

Unit -5 Cultural Heritage and Performing Arts

Different types of architecture found in India

Caves, stupas, pillars, temples and Indo-Islamic architecture are variety of architecture found in India which is a very important part in Indian art and architecture.

A. Cave architecture :

1. Cave architecture is often called as Rock-cut architecture.
2. Indian rock-cut architecture is one of the main forms of architecture seen in caves.
3. It is the practice of creating a structure by carving it out of solid natural rock.
4. The earliest caves were natural caves used by people for a variety of purposes such as shrines and shelters.
5. Indian rock-cut architecture is mostly religious in nature.
6. There are more than 1,500 rock-cut structures in India.
7. Some of the famous caves are : Ajanta Caves, Ellora Cave, Elephanta Cave, Sudama / Nyagodh Cave etc.

B. Stupa architecture :

1. A Stupa is a dome-shaped sacred burial mound of brick which was used to house Buddha's relics or to commemorate significant facts and events related to Buddhism.
2. The term stupa comes from Sanskrit and it means heap.
3. Stupas are usually built on a foundation laid with blocks of stone or bricks. On this foundation, a hemispherical dome was raised.
4. In India, Sanchi, Sarnath, Amaravati and Bharhut are among the oldest known stupas.

c. Pillar architecture :

1. Erection of pillars is an age-old tradition in India.
2. Development in the field of pillar architecture in a proper way commenced during the Mauryan age.
3. The Mauryan pillars were rock-cut. These had proclamations inscribed on them and were used to spread the message of the Buddha by Emperor Ashoka.
4. The top portion of the pillar is called capital and it typically has animal figures like bull, lion, elephant, etc.
5. These capital figures are carved standing on a square or circular abacus. The abacuses are on the base which could be a stylised inverted lotus.

6. Example of pillars with capital figures: Sarnath, Basarah-Bakhira, Rampurva, Sankisa and Lauriya-Nandangarh.

D. Temple architecture :

1. A temple can be defined as an enclosed place of worship having a roof or a covered structure.
2. The word 'temple' is derived from the Latin word 'templum'.
3. Temple is the dwelling place of God and is used for worship by devotees.
4. The basic elements that comprise a Hindu Temple are :
 - i. **Garbhagriha** : It is a cave-like sanctum which houses the main icon of the temple.
 - ii. **Mandapa** : The entrance to the temple.
 - iii. **Shikhara/Vimana** : It is a mountain-like spire on top.
 - iv. **Amalaka** : Stone-like disc seen at the top of the temple.
 - v. **Kalasha** : It is the topmost part of the temple.
 - vi. **Antarala** : It is a vestibule between the Garbhagriha and the Mandapa.
 - vii. **Jagati** : This is a raised platform where devotees can sit and pray.

E. Indo-Islamic architecture :

1. After the Turkish conquest of North India in the 13th century building activity on a large scale began.
2. Muslims absorbed many aspects of local architectural traditions.
3. A mix of many techniques, stylized shapes, and surface decorations evolved through a continuous amalgamation of architectural elements from various styles.
4. Such architectural entities that showcased multiple styles are known as Indo-Islamic architecture.
5. Types of architectural buildings : mosques for daily prayers, Jama Masjids, dargahs, tombs, hammams, minars, gardens, sarais or caravansarais, madrasas, Kos minars, etc.

Sculptures-

1. Sculpture in the Indian subcontinent essentially consists of sculpture of stone, metal or terracotta.
2. The first known sculpture in the Indian subcontinent is from the Indus Valley civilization, when small items of bronze sculpture and terracotta sculpture were produced.
3. After the collapse of the Indus Valley civilization there is little record of sculpture until the Buddhist era.

4. Thus the great tradition of Indian monumental sculpture in stone appears to begin relatively late, with the reign of Asoka from 270 to 232 BCE, and the Pillars of Ashoka he erected around India.
5. Besides religious, secular elements were also present in Indian sculptures.
6. Figures of gods and goddesses, kings, queens, birds, animals and trees were made by Indian artists.

Seals

1. Seals were used for authentication of transactions by state as well as private individuals and organizations.
2. Seals can be compared with stamps of present times.
3. The earliest seals found in Indian sub-continent belong to pre-Harappan phase.
4. Thousands of seals have been discovered by archaeologists from the Harappan sites. Most of the seals were made of steatite. A few of them were also made of terracotta, gold, agate, chert, ivory and faience.
5. The dimension of Harappan seals varied from 0.5 inch to 2.5 inch.
6. Most Harappan seals were quadrilateral in shape. Square and rectangular shaped seals have been found most commonly.
7. Every seal is engraved in a pictographic script (which is yet to be deciphered).
8. Most of the seals have been written on both sides. The writings are in the Kharosthi style (right to left).
9. The seals throw light on relationship and interaction of the people of Harappan civilization with outside world.
10. The seals throw light on the language and script of the Harappan civilization.

Coinage of India

1. Coins issued by Indian rulers through the ages are important example of human art belonging to the ancient age because these coins have different types of symbols on them.
2. The coins throw light on the socio-economic, political and cultural life of people belonging to that period.
3. Coinage of India began anywhere between early 1st millennium BC to the 6th century BC.
4. These coins were popularly known as punch marked coins because different symbols were inscribed on them using punches.

