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## THE ARTS & EDUCATION

HARMANDEEP KAUR\*

### *Declaration*

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### *Abstract*

*The ideal of education expressed by the concepts of truth, Goodness, and beauty. We conclude that only philosophy, as it overcomes the charms of language, senses, and the sensible world, can extend the limits and possibilities of art, particularly art that uses words. As the just city would only be possible by equating the king with the philosopher, there cannot be a true poet who is not also a philosopher.*

*“Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.”*

*“We wrote, we sang, we acted, and we poured ourselves out on every side.’ There was tremendous excitement and cultural richness.” -Rabindranath Tagore*

*Key Words:* Arts Education, Evaluating, scientific advancement, illustration.

### *Introduction*

#### *WHAT IS AN ART?*

Art is not, as the metaphysicians say, the manifestation of some mysterious idea of beauty or God; it is not, as the aesthetical physiologists say, a game in which man lets off his excess of stored-up energy; it is not the expression of man's emotions by external signs; it is not the production of pleasing objects; and, above all, it is not pleasure; but it is a means of union among men, joining them together in the

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same feelings, and indispensable for the life and progress toward well-being of individuals and of humanity. -*Leo Tolstoy*

Art education, like any other form of education, begins when human spirit of free enquiry is fed through perception and experience, intensifying individual acumen. The movement you look at art and engage in a dialogue with yourself as why or how that particular piece qualifies as art, you are on your way to art education. Art figures in almost every walk of life. And it helps make life fulfilling and gratifying. Any nation thus, thriving on its industrial and scientific advancement, cannot turn a blind eye to any creative self-expression, which is an integral part of the growth of a human in any culture. What was described once as art education has been revised to focus on arts education, denoting the multiplicity of art genres; art learning, denoting the intersections of cognitive and social dimensions of students' engagement, creativity, and imagination; arts in education, denoting the centrality of art as both precipitator and repository of learning, teaching, and schooling; and the arts and education, denoting the reciprocal and international relationship that exists between the two areas of inquiry.

The Arts of India are the illustration of the religious life of the Hindus. It shows a much stronger emphasis on the Hindu religion, India from very early days, starting with the Indus period has boasted of a well developed heritage in all forms of arts, including architecture, literature, sculptures, painting, music, dance forms, and theatre. The art of India is an exclusive collection of traditional and tribal painting, Stone carving works, Semi Precious Jewellery, Leather Items, etc and other Indian handicraft. Presenting great art and culture of India, these bright hued works are virtual showcases of the lives, legends and inspirations of their creators. Indian art features spirals and curvaceous lines, vines and tendrils, round-figured goddesses, circular amulets, colored gemstones, arches and domes, haloed deities, crescent moons, and the globe of the sun. Indian sculptures and paintings depict the diversity, colour and spontaneity of this country and are representations of the all-encompassing nature of Indian culture. The art of India, committed for the upliftment of traditional Indian art and presenting the world the soul of India gives 20% of the net profit to various blind welfare charitable organizations.

Art flourished in homes in India where the child unknowingly learnt domestic practices and functions. From homemade mattresses, duvets, pillows and bed sheets embellished with regional motifs to signing the soothing lullaby, the child got exposed to the best practiced customs of his/her surroundings. To achieve this, people made sure they planted what they believed was beneficial for their future generations. For this reason art courses are introduced.

Art courses were either discrete offerings in schools, or a focus on art was integrated into courses such as literacy, math, and science. The scope and substance of the integration continue to vary sufficiently enough so as to make a systematic analysis of whether and how the arts are experienced in classrooms difficult, though not impossible.

According to Ofsted, The arts are important because they are intrinsic components of human culture, heritage and creativity and are ways of knowing, representing, presenting, interpreting the symbolizing human experience.

Contact with the arts requires the abilities to question, explore and collaborate; and to extend and develop one's and the ideas of others.

The creation of art requires a sense of structure, discipline, rigour, and positive response to challenge.

### *Arts Education*

Art education is an important aspect of the overall education of children. It makes parents more involved in their children's schoolwork by providing an area where parents do not feel handicapped in assisting

their children because of a lack of basic knowledge. Art is a means for children who do not otherwise excel in school to have a subject where they can shine. Involvement in the arts has been shown to increase academic performance in all areas, not just art. These benefits provide the basis of why we should have art education in our schools.

