock-cut caves are at Bhaja, Kondane, etc.

The Mahayanist *chaitya-grihas* are extensively adorned with sculptures and ornamental features showing themes and representations based upon new mythologies that emerged in the Mahayanist literature. While the facades of the rock-cut temples were adorned with images of the Buddha and Bodhisattvas, the

inside has pictures or wall paintings related to Buddhist themes as well as secular subjects. Buddha in various poses, standing or sitting, with or without canopy over the head, occupied prominent locations inside and outside the caves. The pillars, brackets and friezes in the interior had figures carved or painted along with geometric, floral and faunal motifs in paintings.

18.3.3.2 Viharas: *Vihara*, etymologically meaning 'dwelling place' was meant for the Buddhist monks. Archaeological evidences of structural *viharas* made of impermanent materials like wood and sun-dried bricks are sometimes found. These date prior to the Mauryan period i.e., before the 3rd century BCE.

The rock-cut *vihara* comprises of a central hall for worship and a few cells around it for the monks to live in. The square or rectangular hall is entered through a rock-cut doorway and a pillared verandah. The cells or rooms lacking windows were provided with stone beds shaped out of the existing rock *insitu.*

Hinayanist *viharas* are majorly found in the Western Ghats, at sites like Ajanta and Ellora. Cave no. 8, 12 and 13 at Ajanta are a few examples. Hinayana *viharas* also include those at Bedsa, Kondane and Pitalkhora, and cave no. 3, 8 and 15 at Nasik. The highly decorated facades, i.e., frontals as well as sculptural panels and friezes are the noteworthy elements of these *viharas.*

Impact of Mahayanism can be seen on the architecture and concept of the *viharas*. Sometimes the Mahayanists converted the purely residential *vihara* into a place of worship as well as residence, i.e., *chaitya-griha*-cum-*vihara*. For this reason, sometimes the central cell of the back wall was converted into a shrine enclosing the image of the Buddha who was often surrounded by attendants or by Avalokitesvara and Maitreya, two of the most important Bodhisattvas. Instead of a *stupa,* the image of the Buddha or the image of Buddha carved on the body of the stupa, became the object of worship. The facade and the porch were extensively decorated with sacred motifs and symbols like lotus, wheel and *swastika*, and geometric designs. Cave no.6 at Ajanta and cave no. 11 and 12 at Ellora marks existence of double-storeyed *viharas*. It may be noted that the *viharas* and the rock-cut temples and shrines did not belong to a single religion exclusively, rather some belonged to Jainism and Hinduism, while some belonged to Buddhism.

1. What is rock cut architecture.
2. Give historical account of development of rock cut architecture.
3. Describe Stupa.
4. What is the difference between Chaitya Griha and Viharas.

18.4   JAIN ROCK CUT ARCHITECTURE

18.4.1 Khandgiri-Udayagiri is one of the most prominent siddhakshetras of Digambara Jain community. It is believed that Lord Kharavela has developed these caves around 2000 years prior for the resting of Jain priests. The entire twin hills range is considered to be one of the soonest Jaina rock-cut shelters that takes an outstanding place in the historical surroundings of rock-cut architecture.

The most important and prominent architectures are the Hathi Gumpha cave with the inscriptions of Kalinga king Kharavela of the Chedi tradition, the Rani Gumpha, Svargapuri and Manchapuri caves, Ganesa-Gumpha. The caves in Udayagiri especially the Rani and GanesaGumpha describe the Jaina legends, mythology and iconography. The representation of Kalinga real figures can be witnessed in the Rani Gumpha and Manchapuri caves.

There are 18 caves in Udayagiri and 14 caves in Khandgiri. Out of all these caves, a few are double storied while some are single. Although the major portion belongs to single storeyed caves.

18.4.1.1 Caves of Udayagiri*:* The Rani Gumpha or cave no.1 is a double storied monastery having seven entry doors with front face. The upper floor consists of nine columns. This cave is famous for its exceptional acoustics characteristics. Depiction of stately people in majesty, rampaging elephants and monkeys can be witnessed in this cave. The cave also contains image of Surya riding chariot. MancapuriGumpha or cave no. 9, a double storeyed cave has several sculptures, reliefs and inscriptions. Out of those inscriptions, two inscriptions

resemble about Kudepasiri, the successor of Kharavela and Badukha, the son or brother of Kudepasiri.

The GanesaGumpha or cave no. 10 is known for its stone monuments. It has monuments of Jain Tirthankara and inscriptions. It consists of two dwelling cells with low ceilings along with the verandah with a bench in front. The monuments of Ganesha were made in the later period, along with the large sculptures of two elephants in front of the cave.

The HathiGumpha or cave no. 14 had great historical records of King Kharavela's empire in the form of inscriptions. It has a natural artificial structure like columns of Verandah. A lot of symbols and footprints can be seen drawn on this cave. There is a hollowed boulder with entrance doors and windows in the front of HathiGumpha. The other important caves of Udayagiri are BajagharaGumpha, ChotaHathiGumpha, AlkapuriGumpha, Jaya-vijaya, PanasaGumpha, ThakuraniGumpha, PatalapuriGumpha, JambesvaraGumpha, VyaghraGumpha, SarpaGumpha, DhanagharaGumpha, HaridasaGumpha, JagammathGumpha and RosaiGumpha.

18.4.1.2   Caves of Khandgiri: The Khangiri hill contains some degree less caves. Mostly all the caves are rectangular in plan and are single stories except for one i.e., Cave no. 5. The Tatowa Gumpha i.e., cave no.1 is a luxuriously enhanced cave decorated with two door attendants and two bulls and two lions. The Ananta Gumpha consists of incredible figures of women, elephants, athletes, geese conveying blossoms, etc.

Cave no. 7 i.e., the Navamuni Gumpha has a cut cell and a raised wall inflated with Jain Thirtankaras, Sasanadevis and Ganesh. Inscription is carved here. There is a tiny figure of Chandrparbha seated on a lotus and a figure of Naga too. Cave 8 i.e., the Barabhuji Gumpha is embellished with Jain Thirtankaras and Sasana Devis. There are two relief images found in this cave which talk about 12 armed SasanaDevis, hence it is called as Barabhuji Gumpha. Some Tirthankara sculptures are also found in this cave. Cave 9 i.e., the Trusula Gumpha was displayed in medieval state of affairs through a little changes. There are three models of Rishabha Deva found in the standing posture. Aside from these figures there are models of 24 Jain Tirthankaras which look uneven.

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The other important Khandgiri caves are TentuliGumpha, KhandagiriGumpha, DhyanaGumpha, AmbikaGumpha, LalatendukesariGumpha and EkadasiGumpha.