5. The earliest punch marked coins were irregular pieces of metal.
6. Die-cast coins were issued in India in the Saurashtra region in the 5th century BC.
7. These coins were called Karshapana because their weight was one karsha (unit of measurement) each.
8. The English word 'Cash' has originated from the word karsha only.
9. Punched mark coins were generally made of silver, while some were made of copper too.
10. Some of the most common symbols used on punch marked coins were as follows :
 - i. Sun mark ii. Crescent
 - iii. Chakra iv. Swastika
 - v. Lingam vi. Snake
11. During the post-Mauryan period, the most remarkable progress was witnessed in the field of coinage. Indo-Greeks and Kushana rulers made immense contribution to the development of coinage.
12. Indo-Greeks were the first to issue gold coins in India.

Pottery

1. Pottery refers to the creation of objects that are made up of hard brittle material produced from non-metallic minerals by moulding them while the material is wet and then firing them at high temperatures.
2. Pottery is often made up of clay, porcelain, steatite, etc.
3. Pottery plays an important role in studying culture and reconstructing the past.
4. It reflects the social, economic and environmental conditions a culture thrived in, which helps the archaeologists and historians in understanding our past.
5. It holds significant value in understanding cultures where script was either absent or remains undeciphered.
6. Pottery is majorly of following two types :
 - i. Handmade
 - ii. Wheel turned

Puppet

1. A doll or a figure controlled by a person so that it appears to be moving on its own is called a puppet.
2. The word 'puppet' has been derived from the Latin word 'pupa' whose

literal meaning is doll.

Puppetry : Puppetry is a performing art or a form of theatre that involves manipulation of puppets.

Puppetry a dying art : Following are the various reasons for it :

1. Lack of patronage in the modern age.
2. Competition from Electronic media which is a preferred mode of entertainment.
3. Puppetry Art is usually confined to only devotional and mythological stories.
4. With changing times, Puppetry does not take up modern social issues.
5. Puppetry lacks modernization in terms of script, lighting, sound and other stage effects.

Puppetry has been classified as :

A. String Puppets :

1. It has jointed body and limbs that allow movement.
2. Puppets are made of wood, or wire, or cloth stuffed with cotton, rags or saw dust.
3. The puppet is suspended from a hand held control strings that are attached to different parts of the puppet's body.
4. The puppet is manipulated by operating the control as well as by loosening or pulling the relevant string(s).
5. For the convenience of manipulation and support, two rods are attached to the hands of the puppets.

Examples :

- i. Kathputli (Rajasthan)
- ii. Kundhei (Orissa)

B. Glove Puppets :

1. The glove puppets are worn on hands just like a glove.
2. The middle finger and thumb act as hands of the puppet and the index finger acts as the head.
3. Head is made of either cloth or wood, with two hands emerging from just below the neck.

Examples :

- i. Pava-kathakali (Kerala)
- ii. Kundhei nach (Orissa)

c. Rod Puppets :

1. These puppets have mostly three joints. The heads, supported by the main rod, is joined at the neck and both hands attached to rods are joined at the shoulders.
2. The main holding rod that supports the puppet may be hidden by a robe or costume of the puppet.
3. The action rods are usually connected to the hands of the puppet and manipulated by the puppeteer to show action.
4. The body and hands have a bamboo base covered and plastered with hay and rice husk mixed and moulded into required shape.
5. Due to the absence of legs the puppets are draped in a sari or dhoti as per the character.

Dance forms in India

1. The two major dance forms in India are classical and folk dance. The major difference between classical and folk dance is the origin.
 2. Classical dance has a deep-rooted relationship with the Natya Shastra where the specific features of each of the classical dance forms have been mentioned.
 3. Folk dance, on the other hand, emerged from the local tradition of the respective state, ethnic or geographic regions.
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1. The Natya Shastra written by Bharat Muni is the most prominent source for establishing the characteristics of the dances.
 2. There are two basic aspects of classical dance :
 - i. **Lasya** : It denotes grace, bhava, rasa and abhinaya. It is symbolic to the feminine features of dance as an art form.
 - ii. **Tandava** : This is symbolic to the male aspects of dance and has more emphasis on rhythm and movement.
 3. There are three basic elements classical dance :
 - i. **Nritta** : These are the basic dance steps and are performed rhythmically but devoid of any expression or mood.
 - ii. **Natya** : It means dramatic representations and refers to the story that is elaborated through the dance recital.
 - iii. **Nritya** : It refers to the sentiment and the emotions evoked through dance. It includes the mime and the different methods of expression including mudras in the dance.
 4. The Guru-Shishya paramapara forms the core of the Indian classical dance forms. The basic meaning is that each dance form is related to a Guru (Teacher) and he/she transfers that knowledge of dance to a

Shishya (Student.)

5. The 8 basic technicalities that are expressed in the classical dance are given below :
 - i. **Shringar** : Love
 - ii. **Hasya** : Humorous
 - iii. **Karuna** : Sorrow
 - iv. **Raudra** : Anger
 - v. **Veer** : Heroism
 - vi. **Bhayanak** : Fear
 - vii. **Bibhats** : Disgust
 - viii. **Adbhoot** : Wonder

The classical dances in India are given below :

A. Bharatanatyam (Tamil Nadu) :

1. Bharatanatyam is an important classical dance form in India. It originated in the temples of South India, particularly, Tamil Nadu.
2. Bharatanatyam dance is known to be ekaharya, where one dancer takes on many roles in a single performance.
3. This dance form is performed by both men and women.
4. The costumes worn are bright coloured. Women wear saris and men wear dhotis.
5. There is a lot of make-up and bright ornaments used, which accentuate the facial expressions and gestures of the performers.
6. The music used is Carnatic classical music, accompanied by instruments such as flute, violin and the Mridangam.
7. Gestures used in Bharatanatyam are called Hastas or Mudras.