The main purpose of Art Education is to develop creativity, individuality and expression through art activities. Art Education fosters cultural awareness and promotes cultural practices, and is the means by which knowledge and appreciation of the arts and culture are transmitted from one generation to the next. It is therefore mandatory for impression minds to get the right exposure to arts in their formative years. Arts education will include music, dance, theater and visual arts; the aim is to sensitize the students to these forms rather than train them to become artists. “The students should develop a familiarity with India’s art traditions,” Shobha Mudgal said to The Indian Express.

The Problem of giving art education arises from the questions: Can an eight-year-old child sit through a table performance? Can a Class VII student tell a Ravi Varma painting from an Amrita Shergill? Can a school boy distinguish between Kathak and Bharatanatyam? While students today are crammed with inordinate quantities of maths and science and geography, the fine arts are altogether ignored in the school curriculum. A small team of thinkers and activists hopes to correct this imbalance.

*Following are some remedies to create Arts education better*

*Advocacy*; Educators, parents, artists, school directors and administrators must all be responsible for arts education

Ensuring quality provisions is the responsibility of ministries (government)

Government ministries must work together

Research

Continuity of provisions

Partnerships and cooperation (inc cultural institutions)

Professional formation

Evaluation

Publication and sharing

Reporting in School

Another way to improve appreciation and understanding for the arts is through the educators in classrooms across the country. Adejumo (2002) suggests five ways that this can be done:

- ◆ Talking about the nature and content of art with students.
- ◆ Promoting the transfer of implicit knowledge through decentralized instruction.
- ◆ Exposing students to experts as role models in the visual arts.
- ◆ Facilitating direct observation of artists and their works in society.
- ◆ Seeking the support of art professionals and organizations through partnerships.

A profession in the arts means entering a niche, specialized and emerging field in India today. Arts education is a distinct academic stream, with newer choices for specialized training in arts run by governmental and private institution. These gearing to become arts professionals have a wide variety of choice when it comes to courses, both short-term and long-term.

Many stresses that art education should begin at the school level so that children are made aware of their cultural heritage from a young age. A recent article in the Indian Express explores the benefits of one such enterprise. In the last few years, Crafts and Intangible Heritage of India has been introduced as an optional new subject for high school students.

The Centre for Cultural Resources and Training has also developed cultural resources for children. It is commonplace that academic curricula in India are weighted heavily towards sciences and math. Learning about the arts would enhance the all-round development of a child's intellect. While Art education may have evolved in other countries as a consequence to experimentation and long-standing research, in India one has always grown up appreciating numerous aspects of art in several different ways.

As the new emerging techniques replace the cumbersome and time-consuming manual procedures, the older modes of creative pursuits are being done away with. Information and Communication Technology (ICT), exhibitions of arts and design, animation films, computer based sets and special stage effects, fusion of music and dance in events like puppetry are already being accepted as education through arts. Computer education embraces the traditional arts and crafts for all followers and practitioners of arts to adapt themselves to better use of their skills, the day is not far when such educational centre in the country would have all the facilities to enable every creative requirements get realized in a state-of-the-art surroundings.

There are 5 behaviors that children demonstrate when they are being creative.

Questioning and challenging

- ◆ Making connections and seeing relationships
- ◆ Envisaging what might be
- ◆ Exploring ideas, keeping options open
- ◆ Reflecting critically on ideas actions and outcomes school climate

There seemed to be between 17.28% (averaged at around 22%) negative impacts of poor quality programmers. Put crudely, this incant that in a global sense about 1/4 of all the arts and cultural education a child receives is likely to have a negative impact.

#### *The Future Of Art Education*

The future of art education is indeed in jeopardy due to the large budget cuts across the country. Along with a greeter emphasis on core curriculum, high stakes testing is threatening the art programs in all too many school districts. Also in many cases parents are ignorant of the proposed budget cuts until it is too late. Part of the answer then is to raise awareness across the country on the value of an arts education.

The future custodians of all the present philosophies including sovereignty rule of law, justice, liberty, fraternity and International peace and security are the children it is the matter of leisure that the growing emphasis on human development has focused the world's attention on the child as the significant future human resource and primary education as the fundamental part of education which in turn is the component of development process. Hence, both the child and primary education have been given prominence in several international documents.

The Indian education system is the largest among Commonwealth countries and the second largest in the world, next only to the USA. Much of India's diversity and culture finds a reflection in its educational policies, but despite having seen remarkable changes since Independence, and many significantly innovative programmes under way, there is a lot that still needs to be done.

