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# UPSC-CSE

## PRELIMS+MAINS

## ENGLISH MEDIUM

## General Study Paper–1

## Part -4

# ART AND CULTURE

# PREFACE

Dear Aspirants, The Presented Notes "**UPSC – CSE (PRE + MAINS)**" have been prepared by a team of teachers, colleagues and Infusion Notes members who are expert in various subjects. These notes will help the Aspirants to the fullest extent possible in the examination of Civil Services conducted by the **UNION PUBLIC SERVICE COMMISSION (UPSC).**

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# CHAPTER – 1
# INTRODUCTION

The English word 'Culture' is derived from the Latin term cult or cultus' meaning tilling, or cultivating or refining and worship. In sum it means cultivating and refining a thing to such an extent that its end product evokes our admiration and respect.

## IDEA OF CULTURE

Culture is a word for people's 'way of life', meaning the way groups do things. Most broadly, 'culture includes all human phenomena which are not purely results of human genetics. In the 19th century,
humanists used the word "culture" to refer to an ideal of individual human refinement, of "the best that has been thought and said in the world."

## CONCEPT OF CULTURE

- Culture is a way of life. The food we eat, the clothes we wear, the language we speak in and the God we worship all are aspects of culture. In very simple terms, we can say that culture is the embodiment of the way in which we think and do things. It is also the things that we have inherited as members of society. All the achievements of human
  beings as members of social groups can be called culture. Art, music, literature,architecture, sculpture, philosophy, religion and science can be seen as aspects of culture. However, culture also includes the customs, traditions, festivals, ways of living and one's outlook on various issues of life.
- Culture thus refers to a human- made environment which includes all the material and non-material products of group life that are transmitted from one generation to the next. There is a general agreement among social scientists that culture consists of explicit and implicit patterns of behavior acquired by human beings.
- These may be transmitted through symbols, constituting the distinctive achievements of human groups, including their embodiment as artifacts. The essential core of culture thus lies in those finer ideas which are transmitted within a group-both historically derived as well as selected with their attached value.
- More recently, culture denotes historically transmitted patterns of meanings embodied in symbols, by means of which people communicate, perpetuate and develop their knowledge about and express their attitudes toward life.
- Culture is the expression of our nature in our modes of living and thinking. It may be seen in our literature, in religious practices, in recreation and enjoyment. Culture has two distinctive components, namely, material and non-material.
- Material culture consists of objects that are related to the material aspect of our life such as our dress, food, and household goods. Non-material culture refers to ideas, ideals, thoughts, and beliefs.
- Culture varies from place to place and country to country. Its development is based on the historical process operating in a local, regional or national context.
- For example, we differ in our ways of greeting others, our clothing, food habits, social and religious customs and practices from the West. In other words,
  - the people of any country are
  - characterised by their distinctive
  - cultural traditions.

## Importance of culture in HUMAN LIFE

- Culture is closely linked with life. It is
- not an add-on, an ornament that we as
- human beings can use. It is not merely a
- touch of colour. It is what makes us human. Without culture, there would be
- no humans. Culture is made up of traditions, beliefs, way of life, from the
- most spiritual to the most material.It gives us meaning, a way of leading our lives. Human beings are creators of culture and, at the same time, culture is what makes us human.
- A fundamental element of culture is the issue of religious belief and its symbolic expression. We must value religious identity and be aware of current efforts to make progress in terms of interfaith dialogue, which is actually an intercultural dialogue.

- As the world is becoming more and more global and we coexist on a more global level we can't just think there's only one right way of living or that any one is valid. The need for coexistence makes the coexistence of cultures and beliefs necessary.
- The three eternal and universal values of Truth, Beauty and Goodness are closely linked with culture. It is culture that brings us closer to truth through philosophy and religion; it brings beauty in our lives through the Arts and makes us aesthetic beings; and
- it is culture that makes us ethical beings by bringing us closer to other human beings and teaching us the values of love, tolerance and peace.

**CULTURAL ZONES OF INDIA**

There are seven overlapping zones defined by the Ministry of Culture. Each of these zones has been provided with a zonal centre. Several states have membership in multiple zones, but no state subdivisions are utilized in the zonal divisions.

Cultural Zone—Zonal Centre
South—Thanjavur
South Central—Nagpur
North—Patiala
North Central—Allahabad
East—Kolkata
North—Dimapur
West—Udaipur

**GENERAL CHARACTERISTICS OF CULTURE**

1. **Culture is learned and acquired:** Culture is acquired in the sense that there are certain behavior which are acquired through heredity. Individuals inherit certain qualities from their parents but socio-cultural patterns are not inherited. These are learnt from family members, from the group and the society in which they live. It is thus apparent that the culture of human beings is influenced by the physical and social environment through which they operate.

2. **Culture is shared by a group of-** people: A thought or action may be called culture if it is shared and believed or practiced by group of people

3. **Culture is cumulative:** Different knowledge embodied in culture can be passed from one generation to another generation. More and more knowledge is added in the particular culture as the time passes by. Each may work out solution to problems in life that passes from one generation to another. This cycle remains as the particular culture goes with time.

4. **Culture changes:** There is knowledge, thoughts or traditions that are lost as new cultural traits are added. There are possibilities of cultural changes within the particular culture as time passes.

5.**Culture is dynamic:** No culture remains on the permanent state. Culture is changing constantly as new ideas and new techniques are added as time passes modifying or changing the old ways. This is the characteristics of culture that stems from the culture's cumulative quality.

6. **Culture gives us a range of permissible behavior patterns:** Itinvolves how an activity should be conducted, how an individual should act appropriately.

7. **Culture is diverse:** It is a system that has several mutually interdependent parts. Although these parts are separate, they are interdependent with one another forming culture as whole.

8. **Culture is ideational:** Often it lays down an ideal pattern of behavior that are expected to be followed by individuals so as to gain social acceptance from the people with the same culture. Culture plays an important role in the development of any nation. It represents a set of shared attitudes, values, goals and practices. Culture and creativity manifest themselves in almost all economic, social and other activities. A country as diverse as India is symbolized by the plurality of its culture. India has one of the world's largest collections of songs, music, dance, theatre, folk traditions, performing arts, rites and rituals, paintings and writings that are known as the 'Intangible Cultural Heritage' (ICH) of humanity.