B. Kathak (Uttar Pradesh) :

1. The word Kathak has been derived from the word Katha which means a story.
2. It was primarily a temple or village performance wherein the dancers narrated stories from ancient scriptures.
3. Usually a solo performance, the dancer often pauses to recite verses followed by their execution through movement.
4. The focus is more on footwork; the movements are skillfully controlled and performed straight legged by dancers wearing ankle-bells.
5. Kathak is the only form of classical dance wedded to Hindustani or the North Indian music.

c. Kuchipudi (Andhra Pradesh) :

1. Kuchipudi was originally performed by the group of actors going from village to village known as 'Kusselavas'.
2. Lasya and tandava elements are important in Kuchipudi dance form.
3. The dance style is a manifestation of earthly elements in the human body.
4. The dancer may undertake the role of the singer as well becoming a dance-drama performance.
5. The music of dance is Carnatic.

D. Odissi (Odisha) :

1. Odissi is a classical India dance form and it originates from the state of Odisha. It is a sensuous and lyrical dance form.
2. It touches on the human and the divine aspects of life. It also touches on the subtleties of life, as well as the mundane.
3. It is a soft dance backed by soothing lyrics and is similar to Bharatanatyam in terms of the mudras and expressions.
4. It incorporates two major postures - Tribhanga and Chowk.

E. Kathakali (Kerala) :

1. Kathakali is the most popular dance form of Kerala. The word translates as Story-Play. It is popular for its make-up and costumes.
2. Kathakali is a blend of dance, music and acting and dramatizes stories, which are mostly adapted from the Indian epics.
3. The dancers enact the roles of the stories with particular make-up and costume.
4. Different facial colours indicate different mental stages and character, e.g., green - nobility, black - wicked, red patches - combining royalty and evil.
5. Hand gestures, facial expressions and eye movements are important.

F. Sattriya (Assam) :

1. The Sattriya dance form was introduced in the 15th century A.D by the Vaishnava saint and reformer of Assam, Sankaradeva as a medium for propagation of the Vaishnava faith.
2. The dance form evolved and expanded as a distinctive style of dance later on.
3. Because of its religious character and association with the Sattras (Vaishnava monasteries), this dance style has been named Sattriya.
4. Sattriya dance tradition is governed by strictly laid down principles in respect of hastamudras, footworks, aharyas, music etc.

g. Manipuri (Manipur) :

1. The origin of Manipuri dance can be traced back to ancient times that go beyond recorded history.
2. The dance in Manipur is associated with rituals and traditional festivals, there are legendary references to the dances of Shiva and Parvati and other gods and goddesses who created the universe.
3. Manipur dance has a large repertoire, however, the most popular forms are the Ras, the Sankirtana.
4. There are essentially two divisions in the classical Manipuri dance :
 - i. **Jagoi** : Predominant in Ras Leela, this stream represents the Lasya element described in Bharata's Natya Shastra.
 - ii. **Cholom** : This represents the Tandava form of classical dance.
5. Chief instruments used are the drum and the flute.

h. Mohiniyattam (Kerala) :

1. Mohiniyattam or dance of Mohini is the classical solo dance form of Kerala.
2. Mohiniyattam is based on Natya Shastra's lasya style.
3. It has delicate movements and more feminine facial expressions.
4. The movements are gentle and glide-like. They do not have terse rhythmic steps.
5. More emphasis is on the facial expressions and hand gestures.
6. It is traditionally performed only by women.

Elements of Indian Music

Following are the fundamental elements of Indian Music :

A. Sruti :

1. Commonly refers to musical pitch.
2. It is the shortest interval of pitch that human ears can detect and a musical instrument or a singer can produce.
3. According to Natya Shastra, there are 22 srutis.

B. Swara :

1. It refers to type of musical sound that is a single note, which defines a relative position of a note, rather than a defined frequency.
2. There are 7 swaras in the form of Sa, Ri or Re, Ga, Ma, Pa, Dha, Ni.
3. These 7 swaras are related to sounds of certain birds and animals.

c. Raga :

1. A raga prescribes a set of rules for building a melody.
2. It is characterized by a combination of notes picked out of the total 22

srutis.

3. Ragas involve arrangement of swaras in different sequences.
4. All the ragas are categorized in such a way that there will be an increasing and decreasing order of swaras.
5. Following are some important ragas :
 - i. **Raga Bhairav** : It is a morning raga.
 - ii. **Raga Marwa** : It is sung during late afternoon hours till sunset.
 - iii. **Raga Pahadi** : It is an evening raga.
 - iv. **Raga Yaman** : It is an evening raga. It is sung from sunset till late evening.
 - v. **Raga Jog** : It is sung after midnight in the wee hours of morning.
 - vi. **Raga Malhar** : It is associated with rain.
 - vii. **Raga Deepak** : It is associated with fire.

D. Tala :

1. Tala refers to the beat set for a particular composition (a measure of time).
2. It is a sequence of beats performed by singers using hands and fingers at fixed time cycles.
3. These rhythmical cycles vary from 3 to 128 beats.
4. Tala is intricately related to 'Laya' which refers to repetitive nature of any activity.