1. Describe caves of Udayagiri.
2. Explain features of different caves of khandgiri.

18.5 HINDU ROCK CUT ARCHITECTURE

The rock-cut Buddhist architecture found is mainly of the period from third BCE to seventh century CE. After this the Mahayana Phase came to its near end and Tantrik phase started with emphasis on different kinds of esoteric rituals. Hindu rock-cut Architecture has its history starting from the fifth century CE onwards when the rock cut shrines in Deccan and south India were made by the

Brahamanas. Most important among these were the rock cut shrines at Badami, Ellora, Elephanta, Mamallapuram, Aurangabad and Aihole. These shrines prospered during the period of Chalukyas, Pallavas and Rashtrakutas. These rock-cut temples play an important role in the story of gradual evolution of the rock-cut architecture in India.

18.5.1 Chalukyan Rock Cut Architecture*:* The Chalukyan architecture can be divided into rock cut shrines and the structural Hindu temples. The rock cut caves of Badami and Aihole motivated the later developments in the structural temples of Bijapur, Karnataka. The structural characteristics of all Chalukyan temples is same. All of them have front porch (*mukha mandapa),* main or central hall *(mahamandapa)* and a small, square sanctum cell *(garbhagriha)* cut deep into the rock. Badami has four such cave shrines, out of which three are Brahmanical shrines. Cave number 3 is dedicated to Vishnu and was the largest and earliest shrine carved during the rule of Chalukya king Mangalesa (CE 578). This cave comprises *mukha mandapa*, *mahamandapa* and *garbhgrha* cut deep into the rear wall. The garbhagriha accommodate a *lingam*. The shrine is north east facing and stands on a raised, nicely decorated base *(adhisthana)*. A staircase leads to mukha mandapa. Six pillars and two pilasters having highly decorated brackets with

human, animal and celestial figures make the façade so attractive.

Cave number 1 is dedicated to Shiva. Its plan is a bit different from that of cave number 3. It has two rows of four pillars each that divide the floor into central nave and side aisles. The cave is famous for some beautiful carvings, an eighteen- armed Siva, Mahishasurmarini, Ganesa, Shankarnarayan and Ardhnarisvara. The celing is decorated with carved figures, especially serpent motif. Cave number 2, dedicated to Visnu has carvings of Visnu, Brahma, Siva and Astadikpalas on its celings. Cave number 4 is a Jaina shrine and therefore portrays an image of Mahavira. The carvings of the Tirthamkaras and Padmavati are also present.

Aihole has two rock cut temples, one Hindu and the other Jaina. The shrine Ravana Phadi dedicated to Siva is dated to sixth century CE. A flight of steps called *sopana* leads to the temple. The facade of the temple consists of two square pillars. These pillars support the roof of the temple. The temple has the main mandapa, an antechamber and the garbhagriha that contains a rock cut Sivalinga. There are two chambers on either side of main mandapa. The ceiling of antechamber portrays Vishnu on Garuda, a central lotus and Indra on his mount *Airavat*, the white elephant. The side walls are carved with several Hindu deities, including Siva, Parvati, dancing Siva with his son Ganesh, *Ardhanarisvara*, *Saptamatrkas* (the Seven Divine Mothers), Vishnu in form of Varaha and goddess Durga in the form of Mahisasuramardini.

18.5.2   Rock Cut Caves of Kalacuris and the Rastrakutas: The **Ellora** caves in Maharashtra are the best example of co-existence of different religions and belief systems originated in Indian soil. Ellora caves accommodate shrines and temples of Hinduism and Buddhism as well as Jainism and do not belong to solely a single religion. It negates the theory created by Westerners that there was rivalry amongst ancient Indian religions as between Islam and Christianity.

The Ellora caves are cut in the high and solid hills of Charnadari formation in the Weston Ghat. The site is around 30 km north west of Aurangabad. These caves belong to sixth-seventh century to eleventh-twelfth CE. There are almost hundred caves in the hill range, out of which 34 caves are of great importance. They are famous for their extraordinary craftsmanship and creativity. Cave number 1 to 12 belong to Buddhism, Caves 13 t0 29 are Brahmanical and Cave number 30 to 34 belong to Jainism.

Cave number 15 of Ellora belongs to the period of Rashtrakuta Dantidurga (CE 753-57). It has inscriptional evidence to confirm the date. Great Kailasa temple of Cave 16 at Ellora was carved under the direction of Krsna I (CE 757-83), the successor of Dantidurga. The history of rock cut architecture at Ellora is older than the arrival of the Rashtrakutas. Cave number 1 to 10 and Cave 21 belong to the period of the Kalacuris of Mahismati.

18.5.2.1 Kailasa Temple: Kailasa temple (Cave 16) at Ellora represents the most elaborate and mature phase of rock-cut architecture in India. It is a huge temple complex with walled compound. It consists of the entrance gateway *(mukha- mandapa)*, the oblong (*gopuram*) with barrel-vault (*sikhara*), Nandi Madapa and Garbha- grha. The temple is west facing and rests on a raised rectangular platform in east-west direction.

Over the main high platform i.e., the *adhishthana* there lies the sanctum which is surrounded by subsidiary shines. The four-storey central *vimana* has an octagonal 'cupola' type bulbous (stupi) *sikhara* end. It also has multiple statues of bulls on the top platform.

18.5.3 Pallava Rock Cut Architecture: Pallavas of Kanci was a powerful royal house during the second half of sixth century. It reigned over the Telugu and northern part of Tamil region till the end of ninth century. The truly Dravidian style of temple architecture started in the patronage of Pallavas only. The soft sandstone outcrops were not available in Pallava kingdom. Therefore, unlike the Chalukyas, Pallavas used hard rock hills of granite, gneiss and basalt for carving out their rock cut and structural temples.

Pallava emperor Mahendravarman I who ruled in early seventh century-initiated rock cut architecture in Tamil Nadu. Laksitayatana Tridevamurti cave temple at Mandagappattu was the first rock cut cave of Mahendravarman I. It was totally chopped out of a granite outcrop and didn't use any bricks, mortar, wood or metal.

The Pallava rock cut temples are free standing small pavilion type pillared halls and are therefore called *mandapa,* decorated with extremely beautiful carved sculptures. The mandapa is divided into mukha mandapa and mahamandapa. However, unlike the rock cut caves of Chalukyas, there is no specially chopped out garbhagriha in early Pallava cave shrines to accommodate deity's image.