Many elements of India's diverse cultures, such as Indian religions, philosophy, cuisine, languages, martial arts, dance, music and movies have a profound impact across the Indosphere, Greater India and the worl

# SECTION – A (VISUAL ARTS)

## CHAPTER – 2

## INDIAN ARCHITECTURE, SCULPTURE AND POTTERY

### INTRODUCTION

The word 'architecture' is derived from the Latin word 'tekton' which means builder.**Architecture** refers to designing of and construction of buildings. In Architecture, various types of materials are used i.e. stone, wood, glass, metal etc.Architecture involves study of engineering and engineering mathematics and depends upon measurement. sculpture involves creativity, imagination and may not depend on measurement. The term architecture encompasses everything from a simple mud structure to colossal stone temples. Unlike other specimens of art forms which are vulnerable to decay over the period of time, the architectural structure remained in a relatively well preserved state due to its ruggedness and physically strong nature. Architecture is not a modern phenomenon. It began as soon as the early cave man began to build his/her own shelter to live in. Indian Architecture evolved in various stages in different parts and regions of the country. Apart from the natural and obvious evolutions from the prehistoric and historic periods, the evolution of Architecture was generally affected by many great and important historic developments. Naturally, the emergence and decay of great empires and dynasties in the subcontinent, each in their way influenced the growth and shaped the evolution of **architecture**. Example - Taj Mahal, Red fort, etc. **Sculpture,** on the other hand, is derived from Proto-Indo-European (PIE) root 'kel which means 'to cut or cleave'. Sculptures are smaller works of art, either handmade or with tools and are more related to aesthetics than engineering and measurements. Sculptures are relatively smaller 3-dimensional works of art. Sculpture is made of a single piece/type of material. Sculpture involves creativity, imagination and may not depend on measurement. Examples - Natraj's Image, Dancing Girl, etc.

### INDIAN ARCHITECTURE

The story of Indian art and architecture is a story of evolution. From the ancient Harappa valley civilization to the British rule, the buildings and sculptures have a narrative of their own. The emergence and decay of great empires, the invasion of foreign rulers who gradually became indigenous, the confluence of different cultures and styles, etc. are all reflected in the evolution of Indian architecture and sculpture. India has a rich heritage of Architecture and Sculptures. The architecture style of India underwent many changes over the period of time. South Indian Art

**Ancient India**

- Harappan Art
- Mauryan Art
- Post Mauryan Art
- Gupta Age Art

**Mediaeval India**

- Delhi Sultanate
- Mughal Art

**Modern India**

- Indo-Gothic Art
- Neo-Roman Style

### ARCHITECTURE OF INDIA

### ARCHITECTURE IN ANCIENT INDIA

The architectural style of India during ancient period underwent through different phases, each time adding newer elements brought by different cultures. Ancient Indian architecture is the architecture of the Indian subcontinent from the Indian Bronze Age to around 800 CE. By this endpoint Buddhism in India had greatly declined, and Hinduism was predominant, and religious and secular building styles had taken on forms, with great regional variation, which they largely retained until and beyond the great changes brought about by the arrival of first Islam, and then Europeans. Much early Indian architecture was in wood, which has almost always decayed or burnt, or brick, which has often been taken away for re-use. The large amount of Indian rock-cut architecture, essentially beginning around 250 BCE, is therefore especially important, as much of

it clearly adapts forms from contemporary constructed buildings of which no examples remain. There are also a number of important sites where the floor-plan has survived to be excavated, but the upper parts of structures have vanished.

**Harappan Art and Architecture**

A flourishing civilisation emerged on the banks of the river Indus in the second half of the third millennium BCE and spread across large parts of North-western and Western India. This is what we know as Harappan civilisation or Indus Valley civilisation.

- A marked feature of this ancient civilisation was the vivid imagination and artistic sensibilities exuded by the numerous sculptures, seals, potteries, jewelleries found at the excavation sites.
- Harappa and Mohenjo-daro - the two major sites of this civilisation - are among the earliest and finest examples of urban civic planning including the **rectangular grid pattern** of towns with roads run in north-south and east west direction cutting each other at **right angles**.
- Mainly **three types of buildings** have been found in the excavation sites - dwelling houses, public buildings and public baths.
- The planned network of roads, houses and **advanced drainage systems** indicate the planning and engineering skills that developed during those times.
- The city was divided into two parts - An upraised **citadel** and the lower part of the city.
- The Harappans used **burnt mud bricks** of standardised dimensions for the purpose of construction.
- Besides it, the building of granaries and **Great Bath** exemplify the careful consideration of architecture for various purposes.
- Presence of wells has also been observed at many sites.

The following table shows the Harappan sites and remains found at these sites :

| | |
|---|---|
| 1.Harappa<br>(Pakistan : on the bank of Ravi River) | ○ Stone symbol of lingam and yoni.<br>○ 2 Rows of six granaries<br>○ Sculpture of Mother-Goddess<br>○ A wooden mortar containing wheat and barley<br>○ A male torso(red stand stone)<br>○ A Bronze Sculpture-Dog chasing a deer Coffin Burial |
| 2. Mohenjodaro<br>(Pakistan : on the bank of Indus River) | ○ The Great Bath<br>○ A sculpture of bearded priest<br>○ Bronze statue of Dancing Girl (Tribhanga position) Pashupati Seal- A yogi sitting cross legged surrounded by Elephant Tiger (left side) , rhinoceros and a buffalo (right side) and 2 deers below his seat The Great Granaries Post Cremation Burial |
| 3.Dholavira, Kutch<br>(Gujarat) [Latest IVC city] | ○ It was discovered by J.P. Joshi in 1967-68<br>○ Inscription containing 10 large sized signs<br>○ A big water reservoir<br>○ Stadium, dams and embankments<br>Unique Water harnessing System UNESCO World Heritage Site |