Indian Classical Music

1. The Indian classical music has two distinct varieties : Hindustani music and Carnatic music.
2. Hindustani music belongs to the Northern part of the country, and the Carnatic music is south Indian.
3. Hindustani music became popular during the Mughal Empire. Some Persian and Arabic elements have been assimilated in this music system.
4. Following are the styles of singing and composition in Hindustani music :

i. Dhrupad :

1. This is the oldest and grandest form of Hindustani music.
2. It is essentially poetic and it is presented in a style marked with precise and orderly elaboration of Raga.
3. Its rhythm is mostly of 12 beats.
4. Greater significance is given to music rather than words.

ii. Khayal :

1. Khayal means imagination.

2. This is the most prominent style in Hindustani depicting romantic style of singing.
3. It largely depends on the imagination and improvisation of the performer.
4. It is also composed of particular raga and tala.
5. It ranges from praise of kings description of seasons and pranks of Lord Sri Krishna.

iii. Thumri :

1. Thumri originated in the eastern part of Uttar Pradesh.
2. It is influenced by hori, kajri, Dadra.
1. Thumri is supposed to be romantic and erotic style of singing and is also called “lyric of Indian classical music”.
2. The song composition mainly on love and devotion.

iv. Tarana :

1. Tarana are medium to fast paced songs that are usually performed towards the end of the concert.
2. They consist of a few lines of poetry with rhythmic syllables.
3. It is characterized by the use of meaningless syllables in a very fast rendition.

v. Tappa :

1. Tappa is a form of Indian semi-classical vocal music.
2. Tappa developed around the 18th century. It means jump in Persian.
3. It originated from the folk songs of the camel riders of Punjab and was developed as a form of classical music by Mian Ghulam Nabi Shori.

vi. Ghazal :

1. Ghazal is an originally Persian form of Poetry.
2. In India, Ghazal became the most common form of poetry in the Urdu language.

vii. Qawwali :

1. Qawwali is a fusion of Persian and Indian musical traditions.
2. It is devotional in nature.
3. It is sung in a group with a solo voice against a chorus.

viii. Kirtan/Bhajan :

1. Kirtan was originated by Chaitanya Mahaprabhu.
2. Kirtan involves chanting hymns or mantras.
3. Musical instruments such as Harmonium, Tablas, Mridang and Cymbals are used.

ix. Carnatic Music :

1. Carnatic sangeet is the South Indian system of classical music.
2. Carnatic Sangeet is found in the south Indian states of Kerala, Tamil Nadu, Karnataka, and Andhra Pradesh.
3. Purandardas is considered as the father of Carnatic Music.
4. Carnatic music is based upon a system of ragam (rag) and thalam (tal).
5. Musical instruments used are veena (vina), violin, mridangam, nadaswaram, and the tavil.

Theatre

1. Traditional theatre is a combination of acting, singing, dance, music, dialogue, narration.
2. It started as a narrative form of art where recitations, dance, and music played a central role in depicting the local history, societal ethos etc.
3. It is based on spontaneous creativity emerging from circumstances.
4. Traditional theatre is often a key feature of cultural promotion.
5. The main elements of theatre are :
 - i. Plot
 - ii. Character
 - iii. Thought
 - iv. Diction
 - v. Music
 - vi. Spectacle

Following are the traditional art forms of India :

i. Bhavai :

1. It is a traditional theatre form of Gujarat and Rajasthan.
2. It is a synthesis of devotional and romantic sentiments.
3. It consists of dance to narrate series of small plays known as Vesha or Swanga.
4. It is accompanied by semi-classical music.

ii. Nautanki :

1. Nautanki is popular in the state of Uttar Pradesh.
2. The theme is based on historical, social and folk tales, delivered through dance and music.
3. Dialogues are delivered in a lyrical fashion accompanied by drum beats called Nagara.

iii. Rasleela :

1. It is a theatre form popular in Uttar Pradesh.

2. It depicts the legends of Lord Krishna.
3. In this theatre form, dialogues are in pros combined with songs and scenes from the pranks of Krishna.

iv. Bhand Pather :

1. It is a traditional theatre form of Kashmir.
2. It consists of unique combinations of dance, drama, and acting.
3. Surnai, Nagara, and dhol are the instruments used in this theatre form.
4. It is mainly performed by the farming community, reflecting their ideas and way of living.

v. Swang :

1. It is a popular theatre form of Punjab and Haryana.
2. It is mainly a musical drama sung through verses.
3. Ektara, Harmonium, Sarangi, Dholak, and Kharta are the instruments used in it.

vi. Maach :

1. Maach is a theatre form of the region of Malwa in Madhya Pradesh.
2. The term Maach is used for the stage as well as the play.
3. It is based on mythological themes and later romantic folk tales were also included.
4. Songs are given importance between the dialogues in this theatre form.
5. Dialogues in this form are called Bol.

vii. Ankia Naat :

1. It is a theatre form present in the state of Assam.
2. Cultural glimpses of Assam, West Bengal, Odisha, Mathura, and Brindavan can be seen in this theatre form.
3. The narration begins with a story in Sanskrit and later switch to Brajboli or Assamese.
4. Use of Masks to depict special expression is one of the unique features of this theatre form.

viii. Dashavatar :

1. It is the most developed theatre form of Konkan and Goa.
2. The ten incarnations of Lord Vishnu-the god of preservation and creativity are personified by the performers.
3. Apart from makeup, performers wear a mask of wood and papier mache.