The facade of mukha mandapa comprises even number of equal spaced pillars and terminating with pilasters at both ends. The varying floor level and differences in height of the roof mark the separation between *mukhamandapa* and *mahamandapa*. Pillars of mandapa are divided into three parts. The top and bottom are square shaped and are called *sadurams*. The middle section is octagonal and is called *kattu*. Sadurams are normally embellished with lotus medallions, but some other motifs as gaja, makara, kinnaras and creepers are also seen in medallions. The massive *potika* (corbel) above the pillars is seen no longer angular in a few examples, rather they are curved and carved with a central *patta* (flat median band) flanked by a series of wavy (*Taranga*) ornamentation with multiple folds. These early caves do not have a developed *prastara* (parapet wall) and the *kapota* (cornice).

The caves belonging to early Mahendra period were quite simple and did not have much sculptural representations. There was only representation of two *dvarapalas* at either end of the facade or at the most, flanked in the sanctum. However, none of the Mahendra style cave temples had sculptures of deities in the *garbhagriha.*

18.5.4 Post-Mahendra Style Rock-cut Temples: Rock-cut activities with a slightly modified form were witnessed in the post Mahendra period, although the general plan and layout remained unchanged. The sanctum of the post-Mahendra caves is more elaborately carved out. Also, the pillars of this period are rectangular, tall and slenderer, unlike the ones before. There is enough space between the two pillars of the facade, which allows better visibility of the interiors from outside. It was in this period for the first time that the representation of *Somaskanda* (Siva along with Skanda) began to appear. The cave temples of this period were highly ornamented with relief sculptures and other decorative elements.

The emergence of **free-standing monolithic shrines** known as *rathas* was also witnessed in the post-Mahendra period. Mahendra's successor Narasimhavarman I Mamalla (630-668 CE) initiated this in his newly built capital of Mamallapuram.

The *mandapa* of the Mamalla style of cave temples consisted of three *angas*- 1. *Adhishthana* (bottom-most base of the monolithic structure carved from the same rock) with or without mouldings; 2. *Kudya-stambha* (pilasters) with their capitals,

and 3. *Prastara* (parapet surrounding the cornice which is decorative as well as protective). The *prastara* consisted of a developed *kapota* (cornice/eave) decorated with *kudu* (horseshoe-shaped arches) motifs. A row of miniature decorative *salas*, oblong in plan with a barrel-vaulted roof lies above the *kapota*. In temples of later periods, this line of *salas* terminates at either end with ornamented miniature *kutas*. These *kutas* were square in plan and have a domical roof. The *kutas* and *salas* form a long chain decorating the parapet, hence these elements together are called *hara* i.e., the garland. The shrine was placed on the top of the *adhishthana* which was provided with the *sopana* (staircase) in front. The cave temples of this style were well planned in elevation and had elaborate decorations.

The pillars of these cave temples are taller and slenderer than those witnessed before. They are circular, octagonal or fluted in section. The prominent feature of the Mamalla style temples is the pillar base that resembles crouching *vyalis* (stylized mythical lions). The *malasthana* (loops of garlands), *padmabandha* (lotus petals band), *kalasa* (vase), *tadi* (saucer-shaped moulding), *kumbha* (bulbous member representing water-pitcher), *pali* (resembling a lotus but without any scalloped petals) and the *phalaka* (abacus) are the other characterstic elements decorating the pillar. The *potika* (boat-shaped bracket) with *taranga* (wavy or corrugated) ornamentation, and a *patta* (flat median band) decorated with creepers, rests on the *phalaka*.

18.5.5 Monolithic Rathas

The Pallava *rathas* are free-standing monolithic rock-cut temples chiselled out of a large hard granite and gneiss outcrops at the coastal site of Mamallapuram. For example, the famous Pandava Rathas and the Draupadi Rathas were chiselled out during the time of Narasimhavarman I Mamalla. The plan of these rathas is simple consisting of a small *mukha-mandapa* in front of the sanctum. The rathas were either single storeyed or multi storeyed *vimana*. The single storeyed *vimana* (*ektala*) has six parts from base to top, namely the *adhishthana* (bottom-most base/plinth), *bhitti* (wall), *prastara* (entablature), *griva* (neck), *sikhara* (rising spire), and the *stupi* (finial) crowning the top of the *sikhara*. The double storeyed *vimana* (*dvitala*) has both the storeys decorated with *hara* elements i.e., the *sala, kuta* and *panjara* decorating the parapet wall. The *kutas*, placed at the corners, are square in plan with a round but faceted domical roof which is crowned by a single

stupi (lotus bud finial). Such *shikhara* with domical roof is known as *kutina-sikhara*. The *sala* is elongated in form with barrel-vaulted roof crowned by a row of *stupis*. This type of *sikhara* is known as *sala-sikhara*.

There are also *tritala* and *chatushtala* (three-storeyed and four-storeyed) *vimana*. These are also known as *jati vimanas*. The *vimanas* with five or more storey are known as *mukhya vimanas*. The size of each superimposed storey is smaller than the structure beneath giving the superstructure a tapering effect. Not only it gives it great height, but also more stability and durability.

18.5.6   Rock-cut temples of the Pandyas: Towards the end of the 7th century, the Pandyas inspired by the Pallavas, started rock-cut architecture. The Sri Karpaga Vinayakar temple at Pillaiyarpatti in Sivagangai district near Karaikudi is said to be one of the earliest rock-cut shrines of Pandyas dated early seventh century, although the cave has been later modified by different rulers. Several Pandya cave Shrines are found at Tiruttangal, Piranmalai, Kudumiyamalai and Sittannavasal, the most famous being Siva cave shrine at Malaiyadikurichi ; the Narasimha cave at Anamalai and the Subrahmanya cave at Tirupparankunram.

The Pandya rock-cutting technique can be derived from the unfinished rock-cut shrine of Vettuvankoil at Kalugumalai, datable to the 8th century. It is said that the *kutina-sikhara* with its ornamentation was shaped initially by quarrying from top to bottom. The dome-shaped *sikhara* has six faces, each face carved with a *kudu* arch. However, the bottom of the temple is left unfinished.

The Pandya caves followed the same scheme like the Pallavas, having *garbhagriha* fronted by the pillared *mandapas* except for the difference being the presiding deities in the *garbhagriha* of the Pandya rock-cut caves. The pillars of the *mandapas* were crowned by the cushion capitals. The *potikas* of these pillars were generally plain unlike the Pallavas caves where the *potikas* were highly ornate. The Pandyas inspired by the Chalukyas, also carved the Sivalinga and the Nandi out of living rock.

Check your progress -3

1. Describe Chalukyan Rock Cut Architecture.
2. What is the location of Kailasa Temple (Ellora).

3. Discuss Uniqueness of monolithic Rathas.

18.6 LET US SUM UP

Indian rock-cut architecture is very diverse and found in greater profusion than any other form of rock-cut architecture around the world. There are more than 1500 identified rock cut structures in India. Numerous of these structures are full of artworks of universal significance. These ancient and medieval structures are amongst the great achievements of structural engineering and craftsmanship that existed in India from the time immemorial.