| | |
|---|---|
| 4.Lothal (Gujarat) Manchester of Indus Valley civilisation | ○ Practice of Cremation<br>○ Objects chess, rice husk, fire altar,<br>○ painted jar, terracotta figures of<br>○ horse & ship. First man-made port<br>A dockyard, showing it was a site for naval trade Objects for measuring angles of 45°,90°, 180°. Chess playing game. |
| 5.Rakhigarhi (Haryana) Largest IVC site | ○ It is known as provincial capital of<br>○ Indus Valley Civilization<br>○ Findings - terracotta bricks, cemetry, drains, granary |
| 6.Surkotada (Gujarat) | ○ First remains of bones of an animal<br>○ resembling Horse (disputed among archaeologists), beeds were also found. |
| 7.Balathal, Kalibangan (Rajasthan) | ○ Bones of camel<br>○ A bangle factory<br>○ Upper (citadel) & lower town, fire alt Toy carts & other small objects |
| 8. Kot Diji (Sindh,Pakistan) | ○ Sculptures of Bull & Mother Goddess |
| 9. Banawali (Haryana) on the banks of dried plough saraswati river) | ○ Only city with radial (pattern) and<br>○ oval-shaped settlement<br>○ Objects founded - decorated brick barley grains, fire altars, lapis lazuli,toys. |
| 10. Ropar ( Punjab : Banks of sutlej River) | ○ Unique Feature: A dog is buried with<br>○ human oval pit burial<br>○ A Copper Axe Ist site to be excavated independence |
| 11. Alamgirpur (Meerut,UP) On the banks of Yamuna River Eastern Most site of IVC | ○ Findings :<br>○ Broken blade of copper<br>○ Ceramic Items<br>○ of Yamuna River Impression of cloth on a container |
| 12. Chanhudaro(Pakistan)Lancaster of IVC,other site kot Bala | ○ Only IVC site without a citadel<br>○ Bead making factory<br>○ Cosmetic items earliest evidence of furnace |
| 13. Mehrgarh(Pakistan) | ○ Early IVC site Remains of pottery and various tools |
| 14. Suktagandor(Pakistan) western most site of Indus Valley civilisation | ○ Clay Bangles have been found<br>○ Flint Blades Stone ArrowHeads |
| 15. Balu (Haryana) | ○ Earliest evidence of Garlic in IVC<br>○ besides other plant remains<br>○ other site-Kunal (Haryana) |
| 16. Daimabad(Maharashtra)(southernmost site of IVC) | ○ Bronze chariot besides other Bronze<br>○ Objects |
| 17. Manda(Jammu & kashmir) Northernmost site | ○ Potsherds bearing incised Harappan<br>○ script and one unfinished seal |
| 18. Sites in Gujarat | ○ Kerala-no-dhoro (centre of salt production) |

| | |
|---|---|
| | ○ Desalpur<br>○ Rangpur<br>○ Shikarpur Pubimath |

**Sculptures of Harappan Civilisation**

The Harappan sculptors were extremely adept at handling three-dimensional volumes. The Most commonly found were seals, bronze figures and potteries.

**Seals:**

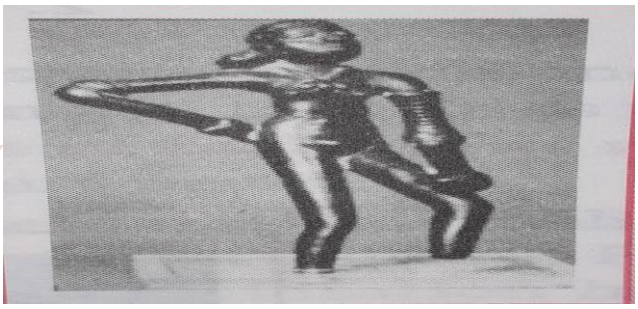
Archaeologists have found numerous seals of different shapes and sizes all across the excavation sites. While most seals are square, it was found that triangular, rectangular and circular seals were also used. Steatite,a soft stone found in the river beds, was although the most common material used to make seals, yet agate, chert, copper, faience and terracotta seals have also been found. Some instances of copper, gold and ivory seals have also been found. Most seals have inscriptions in a pictographs scripts that is yet to be deciphered.The script was written mostly from right to left, but , bi directional writing style i.e. right to left on one line and left to right on another line has also been found.Animal impressions were also there, generally five, which were carved intaglio on the surfaces. The common animal motifs were unicorn, humped bull, rhinoceros, tiger, elephant, buffalo, bison, goat, markour, ibex, crocodile, etc. However no evidence of cows has been found on any seal.Seals were primarily used for commercial purposes and helped in communication. Discovery of various seals in Mesopotamia and various sites such as Lothal points to the fact that seals were extensively used for trade. Some seals with a hole on them have been found on dead bodies. This indicates they might have been used as amulets, carried on the persons of their owners, probably used as some form of identification. Mathematical images have also been found on some seals, which might have been used for educational purposes as well. Seals with symbols similar to 'Swastika' design have also been found.

Example: Pashupati seal, Unicorn seal

**Bronze figures:**

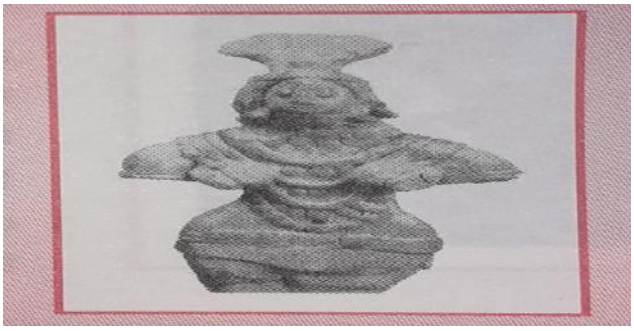
The Harappan civilisation saw a wide scale practise of bronze casting.The bronze statues were made using "lost wax technique" or "Cire Perdue".

Example: Bronze dancing girl of Mohenjo-daro, bronze bull of Kalibangan, etc.



**Terracotta:**

Terracotta refers to the use of fire baked clay for making sculptures.Compared to the bronze figures, the terracotta sculptures are less in number and crude in shape and form. They were made using pinching method and have been found mostly in the sites of Gujarat and Kalibangan. Terracotta was generally used to make toys, animal figures, miniature carts and wheels, etc.Example: Mother Goddess, mask of horned deity, etc



**Important Caves of the Gupta Period:**

**Udayagiri Caves:** Located in Vidisha, Madhya Pradesh, 20 rock-cut chambers were excavated during the Gupta period, two of which bear inscriptions from the reign of Chandra Gupta II.

- These caves have one of the earliest Hindu Sculptures,it also has caves dedicated to Shiva, Narasimha ,Narayan and Skanda.
- One of the most important Udayagiri caves is Cave 5, the Varaha Cave .
- Its main feature is a colossal rock-cut relief of the boar-incarnation of God Vishnu or sculpture of Varaha rescuing the Earth Goddess from chaos in the presence of adoring gods and saints.
- It is famous for having numerous sculptures on the hill walls.

**Ajanta Caves:** Ajanta is a series of rock-cut caves in the Sahyadri ranges on Waghora river near Aurangabad in Maharashtra. These caves were carved out in 4th century AD out of volcanic rocks.It consists of a set of 29 caves, carved in a horse-shoe shape. 25 of them were used as Viharas or residential caves while 4 were used as Chaitya or prayer halls.