Modern theatre in India

1. The medieval period witnessed the emergence of regional language literatures. But it did not produce dramatic works comparable to ancient classics.

2. Some innovations happened in religious drama due to socio-religious reform.
3. Indian drama was reborn during British colonial interregnum in 18th and 19th centuries.
4. The impetus came from two sources : the rich heritage of Indian drama and the exposure to Western dramatic classics through English.
5. Translations started appearing simultaneously of Sanskrit classics and Western classics, particularly Shakespeare.
7. An unprecedented development in theatre was the rise of urban entertainment theatre.
8. This arose in order to provide entertainment to the increasing population of big cities consequent upon industrialization.
9. The new urban theatre is popularly known as Parsi theatre.
10. This genre was an interesting mixture of Western Naturalistic drama, opera and several local elements.

Drama

1. Bharata's Natya Shastra was the earliest and most elaborate treatise on drama written anywhere in the world.
2. India has the longest and richest tradition in theatre going back to at least 5000 years.
3. The origin of drama in India is closely related to ancient rituals and seasonal festivities.
4. The growth in drama took place with the introduction of "curtain" in the kushanas era.
5. Traditionally the theatre consisted of the auditorium, stage and the backstage which is behind the stage. Curtain separates the stage and backstage.
6. The drama was performed without scenery and decorations. It was more of acting and gestures by the actors.
7. Costume and make-up was regulated by convention so that roles were immediately recognizable.
8. Most type of drama had a hero, a heroine, a villain and a "vidushaka" as a comedian. Themes were mainly based on love.
9. The drama generally opened with a benediction song followed by a prologue in the form of a dialogue/discussion between the chief actor and his actress giving the title, nature and occasion of the play.

10. Violence and death were forbidden to be performed in the stage.
11. At the end of the play came a concluding verse - a virtual vote of thanks.

Indian paintings

1. The tradition of paintings has been carried on in the Indian subcontinent since the ancient times.
2. With time, Indian classical paintings evolved to become a sort of blend of the various traditions influencing them.
3. Indian paintings provide on aesthetic continuum that extends from the early civilization to the present day.
4. In the beginning Indian painting was essentially religious in purpose.
5. But as year passed by Indian painting became a fusion of various culture and traditions.
6. During the colonial era, Western influences started to make an impact on Indian art.
7. By the time of Independence in 1947, several schools of art in India provided access to modern techniques and ideas.
8. Galleries were established to showcase these artists.
9. Indian art got a boost with the economic liberalization of the country since early 1990s.
10. Artists from various fields started bringing in varied styles of work post liberalization.
11. Indian art thus works not only within the confines to academic traditions but also outside it.

Classification of Indian paintings :

1. Indian paintings can be broadly classified as murals and miniatures.
2. Murals are large works executed on the walls of solid structures directly.
3. Miniature paintings are executed on a very small scale for books or albums on perishable material such as paper and cloth.
4. Mural is inherently different from all other forms of pictorial art and is organically connected with architecture.
5. Mural is the only form of painting that is three-dimensional, since it modifies and partakes of a given space.
6. Mural paintings are applied on dry wall with the major use of egg yolk, oil, etc.
7. A mural artist must conceive pictorially a theme on the appropriate scale with reference to the structural exigencies of the wall and to the idea expressed.

8. The history of Indian murals starts from 2nd century BC to 8th - 10th century AD.

Notable examples of mural paintings :

i. Ajanta Murals Paintings :

1. Depict a large number of incidents from the life of the Buddha (Jataka Tales).
2. Exclusively Buddhist, excepting decorative patterns on the ceilings and the pillars.
3. Prominent feature => Half closed drooping eyes.

ii. Ellora Murals Paintings :

1. Painted in rectangular panels with thick borders.
2. Prominent features => Sharp twist of the head + painted angular bents of the arms + sharp projected nose + long drawn open eyes + concave curve of the close limbs.

iii. Badami Mural Paintings :

1. A cave site in Karnataka, patronized by Chalukya king, Mangalesha.
2. Depictions in the caves show Vaishnava affiliation, therefore, the cave is popularly known as Vishnu cave.
3. Only a fragment of painting has survived on the vaulted roof of the front mandapa.
4. Badami cave painting represents an extension of the tradition of mural painting from Ajanta to Badami in south India.

Martial art

1. India is famous for its martial arts that have developed since ancient times.
2. The term 'martial art' refers to creativity exhibited by warriors while fighting against their opponents.
3. These warriors use different gestures, postures and techniques to overcome their opponents.
4. Nowadays these art forms are used in rituals, celebrations, in sports, means of physical fitness, as a self defence.
5. Many of the arts are related to dance, yoga etc.