18.7   KEY WORDS

Stupa: is a Sanskrit word that means "pile-up" or mound. Therefore, Stupa is an earthen mound heaped over the remains of dead.

Chaitya: for Buddhists, the term *chaitya* is applied to any object deserving their worship, be it a stupa, the Bodhi or Pipal Tree under which Buddha got enlightenment, Buddha image, images of Bodhisattvas, the Votive tablet with pictures from the life of Buddha, etc

Griha: the term *griha* means house.

Viharas: etymologically meaning 'dwelling place' was meant for the Buddhist monks.

18.8   ANSWERS TO CHECK YOUR PRIGRESS EXERCISES

Check Your Progress-1

1. See Sec. 18.1
2. See Sec. 18.2
3. See Sub Sec. 18.3.1
4. See Sub Sec. 18.3.3

Check your progress -2

1. See Sub Sec.   18.4.1.1
2. See Sub Sec.   18.4.1.2

Check your progress -3

16

1. See Sub Sec.   18.5.1
2. See Sub Sec.   18.5.2.1
3. See Sub Sec.   18.5.5

UNIT 19: INDO PERSIAN ARCHITECTURE

Structure

19.0   OBJECTIVES

After reading this unit you will be able to:

- Familiarise with Indian architecture under the Muslim influence.
- Find the factors of blending different architecture.
- Analyse different division of Architecture and their features.

- Identify different places of architectural importance.

19.1   INTRODUCTION

A wide and rich variety of buildings and monuments were constructed in India under the patronage of many Muslim rulers between 1206 C.E. to 1761 C.E. It cannot be strictly described as specimens of Muslim architecture as it has been a combined effort of the India's native craftsmen and the alien artisans who came along the invaders. It will therefore be better to regard this phase as development of Indian architecture under the Muslim influence.

The Muslim art and architecture were indomitable by the features of the Muslim frame of mind, means of prayers, and useful needs of their religion and the geography of their religion. As a result, the prominent characteristics of the Muslim architecture like huge buildings and mosques, aspiring domes, tall minarets, lofty portals, open courtyards, all adorned with geometrical patterns, moulding and calligraphic inscriptions evolved gradually with time.

When the Islamic power was firmly established in India, the Muslim rulers brought with them experienced builders, artisans and craftsmen. These traditions and forms of architecture that was brought by Muslim artisans mixed with the Indian architectural traditions. This fusion of the Islamic architectural elements with the indigenous styles of Hindu architecture gave rise to a novel form of Indian architecture, described popularly as Indo-Persian architecture. Many scholars like Sir John Marshall, have described this form of architecture as a happy blending of Brahmanical, Buddhist and Jain styles with those of Western and Central Asia which the Muslim conquerors has brought with them in India. Gradually, alterations came about in the Hindu architecture in the use of arch, style of decoration, composition of the different parts of the buildings, addition of architectural features like *minars, domes,* etc.

19.2   Factors leading to the blending of the two styles

Firstly, the foreign Muslim invaders not just engaged their craftsmen, artisans and sculptors; rather they employed Indian masons too for the construction of their buildings. This introduced Hindu architectural elements in the Muslim buildings unconsciously. Secondly, the early Muslim rulers constructed their mosques, buildings, palaces and tombs from the ready-made materials that they obtained by demolishing Hindu structures. This came to be another reason for the presence of Hindu elements in their buildings. Thirdly, the temples were often dismantled and converted into mosques by replacing the shikhara with dome and minars, the open courtyard being the common feature of both the architectural styles. All these factors along with the spirit of synchronization and keen craving for amalgam cemented the path for the synthesis of the two systems of architecture. The Islamic architecture assimilated in India new elements and enriched itself significantly during the medieval period.

19.2.1 Contrast between the two styles

While the Hindu art was ornamental and gorgeous, the Islamic art was comparatively a bit simple. The basis of Hindu architecture was trabeate system, i.e., use of horizontally laid

beams borne up by rows of pillars or columns, to span spaces. Whereas, the Muslim architecture was based on arcuate system, i.e., adoption of arch to bridge a space and erect a dome. Hindu architecture focussed on solidarity and beauty, while Muslim architecture gave more importance to spaciousness and simplicity. The Hindu temples had magnificent high *shikharas* while the Muslim mosques and tombs were crowned with impressive bulbous domes. The *garbhagriha* in the temple was comparatively small and had massive darkness, whereas mosques had vast and open prayer halls with light coming through many doorways. The external walls as well as the interior of the temple were rich with panels of sculptures, idols of divinities and extraordinary decoration. On the divergent, the Muslims were affectionate of plainness and used coloured or flat surface carvings and simple geometric patterns as depiction of natural forms and human figures was proscribed by Islamic traditions. The special characteristics of Hindu structures were solidarity, stability and beautiful ornamentation, whereas that of Muslim buildings were massiveness and simplicity.

19.3   DIVISIONS OF THE ISLAMIC ARCHITECTURE

The Islamic architecture in India can be divided into three main divisions- (1) The Delhi or the Imperial architecture (2) The Provincial architecture and (3) The Mughal architecture.

19.3.1 THE IMPERIAL OR DELHI STYLE OF ISLAMIC ARCHITECTURE

Beginning with the last years of the twelfth century, the Delhi or Imperial style of architecture continued for nearly four centuries. It was the time when five Muslim dynasties- (i) Slave (1191-1290 C.E.). (ii) Khilji (1290-1320 C.E.), (iii) Tughlaq (1320- 1413 C.E.), (iv) Sayyid (1414-1451 C.E.) and Lodhi (1451- 1556 C.E.) ruled in Delhi. Each dynasty contributed significantly towards the development of Indo-Persian architecture in India.

19.3.1 The Monuments of the Slave Sultans

Many mosques, mausoleums, palaces and artificial lakes were erected under the patronage of the Slave sultans in Delhi. They make the beginning of the Imperial style of architecture. Some of the remarkable buildings are as follows:

The Quwwat-ul-Islam Mosque

Dedicated to the might of Islam, The Quwwat-ul-Islam mosque is one of the earliest mosques, said to be built in a period of four years (1193 C.E to 1197 C.E). It was built by Qutbuddin Aibak, who has established his government at the citadel called Qila-i-Rai Pithaura (the fort of Prthviraja Chauhan). The mosque was constructed by demolishing twenty-seven Brahmanical and Jain temples that lied inside the citadel. The spoils of these Hindu temples were the main construction material for this mosque. This can be seen not just in the inner courtyards that are surrounded by graceful colonnade of highly decorated pillars, but also on the walls of the mosques, its capitals, ceilings etc. Subsequent additions were done after Aibak's death by Iltutmish in 1230 C.E. and Alauddin in 1316 C.E.