The Ajanta caves were inscribed by the Buddhist monks, under the patronage of the **Vakataka kings** - Harishena being a prominent one. The figures in these caves were done using fresco painting and demonstrate considerable naturalism. The colours were obtained from local vegetation and minerals. The outlines of the paintings were done in red colour and then the inside was painted. One of the striking features is the absence of blue colour in the paintings. The paintings are generally themed around Buddhism- the life of Buddha and Jataka stories. References of the Ajanta caves can be found in the travel accounts of Chinese Buddhist travellers Fa Hien and Hieun Tsang. Some prominent sculptures of Ajanta Caves are:

- Mahaparinirvana of Buddha in Cave.no 26.
- Naga king and his consort in Cave.no 19

**Ellora Caves:** Ellora caves are another important site of cave architecture. It's located nearly 100 Kms away from Ajanta caves.It is a group of 34 caves – 17 Brahmanical, 12 Buddhist and 5 Jain.These caves were developed during the period between 5th and 11th centuries A.D. (newer as compared to the Ajanta caves). The cave reflects a natural diversity in terms of theme and architectural styles

Caves 1 - 12 ; Buddhist

Caves 13 - 29 ; Hindu

Caves 30 - 34 ; Jain (Digambara sect)

Some prominent caves:

Cave no. 14 - Ravan ki khai

Cave no. 15 - Dashavatara temple.

Cave no. 16 - Kailash temple

Cave no. 29 - Dumar Lena

Cave no. 21 - Rameshwar Temple

Cave no. 32 & 33 - Jain caves : Indra sabha and Jagannath sabha

**Elephanta Caves :** The Elephanta caves located near Mumbai, were originally a Buddhist site which was later dominated by the Shaivite faith. It is contemporary with Ellora and its sculptures show slenderness in the body, with stark light and dark effects.

**Bagh Caves:** Located on the bank of the Bagh river in Madhya Pradesh, Bagh Caves is a group of 9 Buddhist caves developed around the 6th Century A.D. It is architecturally very similar to the Ajanta caves in terms of their design, execution and decoration.These are remarkable and interesting rock-cut shrines and monasteries.In modern times these caves were first discovered in 1818.

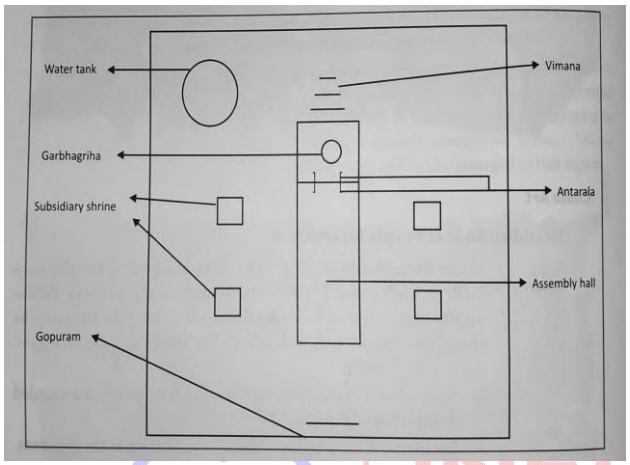
**Other Important Rock Cut Caves:**

**Udayagiri and Khandagiri Caves, Odisha:** They were made under the Kalinga King Kharavela in 1st-2nd century BC near modern-day Bhubaneswar. The cave complex has both man-

- A special feature of Dravidian style temple is the presence of a water tank inside the temple enclosure. The crowning element (shape of an octagon, unlike spherical Kalash in North Indian temples) is known as the Shikhara in Dravidian temples.

**Examples of Dravidian temple architecture** include

Brhadīśvara temple at Thanjāvūr, built about 1003–10 by Rājarāja the Great, and the great temple at Gangaikondacōlapuram, built about 1025 by his son Rājendra Cōla.




**Both Nagara and Dravidian styles of architecture evolved during the Gupta period and most of the architecture was destroyed during the Huns.**

**CHOLA Sculpture:** An important feature of the Chola temples was the importance placed on the decoration through sculptures. An important piece of Chola sculpture was the sculpture of Nataraja in the Tandava dance posture. Though the earliest known Nataraja sculpture, which has been excavated at Ravana phadi cave at Aihole, was made during the early Chalukya rule, the sculpture reached its peak under the Cholas.

**Some features of NATRAJ :**

- Shiva's dance is associated with the end of the cosmic world.
- Nataraja means 'Lord of the Dance'.
- Shiva is seen balancing on his right leg. The foot of the right leg is suppressing the apasmara (the demon of forgetfulness or ignorance).
- His left hand is in Bhujanga Trasita stance (depicting kicking away tirobhava or illusion from the devotee's mind).
- Four arms are outstretched.
- Main right hand is in Abhayahasta.Upper right-hand holds the Damaru (his favourite musical instrument – a percussion instrument to keep rhythm).
- The upper right hand holds the drum, which signifies the sound of creation. All creations spring from the great sound of the damru.
- Main left hand is in Dolahasta and connects with the right hand's Abhayahasta.
- Upper left-hand carries a flame.Entire dancing figure is surrounded by the jvala mala or the garland of flames.
- Shiva's locks fly on either side touching the jvala mala.
- A snake is twisted around the arm of Shiva. The snake symbolises the kundalini power, which resides in the human spine in a dormant stage. If aroused, one can attain true consciousness.
- The Nataraja is surrounded by a nimbus of glowing lights which symbolises the vast unending cycles of time.
- Many variations of this model are found.

**OTHER SCHOOLS OF ART**

**I.Nayaka School**

The Nayaka school of architecture flourished under the Nayaka rulers in the period between 16th centuries and 18th centuries A.D. It was also known as Madurai school.The Nayakas rose on the fall of Vijayanagara empire. They continued, indeed furthered, the artistic tradition of Dravida style.It also has islamic influence. The most famous architectural landmark of this period is the Meenakshi- Sundareswara temple at Madurai. The Meenakshi temple in Madurai has the tallest

existing Kashmiri style and Islamic sensibilities. The monuments were mostly square in shape. The mosques were made of wood, brick and stone masonry. There is an absence of cloisters and domes, instead multi-levelled sloping roofs and tall spires are seen.

7. **Jama Masjid, Srinagar**

The iconic mosque was constructed in the 14th century. It has a large courtyard and has 370 wooden pillars. Curved dome is notably absent following the Kashmiri style of architecture.