Different martial art forms of India :

i. Kalaripayattu (Kerala specially) & rest of south :

1. Weapon based type.
2. "Kalari" means arena. "Payattu" means combat/fighting.

3. Involves strikes, kicks, grappling, preset forms, weaponry and healing methods, the footwork movement.
4. Kerala's "Kathakali" incorporates greatly of this in their routines.

ii. Silambam (Tamil Nadu) :

1. Weapon based type.
2. Variety of weapons used.
3. Majorly used "Silambam staff" as a weapon.
4. Foot movements play a key role.
5. Movements of animals like snake, tiger, elephant and eagle used.

iii. Gatka (Punjab) :

1. Weapon based.
2. Used by Sikhs mainly.
3. Gatka means - "One whose freedom belongs to grace".
4. Stick, Sword, kirpan or kataar used as weapon.

iv. Musti Yuddha (Varanasi) :

1. Unarmed type.
2. Punches, kicks, knees and elbow strikes used.

v. Thang Ta (Manipur) :

1. Weapon Based.
2. "Thang" means sword. "Ta" means spear.
3. Anything from sword or spear can be used.
4. Other weapons used are shield and axe.
5. Used in three different ways: as ritual, as spectacular performance and as fighting technique.

vi. Lathi (Punjab & Bengal) :

1. Weapon Based.
2. Cane Sticks used.
3. Popular more in villages.

vii. Mardani Khel (Kolhapur, Maharashtra) :

1. Weapon Based.
2. Created by Marathas.
3. Suitable for hilly regions.
4. Uses sword mainly & needs rapid movements.

viii. Pari-Khanda (Bihar, Jharkhand, Odisha) :

1. Weapon Based.
2. Created by Rajputs.
3. “Pari” means shield & “Khanda” means sword.

ix. Inbuan Wrestling (Mizoram) :

1. Unarmed Type.
2. Has strict rules prohibiting kicking, stepping out of the circle and bending of the knees.
3. Aim is to lift the opponent off his feet while strictly adhering to the rules.
4. Catching hold of the belt worn by the wrestlers around the waist; it has to remain tight all through the game.

x. Thoda (Himachal Pradesh) :

1. Weapon Based.
2. Originated from the times of Mahabharata.
3. Generally based on archery skills.
4. “Thoda” is the round piece of wood fixed to the head of the arrow.

Fairs and Festivals

1. People in India celebrate their religious and cultural occasions by organizing cultural activities in the form of fairs and festivals.
2. Every Indian state and socio-cultural group has its unique traditions which reflect in their celebrations.
3. People use folk music, dances and other forms of entertainment to enjoy these important occasions.
4. Vibrant, fascinating and beautiful Indian fairs and festivals reflect the cultural strength and diversity of India.
5. Indian festivals can be broadly divided into 3 categories, namely national or political, religious and economic.
6. Most Indian festivals are connected to seasons and economic activities.
7. Fairs and festivals help in breaking the monotony of life.
8. Cultural activities organized on these occasions invigorate everyone.
9. Economic activities get a boost because artisans and craftsmen set up their stalls to sell their products at fairs.
10. These occasions also give boost to tourism because they attract millions of tourists every year.
11. The voice of Indian heritage and culture is carried by these celebrations

beyond Indian boundaries.

12. Festivals are secular as well as religious in nature.
13. Festivals such as Independence Day and Republic Day are examples of secular festivals.
14. Holi, Diwali, Chhath, and Onam, etc. are examples of religious festivals.

Following are major religious festivals celebrated in India :

1. Holi :

- i. Holi is celebrated at the end of the winter season on the last full moon day of the lunar month phalguna which usually falls in the later part of February or March.
- ii. Holi is celebrated by people throwing coloured powder and coloured water at each other.
- iii. The bonfires are lit in memory of the escape of Prahlad when Demoness Holika, sister of Hiranyakashipu carried him into the fire.

2. Maha Shivaratri :

- i. Maha Shivaratri is a Hindu festival celebrated every year on the 13th night in the Krishna Paksha of the month of Phalguna.
- ii. The festival is celebrated by going to Shiva Temple, all day fasting and all night long vigil.

3. Diwali :

- i. Diwali popularly known as the festival of lights.
- ii. Diwali involves the lighting of small clay lamps to signify the triumph of good over evil.
- iii. Diwali commemorates the return of Lord Rama along with Sita and Lakshmana from his fourteen year long exile and vanquishing the demon King Ravana.

4. Navaratri :

- i. Navaratri is a Hindu festival of worship of Shakti and dance and festivities.
- ii. The word Navaratri means nine nights. During these nine nights, nine forms of Shakti or Devi are worshipped.

5. Vinayaka Chaturthi :

- i. Vinayaka Chaturthi is the Hindu festival of Ganesha, who is believed to bestow his presence on earth for all his devotees in the duration of this festival.
- ii. It is the birthday of Ganesha who is widely worshipped as the God of wisdom, prosperity and good fortune.

6. Guru Purnima :

- i. Guru Purnima is a festival traditionally celebrated by Hindus and Buddhists.
- ii. Traditionally the festival is celebrated by Buddhists in the honor of the lord Buddha who gave his first sermon on this day at Sarnath, Uttar Pradesh, while Hindus on this day offer Puja or pay respect to their Guru.

7. Thai Pongal :

- i. Thai Pongal is harvest festival celebrated in Tamil Nadu, Puducherry and Sri Lanka.
- ii. Thai Pongal is celebrated at harvest time to thank the Sun God and farmstead livestock that helped to create the material abundance.
- iii. The boiling over of milk in the clay pot symbolizes material abundance for the household.

8. Raksha Bandhan or Rakhi :

- i. Raksha Bandhan or Rakhi is a festival primarily observed in North India by Hindus and Sikhs.
- ii. The central ceremony involves the tying of rakhi by a sister on her brother's wrist.
- iii. This symbolizes the sister's love and prayers for her brother's well being, and the brother's lifelong vow to protect her.

9. Vasant Panchami :

- i. Vasant Panchami is a Hindu festival celebrating Saraswati, the goddess of knowledge, music and art.
- ii. Traditionally during this festival children are taught to write their first words; Brahmins are fed; ancestor worship is performed.
- iii. The colour yellow plays an important role in this festival, in that people usually wear yellow garments.