The Qutub Minar

One of the greatest iconic building of the Indo-Islamic architecture, the Qutub Minar, is the highest stone tower in India with its height being 73 metres and diameter 14.32 metres at its base and 2.75 metres at the top. The construction of this minar started in 1197 C.E., by Qutbuddin Aibak. He could finish only upto the first storey. The other three storeys were completed by Iltutmish, his successor in 1232 C.E. However, during the reign of Sultan Firoz Tughlaq, the Qutub minar was struck by lightning, due to which the fourth storey was considerably damaged. So, it was replaced by two smaller storeys. Some alterations and repair work were carried out under the patronage of further Sultans. The Qutub Minar as stands today, has five storeys, separated from one another by richly decorated balconies. The surface of the minar is embellished with vertical flutings, alternatively round and angular at ground floor; only round on the second and only angular on the third storey. Its stability, tapering cylindrical appearance along with its inscriptions, flutings, arabesque ornamentation and motifs, make the Qutub Minar most beautiful example of its class known to exist anywhere.

Adhai-din-ka-Jhompra

Adhai-din-ka-Jhompra is a mosque at Ajmer constructed by Qutbuddin Aibak in 1200 C.E. after demolishing the Sharada temple and a learning institution that was situated there. The mosque was erected using the spoils of the temple. It resembles the Quwwat-ul-Islam mosque at Delhi in style and construction. The mosque is spacious being 81 metres long and 53 metres broad. The pillars and domes in the prayer hall are well in symmetry and are of Hindu origin. The magnificent *mihrab* in white marble is a significant feature of this mosque.

The Tomb of Iltutmish

The tomb of Iltutmish near the Qutub is a fine example of Indian work under Islamic patronage. This mausoleum, built of red sandstone is one of the most ornate monuments of early Indo-Islamic art. The tomb has three arched entrances on the north, south and east, and a *mihrab* on the west. The dome of the tomb has fallen long back. There are beautiful inscriptions on the stone in Kufri, Tugra and Nashtaliq character. The complexly carved double arched *mihrab* in white marble is a rich amalgamation of Hindu art into Islamic architecture.

Other building dedicated to Iltutmish are *Hauz-i-shamsi*, a big tank built in 1229 C.E. by Iltutmish; the *Shamsi-Idgah*, in 1203-1209 C.E.; and the *Jami Masjid* of Badaun in 1223 C.E.

The Tomb of Nasiruddin Ahmed

Constructed by Iltutmish for his son Nasiruddin Muhammad in 1213 C.E., this structure is the first example of a monumental tomb. It is also known as the Sultan Ghari and is at the distance of about five kilometres from the Qutub complex. The tomb is of Hindu type in architectural details and decorative motives. The whole buildings, especially the columns seem to be reassemblage of nearby demolished Hindu temples.

The Tomb of Balban

The tomb of Balban is located in the south eastern end of the Quwwat-ul-Islam mosque. Although in ruins, the tomb has great architectural importance because it marks a significant stage in the evolution of arch. It was the first time in this structure where arches were built on true scientific basis and not on the traditional corbelled method which was being followed

earlier in buildings of Qutbuddin Aibak and Iltutmish. Hence, it marked a great advancement in construction.

Other Palaces in Qutub area

Among the notable palatial buildings constructed by the Slave Sultans in Qutub area were the *Qasar-i-Safed* of Qutbuddin Aibak, the *Turquoise* palace of Iltutmish, the *Green Palace* of Nasiruddin and the *Red Palace* of Balban. Unfortunately, these palaces were looted and destroyed by the invaders and no traces of them are left.

19.3.2 The Monuments of the Khilji

The reign of Alauddin witnessed a crucial phase in the history of development of Indo-Islamic architecture as unlike the previous Islamic rulers, Alauddin was not just a conqueror but a builder as well. Many palaces, forts, mosques, tanks and the city of Siri were constructed under his patronage.

Siri

The place of great strategic importance, Siri was a well laid out fortified city by Alauddin in 1304 C.E. Completely in ruins now, Siri is located about five kilometres to the north-east of Qutub Minar. The Siri was a prosperous and flourished city containing royal palaces, busy markets and remarkable buildings, the most famous of all being the *Qasr-i-Hazar Satur*, the palace of Alauddin containing large number of pillars.

Alai Minar

This incomplete minaret that lies within the northern boundaries of the Qutub complex was started by Alauddin Khilji in 1311 C.E. with an ambition to construct a minar double the height of the Qutub Minar. However, the construction was ceased further after the Sultan's death in 1316 C.E. and only first storey could be built. The structure stands as unfinished Alai Minar, a vertical mound of rubble masonry.

Alai Darwaza

Alai Darwaza, one of the supreme examples of the Indo-Persian architecture, was conceived to be the foremost gateway to the motivated extension of the Quwwat-ul-Islam mosque undertaken by Alauddin Khilji in the early fourteenth century. It is a cubical structure that stands on a high plinth. The gateway has a broad bulging dome with a middle knob, resting on horse-shoe shaped arches. Finished in red sandstone and marble, the whole gateway except the dome is finely carved with geometrical designs and artistic Arabic inscriptions. The gateway marks the zenith of the early Indo-Muslim architecture because of its elegant proportions and excellent decorations.

The Jamaat-Khana Mosque

Also known as the Khilji mosque, the Jamaat-Khana mosque is a landmark in the history of the early Indo-Islamic architecture because it is the earliest mosque constructed entirely according to the Islamic conceptions. Believed to be built by Alauddin Khilji, the mosque lies to the west of the tomb of saint Nijamuddin Auliya. The mosque structure has three compartments adjoining one another, each approached by a broad arched entrance in the

facade. The earlier structure is made up of red sandstone, while the later additions made by the Tughlaqs were done with plastered rubble. The walls are adorned with geometric motifs and Quranic inscriptions. This mosque is completely in agreement with Islamic ideas and with material specially quarried for the idea.

Alauddin's Tomb

Alauddin's tomb is an important specimen in the history of Indo-Islamic architecture as it is earliest building in which the use of corbelled pendentives has been made in India. It was beautified later on with sandalwood screen by Firoz Shah Tughlaq.

Haus Alai (Alauddin's Tank)

A big tank built by Alauddin Khilji, in 1305 C.E. is said to have been closed by masonry walls and covered an area of 70 acres of land. It was filled with rain water in the rainy season and served as a great source of water for the inhabitants.