8. **Aali Masjid, Srinagar**

"It was built in the 15th century by the Shahmiri king, Sultan Hassan Shah. It is one of the largest mosques in Kashmir valley. Absence of dome is seen in this monument made of timber and stone the building has a pyramidal top with arch shaped windows.

9. **Pari Mahal**

It was made by the Mughal prince Dara Shikoh in the mid-17th century. It also had an observatory. It is a marvellous terraced structure situated on a hill, overlooking Dal Lake. It is near Chasm-e-Shahi garden.

Other important monuments are Madin Sahib Mosque, Dastagir Sahib, Mosque of Naqshband Sahib, Khanaqa of Shah-Hamadan, Tomb of mother of Zain-ul-Abidin, etc.

10. **Gardens in Kashmir**

The Mughal kings built a lot of gardens and were inspired by the Persian designs. They have been constructed in Char Bagh style. Water streams, fountains and trees form an important part of the gardens.

- Chashm-e-Shahi, built around a fresh spring in Persian style.
- Shalimar Bagh, made by Jahangir in 1619 AD, the royal residence of Emperor Jahangir during summer months. It has three terraces namely Diwan-e Aam, Diwan-e-Khas and Zenana garden.
- Nishat Bagh, the 2nd largest mughal garden in the valley. It is near Dal Lake and has 12 terraces.
- Badamwari Garden in Srinagar.
- Verinag, Kokernag and Achabal Garden in Anantnag.

**TEMPLES of PARSI COMMUNITY in INDIA**

There are three major types of **fire temples** of the Parsi faith:

1. The first is Atash Behram,("Fire of Victory"),
2. second is Adarian, and
3. The third is Atash Dadgah or Dar-e-Mehr.

There are eight Atash Behrams in India and more than 100 Dadgahs, mostly located in Maharashtra and Gujarat .

**Atash Behram**

The exterior is generally kept simple because the idea is to hold a sacred fire and Yasna ceremony (prayers) rather than glorification of the faith. It has an inner sanctum where fire is kept. The structures have vents

for the smoke to escape. The performance of the ceremony is considered to be of the highest order and involves elaborate arrangements. They are performed by the high priests called **Dasturs**.

Eight Atash Behrams (Fire Temples) in India are:

- Iranshah Atash Behram, Udvada (Gujarat), built in the 8th century.
- Desai Atash Behram in Navsari (Gujarat), built in the 18th century.
- Dadiseth, Wadia, Banaji and Anjuman Atash Behram in Mumbai
- Modi and Vakil Atash Behram in Surat

INFUSION NOTES
WHEN ONLY THE BEST WILL DO

# CHAPTER – 8

# INDIAN DANCE FORMS

## Introduction

Dance is an expression of self and emotion. It involves physicality of movement both bodily and facial. For centuries, dance has been a part of various cultures – from primitive man to the modern individual. Right from Celebrating marriage, birth, warding off evil and pacifying the supernatural, dance has been a mode to fulfill various desires and aspirations. Dance has traditionally been an important part of religion and culture in India. Diverse culture of India has the treasure of a variety of classical, folk and tribal dances in regions across the country. The uniqueness of dances of India binds the entire country together. Dances of India reflect its cultural richness.

## BACKGROUND

As the story goes in Bharata's Natya Shastra, when Lord Brahma was requested by the Gods to create a pastime, he combined certain aspects of the four Vedas and created a fifth Veda known as Natya Veda. Natya is an amalgamation of dance, drama and music and included Pathya (words) from Rig Veda, Abhinaya (gestures) from Yajur Veda, Geet (music) from Sam Veda and Rasa (emotions) from Atharva Veda. This highlights the divine importance attached to dance in the Indian cultural tradition. From Shiva's tandava dance, which signifies the cycle of creation, preservation and destruction, to the feminine response of Parvati, Indian mythology is replete with examples of dance forms and expressions. Similarly, the engravings of community dancing at Bhimbetka and the sculpture of Bronze dancing girl of the Harappan civilisation highlights the importance of dance as means of social entertainment. The first formal mention of dance is found in Bharata Muni's famous work Natya Shastra which gives a most comprehensive and vivid treatise on the various facets of Indian classical dance. The work was compiled in between 200 BCE and 2nd century A.D. and describes in detail the techniques, postures, emotions, ornaments, stage and even the audience. Bharata Muni describes dance as the 'complete art' encompassing within its scope all other forms of art - music, sculpture, poetry and drama.

## Brief HISTORY of dance in India

Dance is a product of society and while interacting with it can trace its roots to several centuries. The origins of dance in India goes back to ancient times. The earliest paleolithic and neolithic cave paintings such as the UNESCO world heritage site at Bhimbetka rock shelters in Madhya Pradesh show dance scenes. Several sculptures found at Indus Valley Civilization archaeological sites, now distributed between Pakistan and India, show dance figures. For example, the Dancing Girl sculpture dated to about 2500 BCE shows a 10.5 centimetres high figurine in a dance pose. The Vedas integrate rituals with performance arts, such as a dramatic play, where not only praises to gods were recited or sung, but the dialogues were part of a dramatic representation and discussion of spiritual themes. The evidence of earliest dance related texts are in Natasutras, which are mentioned in the text of Panini, the sage who wrote the classic on Sanskrit grammar, and who is dated to about 500 BCE. Dance in Medieval India along with the culture and customs of the country experienced disgrace. However, Dance in Medieval India witnessed an ascend with the coming of the Mughals in India. The establishment of The Mughal kingdom raised the popularity of some forms of dance like Kathak during the period. During the initial period of their stay in India, the British showed complete indifference to the Indian music and dances, because they were hardly able to appreciate its richness and variety. Encouraged by the efforts of the Indian artists, also slowly developed taste in Indian dance.

**Sangeet Natya Academy**

To promote dance in the country there is Sangeet Natya Academy, the national academy for performing arts in India, recognizes traditional dances as Indian classical dances, while other sources and scholars recognize more. The academy functions as the apex body of the performing arts in the country to preserve and promote the vast cultural heritage of India expressed in music, dance and drama. It also works with governments and art academies in states and territories of the country.

## ASPECTS OF DANCE

As per Natya Shastra, there are two basic aspects of Indian classical dance.