Our government deserves praise for the initiative it has displayed so far, raising the hope that all children will go to school and shall have right to quality education. The enforcement of The Right of Children to Free and Compulsory Education Act 2009, with effect from April 2010 is a landmark development for it entails enrolling every child between the age 6 and 14 years for elementary education. As per the directives (RTE, Norms and Standards, Directives 19 and 25) of The Right of Children to

Free and Compulsory Education Act 2009, schools need to provide a separate teacher for teaching art education to all those children who are studying in classes VI to VIII. This creates a huge demand of creating teachers for teaching different art forms at this level of education.

Moreover, for many people, cultural industries (such as publishing, the music, film and television industries, and other media) and cultural institutions (such as museums, music venues, cultural centres, art galleries and theatres) serve as key gateways by which to access culture and the arts. Arts Education programmes can help people to discover the variety of cultural expressions offered by the cultural industries and institutions, and to critically respond to them. In turn, cultural industries serve a resource for educators seeking to incorporate the arts into education.

By teaching the children of today about art, and giving them opportunities to create their own, it is ensuring that the rich heritage of art will be passed down to the next generation. Appreciation of different cultures, sharing a common human experience, and marking significant points in history are all part of the amazing function that art gives to society. Through everything from traditional art classes to summer camp programs, the arts provide a way to promote children's interest in learning about the world. Hopefully, in the future further funding can be provided from the government for art education programs and more people can experience the value of art in their lives.

Art education provides a means to many educational ends. It is a way for disadvantaged children to experience education in a positive and creative manner. It allows them to do better in other subjects as well. Also in accordance with Gardner's theory of multiple intelligences, it allows children who may not be the best at math or science to foster a talent. All of these things contribute to make art education an extremely valuable subject.

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## PAHARI AND SIKH MINIATURE PAINTINGS: A COMPARATIVE STUDY

HEENA SHARMA\*

### *Declaration*

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### *Abstract*

*Indian painting appears to have resorted to mini can-vas, which largely defined it as miniature painting, around the seventh century itself. In the course of time, there emerged on this mini canvas a wondrous world of art, which more characteristically revealed, than did most other mediums, its land - her vastness, spiritualism, cos-mological vision, idea of the Divine, her traditions, ethos, strength to assimilate, her men, women, their lifestyles and fragrance of her soil. This mode of realising an object on a canvas - a few inches in length and width, is truly characteristic of India that has always attempted to dis-cover herself, her creative Endeavour, thought and vision. Miniature painting and it's distinguish style has always changed according to time and its admires.*

**Keywords:** Miniature Paintings, Punjab Hills, style, Kangra, Sikh, Rajputs

To analyze and compare the origin and association of two neighbours; the northern hills and plains and their impacts in terms of supremacy, belief, social and economic formations, cultures and arts are a significant concern for art critics and historians of India. This study is centred on a comparison and association between two styles of miniature paintings; Kangra-Guler and Sikh styles of miniature paintings flourishing from the Punjab Hills towards Punjab Plains at various local centers during 18th-19th centuries. The northern hilly area was a part of erstwhile greater Punjab and the cultures and traditions developed on hills and plains; both had influenced one another. Maharaja Sansar Chand (1766-1823) and Maharaja Ranjit Singh (1780-1839); two great Indian sovereigns were the icons of their age. One was the lord of the hills and another was the hero of the plains. Both were ascending the throne in young age and were the great patrons of arts and culture of their own. A place full of natural

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beauty with curved mountains and plantains; Kangra was the most significant centre of arts and culture in 18th century during the reign of Maharaja Sansar Chand built after the conquest of Kangra by Maharaja Ranjit Singh in 1809, Sikh influences and trends became popular at hills and Punjab plains too could not remain no longer devoid of influences of the Kangra style of miniature painting. Kangra- Guler style and Sikh themes merged and evolved a new style which is known to us today as Kangra- Sikh style, but with the simplicity, loneliness and formalism are the distinct features of Sikh style which separate Kangra miniature paintings from Sikh miniatures till the end of the 19th century.

The most significant centre of miniature art in the hilly areas of northern India where a great style was developed in the 18th century was Kangra. The great patron of Kangra painting was Maharaja Sansar Chand (1766-1823). The period 1786-1805 was a glorious chapter in the history of Kangra Maharaja Sansar Chand was a Rajput warrior and Maharaja Ranjit Singh was a Sikh warrior, but they both were of aesthetic sense.