Several other structures were built by the last of the Khilji rulers, for instance, the **Ukha Masjid at Bayana** was constructed by Qutbuddin Mubarak Shah, that represented a provincial version of the Imperial style of Indo-Persian architecture.

The structures built under the patronage of Slave and Khilji sultans were mostly cubical with pointed arches and square domes, built with red sandstone. The buildings were decorated with complicated arabesque and reliefs, coloured stone and marble too in the later stage. Many scholars say that during this phase, Islam gave a new impulse to Indian art. The structures built were a peculiar amalgamation of the magnificence, romance and poetry of Hinduism with the ease and severity of Islam.

19.3.3   The Monuments of the Tughlaqs

Unlike the structures built by the Slave and Khilji sultans, the Tughlaq architecture was more simple, prosaic, austere and formal. This was due to the religious ideas of the Tughlaqs as well as not too rich treasury of the state during their reign. The Tughlaq buildings were characterized by simplicity rather than elaborate ornamentation. Construction of buildings with sloping walls and tapering towers, colonnades and projecting porches were the striking features of the architecture favoured by the Tughlaq Sultans.

Tughlaqabad

The city of Tughlaqabad, the third of the seven cities of Delhi, was built by Ghiyasuddin Tughlaq (1320- 1325 C.E.), the founder of the Tughlaq dynasty. Built to the east of the Qutub area, Tughlaqabad combined a city, a fort and a palace. Ghiyasuddin was greatly influenced by the Hindu kings of Chittor, Ranthambhor, Gwalior etc. who had built similar self-contained construction and followed them. Although the city is in ruins now, the fort in its time had a grandeur of its own. Its striking appearance, gigantic proportion and strength and the simplicity of construction makes it an important specimen in the history of architecture.

Mausoleum of Ghiyasuddin Tughlaq

Ghiyasuddin built his own tomb in a strongly fortified citadel facing the fort of Tughlaqabad. Built in red sandstone, the structure is in the form of a square. It has a simple white marble dome crowned with an *amalaka* and *kalasha*, which resembles the usual pinnacle of a Hindu temple. This tomb marks a significant place in the history of Muslim architecture in India, as it is the earliest building of which the walls have a very distinct stope at an angle of seventy-five degrees.

Fortress of Adilabad

The foundation of the small fortress of Adilabad, adjoining the city of Tughlaqabad was laid by Sultan Muhammad bin Tughlaq (1325-1351 C.E.). The fort bears a close resemblance to the fort of Tughlaqabad, as it is built in the same style with sloping walls of huge blocks of stone. The famous *Qasar-i-Hazar Satun* (Palace of a thousand pillars), is situated in this fort.

The City of Jahanpanah

Muhammad Tughlaq built the fourth city of Delhi and named it Jahanpanah. The major part of the city is in ruins, however, the remains of a few structures like the *Sathpalah-bund*, a fine bridge having seven spans with accompanying arches and a tower at each end; and the *Bijai-Mandal*, a high tower-like building of terraced elevation, still exists.

Firuzabad and Kotla Firuzshah

Sultan Firuzshah (1351-1388), a great patron of architecture built many structures of public utility like cities, forts, palaces, mosques, tombs etc. He laid four fortress cities- Jaunpur, Fathabad, Hissar and Firozabad. The city Kotla Firuzshah was large and populous, containing about eight mosques, three palaces, a hunting box and carvan sarais. A prominent feature of Kotla is the ruined Jama Masjid, which is a two-storey structure with arcaded chambers on three sides.

Firuzshah Tughlaq and his officials are said to have constructed multiple mosques in and around Delhi, the chief amongst them being the Kali Masjid (1370 C.E.), the Begumpuri mosque at Jahanpanah (1370 C.E.), a mosque in the Dargah of Shah Alam at Timurpuri (1375 C.E.), the Khirki mosque and the Kalan Masjid at Shahjanabad. The Kalan masjid, Kali masjid and the Khirki mosque were built by Khan-i-Jahan of Firuzshah Tughlaq, who was a Hindu convert.

Mausoleum of Firuz Shah

Located at Haus-Khas, the tomb of Firuzshah is a square structure built of ashlar masonry. The tomb has arched entrances, and a shallow and slightly pointed dome supported on an octagonal drum. The structure is sober and has fine proportions.

Mausoleum of Khan-i-Jahan Tilangani

Situated to the south of the Dargah of Nizamuddin Auliya, this tomb is dedicated to Khan-i-Jahan Tilangani, who was a chief official at the court of Firuzshah Tughlaq. The tomb is octagonal in form, consisting of octagonal chamber covered by a dome and enclosed by a low arched corridor. There are twenty-four domes which surround the main dome surmounting the mortuary chamber.

This tomb is important in the history of Indo-Islamic architecture as it influenced the style of tomb building in the subsequent centuries. It illustrated a new design of tomb architecture as previously all tombs were of square shape but this tomb was built octagonal.

Dargah of Hazrat Nizamuddin Auliya

Shaikh Nizamuddin Auliya was an honoured Chisti saint of Delhi. One of the most exquisite architectural works in Delhi, this tomb stands pre-eminent amidst a number of other historic monuments. It contains the *baoli* or tank called *Chashma Dil Kusha*, the *Jamat* Khana Mosque and tombs of Zia-uddin Barni, Amir Khusrau, Galib, Maham Anga, Jahanara Begum, Mughal emperor Muhammad Shah etc.

The Jami Masjid at Irich

Located in the Jhansi district, this mosque was erected towards the end of the reign of the Tughlaqs. It is important in the history of architecture as it represents the stage of transition between the style of the Tughlaqs and that of the succeeding dynasty.

The structures, especially the mosques, that were built under the patronage of Firuzshah Tughlaq were characterized by projecting entrance gateways, multi-domed roofs, tapering turrets and the combination of arched with beams and brackets. The material of construction was mostly rubble masonry and granite. The influence of Hindu architecture was clearly visible in the pillars, doors, windows, brackets and other elements of Tughlaq buildings.

19.3.4 The Monuments of the Sayyids and Lodhis

The Tughlaqs were followed by the Sayyid and the Lodhi dynasty. Due to the fact that the kingdom was quite unstable from 1414 C.E. to 1526 C.E. and the money was scarce, Sayyid and Lodhi Sultans could not adopt ambitious architectural projects. No magnificent mosques or elegant public buildings of any kind were constructed during their reign. However, some tombs were constructed, some were constructed on the octagonal design and some on the orthodox square design. The tombs of Mubarak Shah Sayyid, Muhammad Shah Sayyid and Sikandar Lodhi followed the octagonal design; whereas the Bara Khan ka Gumbad, Chhota khan ka Gumbad, Bara Gumbad, Shish Gumbad, the tomb of Shihabuddin Tejkhan, Dadi ka Gumbad and Poti ka Gumbad followed the orthodox square plan.