- Lasya - It denotes grace, bhava, rasa and abhinaya. It is symbolic to the feminine features of dance as an art form.
- Tandava - This is symbolic to the male aspects of dance and has more emphasis on rhythm and movement. As per Abhinaya Darpan, Nandikeshwara's famous treatise on dance, an act has been broken

into **three basic elements**:

**Nritta** - It refers to the basic dance steps, performed rhythmically but devoid of any expression or mood.

**Natya** - It means dramatic representations and refers to the story that is elaborated through the dance recital.

**Nritya** - Nritya refers to the sentiment and the emotions evoked through dance. It includes the mimee and the different methods of expression including mudras in

the dance. Nandikeshwara further elaborates the Nayaka- Nayika Bhav in which the eternal deity is seen and the devotee who performs the dance is the heroine of the act. There are **nine rasas** or emotions that are expressed through the dance.The nine rasas are - Love, Heroism, Pathos, Humour, Anger, Fear, Disgust, Wonder and Peace. Shringaar for love Haasya for laughter and comedy Roudra for anger Karuna for tragedy Bibhatsa for disgustBhayanak for horror Veera for heroism Adbhuta for wonder Shaant for peace and tranquility These moods and expressions are emoted through the use of mudras – a combination of hand gestures and body postures. There are 108 fundamental mudras, a combination of Which is used to depict a particular emotion.

## INDIAN CLASSICAL DANCE FORMS

Distinct Styles of dance have evolved in the different regions of India, each with their own specific nuances. However, all these dance forms are governed by the basic rules and guidelines laid down in the Natya Shastra, the principal rule being that true transfer or Knowledge can only come through a guru. The guru passes on the knowledge of the different tradition – sampradayas – onto the disciple. This guru-shishya parampara forms the core of Indian classical art form. Excavations, inscriptions, chronicles, genealogies of kings and artists, literary sources, sculpture and painting of different periods provide extensive evidence on dance in India. Contemporary classical dance forms have evolved out of the musical play or sangeet-nataka performed from the 12th century to the 19th century. The Natya Shastra written by Bharat Muni is the most prominent source for the Indian aestheticians for establishing the characteristics of the dances. Presently,as per Sangeet Natak Akademi, there exists eight classical dance forms in India,which have been described as follows

### Classical Dances of India

### 1.Bharatnatyam (Tamil Nadu)

**Oldest** among all classical dance forms , Bharatnatyam derives its name from Bharata Muni and 'natyam' which means dance in Tamil.

However, other scholars have ascribed the name 'Bharata' to 'Bhava', 'Raga' and 'Taal'.

The origins of this dance form can be traced back to 'Sadir' - the solo dance performance

of the temple dancers or 'devadasis' in Tamil Nadu, hence it was also referred to as 'Dashiattam'.

With the decline of the Devadasi system, the art too became nearly extinct.

The Abhinaya Darpana by Nandikesvara is one of the main sources of textual material, for the study of the technique and grammar of body movement in Bharatnatyam Dance.

Vijayanagar and Golconda rulers. However, it remained confined to villages and remained obscure till the advent of twenties century, brought in new practices such as solo recitals and female century, when Balasaraswati and Ragini Devi revived this dance form. Lakshminarayan shastry , in the early 20th century ,brought in new practices such as solo recital and female participation.

**Some of the features of Kuchipudi dance are:**

- It involves difficult foot movements, and is generally a team performance.
- Most of the Kuchipudi recitals are based on stories of Bhagwata purana but have a secular theme. There is a predominance of Shringara rasa.
- Each principal character introduces itself on the stage with a "daaru", which is a small composition of dance and song, specifically choreographed for the revelation of each character.
- The dance involves all three components of classical dances: Nritta, Nritya and Natya. It is similar to Bharatnatyam but has its own features.
- The performance has :
- Sollakath or Patakshara : the Nritta part, where movement of the body is made.
- Kavitvam : The Nritya part which involves extensive acrobatics. It may also be performed as Nritta(pure dance)
- The Kuchipudi dance style is a manifestation of the earthly elements in the human body.
- In a Kuchipudi recital, the dancer may combine the role of a singer into himself
- herself as well. Hence, it becomes a dance-drama performance. Both Lasya and Tandava elements are important in the Kuchipudi dance form.
- Apart from group performances, there are some popular solo elements in Kuchipudi as well. Some of them are:

  **Manduk shabdam** - Tells the story of a frog.

  **Tarangam** - The dancer performs with his/her feet on the edges of a brass plate and balancing a pot of water on the head or a set of diyas.

  **Jala Chitra Nrityam** - In this item, the dancer draws pictures on the floor with his or her toes while dancing.
- A Kuchipudi recital is generally accompanied with Carnatic music; Violin and Mridangam being the principal instruments. The recital is in Telugu language. Famous proponents: Radha Reddy and Raja Reddy, Yamini Krishnamurthy, Indrani Rehman etc.

**3.Kathakali(Kerala)**

In the temples of Kerala, two forms of dance-drama, Ramanattam and Krishnattam, evolved under the patronage of feudal lords, narrating episodes from Ramayana and Mahabharata. These folk drama traditions latter became the source of Kathakali, which derived its name from the words 'Katha' meaning story and 'Kali' meaning drama. It is closely related to Koodiyattam (Sanskrit drama tradition) and other ancient martial-arts performances also. It is a wonderful combination of music, dance and drama. However, with the breakdown of the feudal set up, Kathakali started to decline as an art form. It was revived in the 1930s by the famous Malayali poet V. N. Menon under the patronage of Mukunda Raja.

- Chakiarkoothu, Koodiyattam, Krishnattam and Ramanattam are few of the ritual performing arts of Kerala which have had a direct influence on Kathakali in its form and technique.
- Kathakali is a blend of dance, music and acting and dramatizes stories, which are mostly adapted from the Indian epics.
- Heavy make-up and stunning costumes (elaborate masks, huge skirts and big head-dresses) are used.
- The dancers enact the roles (kings, gods, demons etc.) of the stories with particular make-up and costume, the vocalists narrate the legend and the percussionists play the musical instruments.
- Different facial colours indicate different mental stages & character, e.g. green – nobility, black – wicked, red patches – combining royalty &