The principal centres of Pahari painting were Basohli and Chamba situated on the banks of the river Ravi, Jasrota, east of Basohli and Mankot and Jammu (on river Tavi), both northwestwards of Basohli; Haripur-Guler on the Banaganga river and Kangra, some twenty miles away from Guler, on the Beas river. To the east of Guler and Kangra are Mandi and Kulu. Tehri-Garhwal on the river Alaknanda also drew painters who came to settle from Guler-Kangra in the mid-18th century

At the contrary, every new conquest has changed the racial pattern of Punjab plains. Out of this blend of blood and tongue were born the Punjabi populace and their phrases. At the end of the seventeenth century, the region fell into three rough divisions-the Punjab Plains, the Punjab Hills and a tract of broken country between them. It was part of the Mughal empire and was administered by Mughal governors. Late in the 18th century, Sikh rulers had control of both the plains and the hills of Punjab. Other Sikh states that were established in the mid-or late-18th century had their capitals at Patiala, Nabha, Jind and Kapurthala. As an upshot of a Sikh takeover at the Punjab hills the connection between Sikh patronage and Pahari art was recognized. The prominent centres of Sikh art and culture were Lahore, Amritsar and Patiala where Pahari artists evolved a new style out of their parentage style for new patrons in which they were habitual.

Inspiring by Vaishnavism, Shaivism and Saktism paintings were began to paint at the Rajput courts of the Rajputana and the hill states of northern India inspiring by Mughal influences. Kangra miniatures present the glimpse of Hindu deities Brahma, Vishnu, Mahesh (Shiva); who are the symbols of creator, operator and destroyer. Other Hindu divinities are the incarnations of Vishnu and Mahesh. Associate deities and Devi cult were also inspired the Kangra artists. Vaishnavite themes inspired by the lives of two incarnations of Vishnu; Lord Krishna and Lord Rama are dominantly visualizing in Pahari miniatures.

The Kangra is characterized by the tenderness and delicacy of its female types and generally soft colouring, though this was not always the case. Each hill state had its own idiom of the Kangra. Men and women seem to move in another world, a far-away world from reality, where love reigns supreme ever remembering the legend of the blue god. The hill river becomes the Jamuna, a hill prince is Krishna, a hill princess is Radha, and the hill forests become the groves and woodlands of Vrindvan

Dreamlike and mystic world of divine romance of the blue god of the hills, *Krishna*; the incarnation of Vishnu and the milkmaid *Radha* is sitting, lying or playing in the lap of Nature painted by artists. Poetic and emotional lines, sensitive and expressive colours with the natural symbolic sense are used. Sacred love of Radha and Krishna with intense delight and amusement present the glimpse of the conventional Indian visuals but with new charm and splendour. The lyrical and graceful qualities of line are done for reaching a sense of rhythm for urging the world of imaginations. Bright and pure colours also tell many stories in Kangra miniatures. Pure red, yellow, blue, green and saffron are given to the Hindu divinities and its concern with Hindu philosophy is very deep-rooted.

The blue colour of deep oceans, rivers and sky is the symbol of eternity, peace and pureness depict Krishna; the lord of love. In Rajput paintings Krishna is the hero or *nayak* is drawn with *nayika* or Radha who is the symbol of ideal beauty. Krishna represents perfection of beauty and Radha stands for perfect love *Nayika* or Radha in red, saffrons, blue or yellow was very popular in Kangra. Life giving warm colours connected with sun and fire which depict purity, love and divine and have given to Hindu goddesses mostly. Radha and Krishna playing at the bank of river Yamuna or seeing clouds or rainy sky or their meetings in the forests surrounded by various plants and birds, animals, curved mountainous backgrounds with mounds are all present rhythm, conscious and eternal participants of the divine love and pleasure. Facial expressions, gestures, enunciation, and the attitude of body and limbs everything revealed moods of affection. Greenery of plants symbolizes realizations, novel openings and evolution. All are full of breath and blossom. Krishna's love dramas not only with Radha, but also mother Yashoda, father Nand, his friend Sudama and other milkmaids are the instances which teach us how to justify the worldly associations which are portrayed above all by poets and painters.

Beside the divine romance the icon of Shakti; goddess Durga; consort of Shiva and her nine incarnations and dramatic scenes of *raudra* or *ugra* Devi's battles with demons or *asura* is the represent the supremacy and the glorification of the feminine as Hindus assume triumph of womanly will power over masculine egos and ills. Worship of Devi by other divinities after glorious tasks are very expressive visuals painted Kangra artists. Kangra art is fully inspired by Hindu mythology and medieval literature, the Mahabharata, the Ramayana, Devi Mahatmay, Markandey Purana etc., but mostly by Krishnaism because Vaishnavism was the principal religion in Hill states during 18th to 19th century.