The tomb of Sikandar Lodhi

Located in Lodhi gardens, New Delhi, this tomb was built in 1517-18 C.E. by Ibrahim Lodhi over the remains of his father Sikandar Lodhi. The tomb lies on a square plan, within an extensive walled enclosure. Few striking features of this tomb are its ornamentation using coloured tiles, its double dome, its spaciousness and many more. The tomb of Sikandar Lodhi is regarded as a link between the fortified and austere toms of the Tughlaqs and the well-planned garden tombs of the Mughals.

Moth-ki-Masjid

Lying to the south of Mubarakpur, the Moth-ki-Masjid is an independent and notable structure built by Miyan Bhoiya in 1505 C.E. It is the largest and best building specimen

constructed in Lodhi style. This structure is characterized by storeyed towers, elegant arches, proportionate disposition of three domes and the combination of white marble, coloured tiling and red sandstone as the material for construction.

Under the Sayyids and the Lodhis, the Muslim architecture was gradually losing its rigid conceptions and incorporating Hindu elements. The Hindu features were richly present in the Muslim buildings. This form of architecture continued for nearly half a century more. Eventually, it cemented the way for the Mughal Architecture.

Check your progress -1

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1. What do you mean by Persian architecture.

2. List differences in Hindu architecture and Islamic architecture.

3. Describe different monuments built by Sayyids and Lodhis.

19.4   THE PROVINCIAL ARCHITECTURE

With the decline and disintegration of the Delhi Sultanate, new independent provincial kingdoms rose, where art and literature were liberally patronized. These provinces developed architectural modes of their own, each having certain individuality; and they were designated as "Provincial style of architecture". The buildings of this type are of remarkable beauty and exhibit original qualities, differing from each other on the basis of region, climatic conditions, availability of raw material etc.

The Provincial architecture can be classified into several groups (a) The Delhi style of architecture followed in provincial kingdoms of Jaunpur, Nagpur and Malwa; (b) The provincial architecture in Kashmir, Gujrat and Bengal, with the predominance of Hindu style; (c) The Deccan style of architecture.

19.4.1 Punjab and Sindh- The earliest provincial style to emerge especially in northern India, as in Punjab and Sindh through two principal cities- Multan and Lahore. Two of the earliest mosques at Multan, the first erected by Muhammad bin Qasim and the second by the Karmathians on the ruins of the famous temple of *Aditya* (Sun), holds important place in the history of Provincial architecture. The tomb of *Shah Yusuf Gardezi* (1152 C.E.), the tomb of *Baha-ul-Haq* (1262 C.E.), the tomb of *Amir Khalil Khan* (1572 C.E.) and that of *Nawab Amir Khan* (1640 C.E.) are amongst the oldest and best-preserved monuments. Constructed by Ghiyasuddin Tughlaq, the *Mausoleum of the saint Shah Rukn-i-Alam* is considered to be a magnificent memorial ever erected in the honour of departed saints.

19.4.2 Kashmir- The Indo-Persian structures present in the Kashmir valley were structed entirely of wood and had a distinctive form. The Provincial style of architecture that is get to see is Kashmir is a fusion of Hindu and Muslim architecture ideals. The *tomb of Madin Sahib*, the *Jami Masjid* at Srinagar built by Sikandar Shah (1390-1419 C.E.) and the *mosque of Shah Hamdan* are a few splendid examples of Kashmiri art.

19.4.3 Jaunpur- The Jaunpur style reveals a fascinating and happy blending of the Hindu and Muslim architectural ideas. The earliest mosque at Jaunpur, the *Atala Masjid* is distinguished by a number of carved pillars, which were taken from the destroyed Hindu temple of Atala Devi. Ibrahim Shah Sarqi (1430 C.E.) built many mosques at Jaunpur, the *Jahangiri Masjid*, a copy on a smaller scale of the Atala Masjid; *Khalis-Mukhlis,* one that was built out of the ruins of Hindu temples; and the *Jami Masjid,* the largest and most ambitious of the Jaunpur mosques. *Sita-ki-*Rasoi, a Jaina temple near Jaunpur was converted into a mosque by Ibrahim Shah in 1406 C.E. The *Lal Darwaja* mosque*,* built by Raj Bibi and The *Atala Masjid* are amongst the finest specimens of the Jaunpur style.

19.4.4 Bengal- Ikhtyar-ud-din Muhammad Bakhtyar Khilji established the Muslim rule in Bengal in around late twelfth century. The Bengal style of architecture was a mixed style of Muslim art with the outstanding Hindu elements, such as the profuse use of bricks, pointed graceful arches on short, heavy and solid stone pillars, Hindu decorative designs like lotus, etc. This type of provincial architecture was greatly influenced by local climatic condition and environment. The frequently used material for construction was brick, bamboo, timber and stone.

The tombs and mosques of the Bengal province were of varying styles, for instance, the *Adina Mosque* at Hazarat Pandua, an oblong type with a vaulted central nave and multi-domed side wings; *Eklakhi mausoleum* at Hazrat Pandua, single domed square building; the *Salik mosque* at Basirhat, the *Majlis Sahib mosque* at Kalna, the *Tantipara* and the *Chhoti Sona masjid* at Gaur, being the multi-domed oblong type; and the *Qadam Rasul* at Gaur, being single domed type with corridors running on three sides.

19.4.5 Malwa- The structures of Mandu had incorporated in them architectural elements borrowed from the style of buildings at Delhi. The *Kamal Maula* mosque, built up by demolishing the Sharda temple and the *Lat Masjid* on the ruins of the palace of king Bhoj Parmar, are a few of the buildings marked by Muslim kingdom of Malwa. The fort of Mandu and the great mosque built by Hoshang show the techniques of Hindu, Jaina and Muslim styles mixed together.

The *Dilawarkhan's mosque*, *Mosque of Malik Mughis, Jami Masjid, Ashrafi Mahal, Tower of Victory,* the *tomb of Hoshang Shah,* the *Hindola Mahal*, *Rupmati Pavilion* and the *Jahaj Mahal* are few examples of the Indo-Persian architecture at Mandu. Some of the important structures erected at Chanderi are the *Kushk Mahal*, the *Jami Masjid*, and the two tombs, *Madrasah* and the *Shahzadi ka Rauza* also deserves mention.