10. Karva Chauth :

- i. Karva Chauth is an annual one-day festival celebrated by Hindu and Sikh women in North India in which married women fast from sunrise

to moonrise for the safety and longevity of their husbands.

- ii. Sometimes unmarried women observe the fast for their fiancés or desire one.

11. Buddha Poornima :

- i. Commemorates the birth anniversary of Lord Buddha.
- ii. Pilgrims come from all over the world to Bodh Gaya to attend the Buddha Poornima celebrations.
- iii. The day is marked with prayer meets, sermons on the life of Gautam Buddha, religious discourses, continuous recitation of Buddhist scriptures, group meditation, processions, worship of the statue of Buddha.
- iv. The Mahabodhi Temple wears a festive look and is decorated with colourful flags and flowers.

12. Janmashtami :

- i. Krishna Janmashtami is an annual Hindu festival.
- ii. It is celebrated to mark birth anniversary of Lord Krishna, the 8th incarnation of Vishnu.
- iii. It is celebrated with greatest devotion and fervor in Mathura and Vrindavan and throughout India.
- iv. People keep fast and sing devotional songs of Krishna on the day of Janmashtami.

13. Christmas :

- i. Christmas is observed on December 25 to commemorate the birth of Jesus.
- ii. On this day gifts are given, Christmas cards are exchanged, Christmas trees are decorated.
- iii. There are special prayer and celebrations in Church on this day.
- iv. Santa Claus brings gifts to children on Christmas.

14. Ramzan :

- i. It is the Islamic month of fasting in which participating Muslims refrain from, eating drinking and sexual relations from dawn until sunset.
- ii. Fasting is intended to teach Muslims about patience, humility and spirituality.
- iii. It is a time for Muslims to fast for the sake of God and to offer more prayer than usual.

15. Muharram :

- i. Muharram is the first month of the Islamic calendar.
- ii. The pre-Islamic period in the Arabian Peninsula was the era of warring tribes. In the absence of a strong leadership, there were conflicts and battles on minor issues.
- iii. But fighting was prohibited in four months of the year.
- iv. These months, of which Muharram was one, were considered sacred.

16. **Easter :**

- i. Easter is the oldest and holiest Christian festival.
- ii. Easter is the day when Jesus Christ was crucified and the Christians offer prayers and services in the Churches.
- iii. On this day Jesus Christ rose from the dead and ascended into heaven.
- iv. Easter eggs and Easter bunnies are a major attraction during Easter, the festival of rejuvenation of life and living.

1. **Kumbha Mela :**

- i. Kumbha mela is a mass Hindu pilgrimage.
- ii. Kumbh mela is unique in the respect that it does not exhibit the features associated with a traditional Indian fair.
- iii. It is basically a religious congregation which is held once every 12 years (Maha Kumbha) at one of the four holy places (Allahabad, Ujjain, Nasik, Haridwar) in turn.
- iv. An “ardha” or half Kumbha occurs every 6 years.

2. **Pushkar Mela :**

- i. Pushkar, near Ajmer, in Rajasthan is famous place of Hindu pilgrimage.
- ii. Pushkar is famous for its large natural lake and its temple dedicated to Lord Brahma.
- iii. On Kartik poornima, or any of the four days preceding it, an annual festival is held here.
- iv. During this fair animal from all parts of North India are brought here for sale.

3. **Kulu Mela :**

- i. To the north, Dussehra, brings with it a fair in Kulu Valley.
- ii. It is time for gods and goddess to forsake their temples and adore the fields amidst the sun.
- iii. Each village has its god. They are led in a noisy procession by

musicians and minstrels from their various high perches in the hills to the fields of Kulu below.

4. Rath Yatra of Puri :

- i. Puri, which is the abode of Lord Jagannath is one of the seven most sacred places of Hindu Pilgrimage.
- ii. During Shravan (July/August) the presiding deities Krishna, his brother Balabhadra and Sister Subhadra are taken in three colossal chariots, built in the shape of temple to Gundichi Bati, near Puri.
- iii. Every year thousands of devotees come to Puri to tug the ropes of the Chariot, to take Jagannath from the temple at Puri to his suburban home at Gundichi Bari.

5. Hola Mohalla :

- i. It is a Sikh festival held every year on Holi at Anandpur Sahib.
- ii. This festival is held in the form of a fair to commemorate the militarisation of the Sikhs into the order of Nihangs (Warrior-mendicants) by the last Sikh Guru Shri Govind Singh.
- iii. The main focus of this fair is the display of martial arts like archery, sword fencing, horse-riding etc.

6. Urs at Ajmer Sharif :

- i. Urs is the birth or death anniversary celebrations at a dargah. Urs are held annually at the dargah of famous Sufi saints.
- ii. Unique character of these celebrations is that people visit in large number to take the blessings of the revered saints irrespective of caste and creed.
- iii. Ajmer Sharif is the dargah of Shaikh Muinuddin Chishti, the founder of Chishti sufi order in India.
- iv. Annual Urs celebrations continue here for seven days. The chief attraction here are the sessions of qawwali.

7. Goa Carnival :

- i. In the month of February the residents of Goa, especially of Panaji, celebrate a carnival that lasts for a week.
- ii. This carnival, rivals the best in the world.
- iii. A beautiful street parade or procession, with decorated horse-drawn carriages and bullock cart and balloons is held.