the performance.There are various folk dances performed in India

| State | Folk Dances |
|---|---|
| **Andhra Pradesh** | Bhamakalapam, Veeranatyam, Dappu, Tappeta Gullu, Kuchipudi, Vilasini Natyam, Andhra Natyam, Lambadi, Dhimsa, Kolattam, Butta Bommalu |
| **Arunachal Pradesh** | Ponung, Popir, Bardo Chham, Buiya, Chalo, Wancho, Pasi Kongki |
| **Assam** | Bagurumba, Naga dance, Khel Gopal, Tabal Chongli, Bihu, Bichhua, Natpuja, Maharas, Kaligopal, Canoe, Jhumura Hobjanai |
| **Bihar** | Panwariya, Sama Chakwa, Bidesia, Jata-Jatin, Bakho-Bakhain |
| **Chhattisgarh** | Gaur Maria, Panthi, Raut Nacha, Pandwani, Vedamati, Kapalik, Bharthari Charit, Chandaini |
| **Goa** | Tarangamel, Modni, Samayi nrutya, Jagar, Koli, Dekhni, Fugdi, Shigmo, Ghode, Ranmale, Gonph, Tonnya mell |
| **Gujarat** | Garba, Dandiya Ras, Tippani Juriun, BhavaiHaryanaJhumar, Phag, Daph, Dhamyal, Loor, Gugga, Khor, Gagor |
| **Himachal Pradesh** | Dhaman, Chhapeli, Mahasu, Nati, Dangi, Munzra, Jhora, Jhali, Chharhi |
| **Jharkhand** | Paika, Phagua,Hunta Dance, Alkap, Karma Munda, Mardana Jhumar, Mundari Dance, Sarhul, Barao, Jhitka, Danga, Domkach, Ghora Naach, Agni, Jhumar, Janani Jhumar, |
| **Jammu and Kashmir** | Rauf, Hikat, Mandjas, Kud Dandi Nach, Damali |
| **Karnataka** | Yakshagana, Huttari, Suggi, Kunitha, Karga, Lambi |
| **Kerala** | Kathakali (Classical), Ottam Thulal, Mohiniattam, Kaikottikali |
| **Madhya Pradesh** | Selalarki, Selabhadoni, Maanch, Jawara, Matki, Aada, Khada Nach, Phulpati, Grida Dance |
| **Maharashtra** | Lavani, Nakata, Koli, Lezim, Gafa, Dahikala Dasavtar or Bohada |
| **Odisha** | Odissi (Classical), Savari, Ghumara, Painka, Munari, Chhau |
| **West Bengal** | Kathi, Gambhira, Dhali, Jatra, Baul, Marasia, Mahal, Keertan |
| **Punjab** | Bhangra, Dandass, Giddha, Daff, Dhaman, Bhand, Naqual, Malwai, Ludi |
| **Rajasthan** | Ghumar, Chakri, Ganagor, Jhulan Leela, Jhuma, Suisini, Ghapal, Kalbeliya |
| **Tamil Nadu** | Kolattam, Kavadi, Bharatanatyam, Kumi, Theru koothu,Oyilattam |

years, however they also differ in their relative emphasis to moon cycle or the sun cycle and the names of months and when they consider the New Year to start.

Of the various regional calendars, the most studied and known Hindu calendars are the Shalivahana Shaka found in the Deccan region of Southern India, Vikram Samvat (Bikrami) found in Nepal, North and Central regions of India – all of which emphasize the lunar cycle. Their new year starts in spring. In contrast, in regions such as Tamil Nadu and Kerala, the solar cycle is emphasized and this is called the Tamil Calendar (Though Tamil Calendar uses month names like in Hindu Calendar) and Malayalam calendar, their new year starts in autumn, and these have origins in the second half of the Ist millennium CE.

A Hindu calendar is sometimes referred to as Panchangam (पञ्चाङ्ग), which is known also known as Panjika in Eastern India.

Panchanga or the Hindu Calendar takes into account panch, i.e. five angas or limbs, viz., year, month, paksha, tithi and ghatika or alternatively, tithi, vaara, nakshatra, yoga and karana.

The twelve places or ecliptic or rashis through which the Sun passes during a year are named after a group of stars called Nakshatras. There are 28 nakshatras or constellations in total. Nakshatras being unequal in size do not have the same number of stars, some having even one or two. Each rashi consists of two to three nakshatras. The solar year is divided into two halves under Hindu calendar:

**Uttarayana** - First six months from Makar Sankranti to Karka Sankranti ,i.e. from Paush (January) to Ashadh (June) - is God's Day.

**Dakshinayana** - the last six months from July to December -is God's night. One solar year thus equals one day and one night of God.

·The Hindu calendars have been in use in the Indian subcontinent since Vedic times, and remain in use by the Hindus all over the world, particularly to set Hindu festival dates.

# CHAPTER - 17

# FAIRS AND FESTIVALS OF INDIA

## INTRODUCTION

Festivals and fairs form an intrinsic part of Indian culture being an outpouring medium of our beliefs and emotions. Each community has their own festivals and holy days but that does not stop other religious groups from enjoying these festive days. India is a secular country and holidays are declared for a number of festivals belonging to different faiths and communities. India is a land of diversification. Every state has its unique art, culture and tradition. The one thing that is common for all states is the celebration of individual culture and tradition. Indians celebrate their beliefs, culture and tradition in the form of festivals. Every festival has its own specific characteristics. Festivals in India are celebrated season-wise and state-wise. The main reason for the celebration of these festivals is to spread happiness and strengthen the bond between friends and family. Many festivals are local and are held on different dates each year. A few are set according to the lunar calendar. The relevance of festivals in India is to honour a deity at a particular temple, celebrate the agriculture cycle or a religious story or event. Some festivals come under the 'restricted list', which implies that the employer can choose to make it a holiday or not. Festivals are inimical to understanding the culture of India and even people from abroad make it a part of their travel experience when they come to India. There are two types of festivals:

1. Religious Festivals
2. Secular Festivals

### Religious Festivals

These are the festivals that are celebrated by specific communities that believe in a particular belief system or religion. Although there are no restrictions for people from different religions to enjoy a festival, it is usually restricted to the communities that believe in the particular God or phenomenon. For example, Holi is primarily a religious festival celebrated by Hindus, but in a

secular country like India, even non-Hindus enjoy it .

**Hindu festival**

**Makar Sankranti & Pongal**

Celebrated in the second week of January, Makar Sankranti and Pongal signify the end of the harvesting season in the country when farmers put down their tools and come together in joy and harmony.

- The Sankranti festivities are marked in different ways across north India such as through kite flying in Gujarat and parts of Rajasthan.
- Pongal is a four day long cultural Indian festival primarily celebrated in Tamil Nadu. On the second day of Pongal, the festivities are marked by boiling milk in new clay pots during sunrise and when the milk boils over shouting "Pongalo Pongal". It is an important festival in the state when people pray for abundance in wealth and health and the best time to visit Tamil Nadu.