19.4.6 Gujrat- In Gujrat, the synthesis of Hindu and Muslim traditions was almost perfect, and hence, it was the most important and finest of the Provincial style of Architecture. Many structures were built in different phases of development of Indo-Islamic type of architecture in Gujrat. The most beautiful of these structures is the *Jami Masjid,* perhaps one of the most beautiful mosques in the East. It was built by Sultan Ahmad Shah I in 1423 C.E. The *Tin Darwaza,* the *Tomb of Ahmad Shah I,* the *Rani ka Hujra*, *Mausoleum and mosque of Shaikh Ahmad Khattri,* the *Hauz-i-Qutb*, the *tomb of Darya Khan* and the *mosque of Ali Khan,* the *Rauza of Sayyid Usman, Rani Sipari Mosque, Siddi Sayyid Mosque* and the *Jami Masjid at Champaner* are some of the important structures of Indo-Persian architecture in Gujrat.

19.4.7 The Deccan- In the southern kingdoms of the Muslims too, a large number of monuments were built. Of these, the *Jami Masjid* at Daulatabad, the *Deval Mosque* at Bodhan, the *Jami Masjid* at Gulbarga, the *Rangin Mahal*, the *Zenana Mahal,* the *Thakht Mahal*, the *Sola Khumba Mosque,* the *Chand Minar* at Daulatabad, the *tomb of Ali Barid at Bidar,* the *tomb of Muhammad Quli Qutb Shah,* the *tomb of Abdullah Qutb Shah,* etc. are worth mentioning. The *Jami Masjid* at Gulbarga is a unique piece of architecture. It is the only mosque in India which is totally covered over, the light being admitted through the side walls which were pierced.

Apart from these, the *Macca Mosque,* built in 1614 C.E. and the *Char Minar*, built in 1591 C.E. by Sultan Muhammad Quli are amongst the finest monuments of oriental architecture and Islamic art. During the reign of the Adil-Shahi Sultans of Bijapur, building activity received a great impetus. The notable constructions of their reign were the *Jami Masjid*, created out of the remains of Hindu structures; the *tomb of Adil Shah,* the *Ibrahim Rauza* and the *Gol Gumbaz*, the mausoleum of Sultan Muhammad Adil Shah. Gol Gumbaz is the largest domical roof in existence. The *Bibi ki Masjid* and the *tomb of Shah Nawaz Khan* are also worth mentioning.

19.5   THE MUGHAL ARCHITECTURE

The Mughal architecture is more elaborate in the sense that it shows complete synthesis of Hindu and Muslim elements. Some of the notable works of Mughal architecture have been discussed briefly.

The Humayun's Tomb

Dressed in red sandstone interspersed with white marble, the Humayun's tomb is almost the final development of the style which has begun with the Qutub group of buildings, passed through the rough Lodi monuments. This mausoleum of Humayun is one of the most significant monuments in the history of development of Indo-Persian architecture as for the first time Mughal architecture realised its monumental expression. The tomb is characterized by the ninefold plan, arched alcoves, high double dome and perfect symmetry.

The Fatehpur Sikri

The genius of Akbar, the Great Mughal founded this city and made it his capital. He combined the foreign and indigenous elements completely. The predominant feature of this city is the Diwan-i-Khas, a square building with a throne, supported by a richly carved pillar and a five storeyed open pavilion with equally fine pillars, long colonnades and connecting walls. The other eminent structures like *Buland Darwaza*, *Jama Masjid*, *Ibadat Khana*, *Jamat Khana*, *Diwan-i-Aam*, *Jodha Bai palace*, *Panch Mahal*, *Anup Talao*, etc show great architectural styles. The tomb of *Salim Chishti,* Akbar's patron-saint, is in white marble. The magnificent southern gateway of the complex overshadows the whole mosque with its semi-dome, a convention characterstic of the architecture of this period.

The Akbar's Tomb at Sikandra

Built by the emperor Akbar himself, his tomb lies at Sikandra, about 10km away from Agra. With its marble trellis work and cloisters, surrounded by colonnades on the raised platform with walls full of arabesque, it is one of the most remarkable mausoleums in India.

The Tomb of Itimad-ud-daulah

Situated in Agra, this tomb is the most glorious building of Jahangir's reign. It is built entirely of white marble and covered throughout with mosaic; it marks the beginning of the Indo-Islamic 'baroque' style. Jahangir carried on his father's tradition and built two mosques at Lahore and his own tomb at Shahdara near Lahore.

The Agra Fort

The construction of the Agra fort was started around 1565 C.E., when the initial structures were built by Akbar, and subsequently taken over by his grandson Shah Jahan, who added most of the marble creations to the fort. The great halls- Diwan-i-Aam, Diwan-i-Khas, Naubat-Khanah or the music hall, Rang Mahal or the painted hall and the white marble court of Shah Jahan show the sensibility of a master builder. The structures in Agra fort demonstrates distinctive Indo-Persian features.

The Taj Mahal

One of the most significant Mughal empire architectural marvels, The Taj Mahal is a white marble structure built by Shah Jahan in memory of his consort, Mumtaz Mahal. This structure incorporates and expands on design traditions of Indo-Persian and earlier Mughal architecture.

The **Moti Masjid at Agra**, **the Red Fort at Delhi** and **the Jami Masjid** of Delhi are other remarkable constructions of Shah Jahan. The Imam-baras built by the Nawabs of Avadh in Lucknow, the tomb of Safdar Jung and the tomb of Nawab of Junagadh in Gujrat are some of the late examples of the Mughal architecture. Although these structures still show vitality, but clearly are the symbols of decline of the Indo-Persian architectural tradition.

> **Check your progress -2**

1. What is Provincial Architecture?

2. Describe features of Mughal Architecture.

19.6 LET US SUM UP

The Hindu and Muslim architecture had contrasting features, like the Hindus ornamented all surfaces with sculptures and paintings whereas the Muslims, prohibited to imitate alive

forms on any surface, developed their religious art and architecture with the use of arabesque, geometrical patterns and calligraphy on plaster and stone.

During the medieval period, however, the Muslims engrossed many character of local cultures and traditions and united them with their personal architectural practices. The Indo-Persian architecture, thus fashioned was a blend of numerous structural techniques, stylised shapes, and surface decorations came about through steady interventions of receipt, denial or alteration of architectural elements.

19.7   KEYWORDS

Mosque: also called as Masjid where Muslims meet and pray

Tomb: where body of dead person is buried

Haus Alai: a big tank built by Alauddin Khilji in 1305 C.E.

Mausoleum: free standing building (external) enclosing tomb or groups of tomb.

Provincial Architecture: architecture developed by different provinces.

19.8   ANSWERS TO CHECK YOUR PRIGRESS EXERCISES

Check your progress -1

1. See Sec. 19.1
2. See Sub Sec. 19.2.1
3. See Sub Sec. 19.3.4

Check your progress -2

1. See Sec. 19.4
2. See Sec. 19.5