Indian culturespread abroad

A. Spread of Indian culture through traders :

1. In ancient times, traders from India went to distant lands in search of new opportunities in business.
2. They went to Rome in the west and China in the east.
3. As early as the first century BC, they travelled to countries like Indonesia and Cambodia in search of gold.
4. These traders travelled from many flourishing cities like Kashi, Mathura, Ujjain, Prayag and Pataliputra.
5. Wherever the traders went, they established cultural links with those places.
6. In this way, the traders served as cultural ambassadors and established trade relations with the outside world.

B. Spread of Indian culture through teachers :

1. The universities were the most important centres of cultural interaction.
2. They attracted large numbers of students and scholars. The scholars coming from abroad often visited the library of Nalanda University.
3. Students and teachers from such universities carried Indian culture abroad along with its knowledge and religion.

c. Spread of Indian culture through other modes :

1. Romas or Gypsies some groups of Indians went abroad as wanderers.
2. They went towards the West, crossing the present-day Pakistan and Afghanistan.
3. From there, their caravans went through Iran and Iraq to Turkey. Travelling through Persia, Taurus Mountains and Constantinople, they spread to many countries of Europe.
4. It took them almost four hundred years to spread to these countries in Europe.

By that time, though they had forgotten their original home, they did retain their language, customs, ways of living, and their professions.

Cinema

The word 'cinema' is a short form of 'cinematography'. It refers to the art of filmmaking.

Various era of Indian Cinema : Following are the era's of Indian cinema :

A. Early Indian cinema (1898 to 1945) :

1. Age of Silent Films :

- i. The earliest of films were silent films.

- ii. The dialogues delivered by actors were not audible to viewers because technology was not advanced enough to record both visuals and audio simultaneously.
- iii. The plot used to be told through writings using title cards.
- iv. These silent films were not completely silent. They were accompanied by live sounds. A small orchestra used to play music during the films as per the nature of scene.

2. **Age of Talking Films or Talkies :**

- i. With the start of 1930s, a new era of talkies commenced in Indian cinema.
- ii. Talkie was a sound film or a motion picture having synchronized sound.
- iii. The first talkie in India was 'Alam Ara'.
- iv. This release set a new trend in India and regional talkies also started after 'Alam Ara'.

B. **Golden era of Indian Cinema (1940 to 1960) :**

- i. In the late 1940s, Indian cinema picked up the new 'masala' themed films depicting music, dance and romance.
- ii. This era was led by directors like Guru Dutt, Raj Kapoor, Bimal Roy and Mehboob Khan.
- iii. They brought new depth to the themes prevalent in India.
- iv. This era laid the foundation stone of Indian cinema inspiring generations of film makers.
- v. With the independence of India in 1947, a statutory body was created by enacting the Cinematograph Act in 1952 with the name of Central Board of Film Certification (CBFC).
- vi. It was placed under the Ministry of Information and Broadcasting.

C. **Classic decades of Indian Cinema (1970s and 1980s) :**

- i. The films of this phase were characterized by a mixture of genre of romance and action.
- ii. This phase was dominated by film makers like Ramesh Sippy, Hrishikesh Mukherjee and Vijay Anand.
- iii. Iconic films like 'Zanjeer' and 'Sholay' became huge commercial success and went on to become trendsetters in Indian cinema.
- iv. The term 'Bollywood' was coined during the 1970s with the establishment of Conventions of Commercial Bollywood Films (CCBF).

D. New Bollywood phase of Indian Cinema (1990s to Present) :

- i. During the late 1980s, Indian cinema faced a phase of stagnation because of increasing use of violence, issues related to quality of music and rise in cases of video theft.
- ii. With the release of Yash Chopra's epic film 'Chandni', Indian cinema rejuvenated itself and an era of romance started.
- iii. The beginning of the 21st century marked commencement of an era of technological evolution.

The new technology, advancements in terms of animation, special effects, digital projectors, latest production techniques, etc. improved the quality of Indian films and increased its popularity among the masses

Central Board of Film Certification (CBFC)

1. The Central Board of Film Certification (CBFC), commonly known as the Censor Board, is an important body that handles film certification in India.
2. It is a statutory body under the Information and Broadcasting Ministry.
3. It regulates the public exhibition of films under the provisions of the Cinematograph Act 1952.
4. Films can be exhibited to the public only after they have been certified by the CBFC.
5. Films are certified into four categories in India. They are :
 - i. U - unrestricted
 - ii. UA - unrestricted but with a parental discretion advisory for children under 12 years
 - iii. A - adult
 - iv. S - only for a special class of persons
6. The main aim of establishing CBFC is to promote a healthy entertainment industry.
7. Certification by CBFC is necessary for international and dubbed films too.

Films Division of India

1. Films Division of India was established in 1948 to articulate the energy of a newly independent nation.
2. The main purpose behind establishing this division was to extend support towards the cultural aspects of India.
3. The main functions and responsibilities of Films Division are as follows :
 - i. It focuses on national perspectives by educating the people in implementation of national development programmes.

- ii. It is responsible for presenting a positive image and heritage of our country to Indian as well as foreign audiences.
 - iii. It fosters growth of documentary films in the areas of information, communication and integration.
 - iv. It produces news magazines, short films, animation films and documentaries.
4. It is the main film-medium organization of the Government of India.
 5. It is well equipped with trained film personnel, cameras, recording and editing facilities.
 6. This infrastructure is put to use to assist in-house as well as independent film makers and producers.