**Deepawali**

The festival of festivals, Deepawali is one of the most widely celebrated cultural festivals in India, marked across communities and regions. The festival of light marks the home coming of Lord Ram from his exile to his kingdom.

- The five-day long festival originated in the Indian subcontinent and is mentioned in early Sanskrit texts. Diwali is usually celebrated twenty days after the Vijayadashami (Dussehra, Dasara, Dasain) festival, with Dhanteras, or the regional equivalent, marking the first day of the festival when celebrants prepare by cleaning their homes and making decorations on the floor, such as rangolis. The second day is Naraka Chaturdashi. The third day is the day of Lakshmi Puja and the darkest night of the traditional month. In some parts of India, the day after Lakshmi Puja is marked with the Govardhan Puja and Balipratipada (Padwa). Some Hindu communities mark the last day as Bhai Dooj or the regional equivalent, which is dedicated to the bond between sister and brother, while other Hindu and Sikh craftsmen communities mark this day as Vishwakarma Puja and observe it by performing maintenance in their work spaces and offering prayers.
- Deepawali celebrations are best seen in the northern parts of the country such as UP, Rajasthan, Punjab and Delhi.

**Sharad Purnima**

Sharad Purnima (also known as Kumara Purnima),Kojagiri Purnima, Navanna Purnima, or Kaumudi Purnima is a harvest festival celebrated on the full moon day of the Hindu lunar month of Ashvin (September to October), marking the end of the monsoon season.

- On this auspicious day, many divine pairs like Radha Krishna, Shiva Parvati, and Lakshmi Narayan are worshipped along with the moon and are offered flowers and kheer (sweet dish made of rice and milk).
- Deities in temples are usually dressed in white color signifying the brightness of the moon. Many people observe full day fasting on this day.

**Holi**

Holi is a popular ancient Hindu festival, also known as the "Festival of Love", the "Festival of Colours" and the "Festival of Spring".

- The festival celebrates the eternal and divine love of Radha Krishna.
- It also signifies the triumph of good over evil, as it celebrates the victory of Vishnu as Narasimha Narayana over Hiranyakashipu.
- Holi celebrations start on the night before Holi with a Holika Dahan where people gather, perform religious rituals in front of the bonfire, and pray that their internal evil be destroyed the way Holika, the sister of the demon king Hiranyakashipu, was killed in the fire. The next morning is celebrated as Rangwali Holi (Dhuleti)– a free-for-all festival of colours, where people smear each other with colours.
- It originated and is predominantly celebrated in the Indian subcontinent but has also spread to other regions of Asia and parts of the Western world through the Indian diaspora.

**Janmashtami**

Krishna Janmashtami, also known simply as Janmashtami or Gokulashtami, is an annual Hindu festival that celebrates the birth of Krishna, the eighth avatar of Vishnu. According to Hindu lunisolar calendar, it is observed on the eighth tithi

प्रिय दोस्तों, अब तक हमारे नोट्स में से विभिन्न परीक्षाओं में आये हुए प्रश्नों के परिणाम देखने के लिए क्लिक करें - (Proof Video Link)

RAS PRE. 2021 - https://shorturl.at/qBJ18 (74 प्रश्न , 150 में से)

RAS Pre 2023 - https://shorturl.at/tGHRT (96 प्रश्न , 150 में से)

UP Police Constable 2024 - http://surl.li/rbfyn (98 प्रश्न , 150 में से)

Rajasthan CET Gradu. Level - https://youtu.be/gPqDNlc6UR0

Rajasthan CET 12th Level - https://youtu.be/oCa-CoTFu4A

RPSC EO / RO - https://youtu.be/b9PKjl4nSxE

VDO PRE. - https://www.youtube.com/watch?v=gXdAk8S6W18&t=202s

Patwari - https://www.youtube.com/watch?v=X6mKGdtXyu4&t=2s

PTI 3rd grade - https://www.youtube.com/watch?v=iA_MemKKgEk&t=5s

SSC GD - 2021 - https://youtu.be/2gzzfJyt6vI

| EXAM (परीक्षा) | DATE | हमारे नोट्स में से आये हुए प्रश्नों की संख्या |
|---|---|---|
| MPPSC Prelims 2023 | 17 दिसम्बर | 63 प्रश्न (100 में से) |
| RAS PRE. 2021 | 27 अक्तूबर | 74 प्रश्न आये |
| RAS Mains 2021 | October 2021 | 52% प्रश्न आये |



FREE SAMPLE

| | | |
|---|---|---|
| RAS Pre. 2023 | 01 अक्टूबर 2023 | 96 प्रश्न (150 मेंसे) |
| SSC GD 2021 | 16 नवम्बर | 68 (100 में से) |
| SSC GD 2021 | 08 दिसम्बर | 67 (100 में से) |
| RPSC EO/RO | 14 मई (1st Shift) | 95 (120 में से) |
| राजस्थान S.I. 2021 | 14 सितम्बर | 119 (200 में से) |
| राजस्थान S.I. 2021 | 15 सितम्बर | 126 (200 में से) |
| RAJASTHAN PATWARI 2021 | 23 अक्तूबर (1st शिफ्ट) | 79 (150 में से) |
| RAJASTHAN PATWARI 2021 | 23 अक्तूबर (2nd शिफ्ट) | 103 (150 में से) |
| RAJASTHAN PATWARI 2021 | 24 अक्तूबर (2nd शिफ्ट) | 91 (150 में से) |
| RAJASTHAN VDO 2021 | 27 दिसंबर (1st शिफ्ट) | 59 (100 में से) |
| RAJASTHAN VDO 2021 | 27 दिसंबर (2nd शिफ्ट) | 61 (100 में से) |
| RAJASTHAN VDO 2021 | 28 दिसंबर (2nd शिफ्ट) | 57 (100 में से) |
| U.P. SI 2021 | 14 नवम्बर 2021 1st शिफ्ट | 91 (160 में से) |
| U.P. SI 2021 | 21नवम्बर2021 (1st शिफ्ट) | 89 (160 में से) |
| Raj. CET Graduation level | 07 January 2023 (1st शिफ्ट) | 96 (150 में से ) |
| Raj. CET 12th level | 04 February 2023 (1st शिफ्ट) | 98 (150 में से ) |
| UP Police Constable | 17 February 2024 (1st शिफ्ट) | 98 (150 में से ) |

**& Many More Exams like UPSC, SSC, Bank Etc.**



FREE SAMPLE