However, Sikhs have no myths and their philosophy is refined and cultured by ten great Gurus against myths and Brahmanism. Primarily, the first warmth of Sikh art can be seen in the hagiographies narratives of Guru Nanak, were in style as *janamsakhi* illustrations in Punjab. There are several *Janamsakhis* of various traditions like Bala and puratan tradition Sikh art was growing in *janamsakhi* practices. Guru Nanak; the originator of the Sikh piety as a *sufi* *pirrosary* in his hand with his two lifelong followers Bala and Mardana was used to drawn in *janamsakhis*. The stories of Guru Nanak's magnificent journeys and instances followed in his lifespan inspired the artists in Punjab plains. The *Janamsakhi* illustrations were beginning to paint by Pahari artists and Pahari influences are clear and obvious but with some variances of elements according to Sikh needs.

*Janamsakhis* are the chronicle of Sikh metaphysics and ideologies. These works are the perfect presentation of emblematic association between the biography of Guru Nanak and his *Bani* Often every day scenes of rural Punjab of medieval era envisage in *Janamsakhis*. Guru Nanak was as a universal traveller portrayed sitting or standing with historical figures of that time. Multiplicity of culture also represented in *Janamsakhis* by Pahari artists.

Guru Nanak was painted as spiritual messenger of the Divine. He endures vertical red *tilakon* his forehead, which is unified with Vaishnavas as well as turban and expressive lined robe allied with Muslim *Sufis*. He is connected with ethnic multiplicity meeting with Kabir, Sheikh, Pathans, *sadhus-sanyasis* and others reflecting them with his piety and theology. Symbolic use of forms, colours, space, perspective, gestures; everything reveals Guru Nanak as a dynamic juncture between a historical person and timeless reality. He always showed a long robe of either saffron or yellow accepted as most sanctified and symbolizes purity and pursuit for light.

In Kangra miniatures we observe a kind of romance with naturalism and bloom. Space divided into foreground and background is full of naturalistic conventions, but *Janamsakhis* illustrations consist flat plane space with a strip of blue sky in the background and treated generally as a scenery for the foreground. Simplified forms of natural backgrounds and forms with less efforts express the steps of

developments by Pahari artists to fulfil the needs of new patrons as well as the simplicity of the patrons also. Use of saffron, green, blue like the paintings of Kangra creates a freshness in Sikh miniatures for their ease to fulfil the wishes of the Sikh community. Kangra miniatures also present the ideal glimpse of *shringara*, *raudhra*, *veer rasa*, but Sikh Janamsakhi illustrations are the presentation of *shanta rasa*.

Mythical stories and imaginations have a significant role in Kangra miniatures. The personification of nature supremacies and spirituality known as *prakriti*, *sakti* into divinities with meaningful symbols and icons is very ancient in Indian culture, but Guru Nanak's teachings are against myths, superstitions of Brahmanism but he adore *Ekonkar* (One who is timeless) and preach through *kudrat* or *prakriti* not to *kudrat*. Mountainous backgrounds, different types of plants, animals and birds like cow, dog, deer, elephant, peacock, *babiha*, falcon, etc. are always undivided part of Pahari as well as Sikh miniature paintings. In *Janamsakhi* paintings are mountains and plains as well as greenery according to the needs of themes are painted showing a variety of geography and ethnicity of contemporary Punjab plains.

During the research and investigation a considerable change can be discovered in the works executed under the patronage of the Sikh rulers. The splendid, richly coloured and vigorous representation of the myths and legends in the Kangra painting was replaced by a formalist pattern, in which the figures, trees and atmosphere were treated, and conventional colour schemes used without achieving that vigour and intensity vested in the deep emotions of the pahari artist

Besides *Janamsakhis* the most spirited and determined depiction of tenth Guru; Guru Gobind Singh as a saint soldier. The equine portraits of the tenth guru, hunting scenes and doing baptized the first five disciples; Guru Gobind Singh was shown in gracious character. The illustrators were influenced with their distinct character and beside the development of iconography of the ten Sikh gurus and other Hindu *sadhus* as well as Muslim *pirs* and *sufis* of medieval age were evolved. There are numerous identifiable portraits and paintings can be seen, but all are more ideal than contemporary.

Along with these themes *Barahmasa*; the imaginary pictures of seasons, *nayikabheda*, a division of heroines, ragas; personification of musical moods is imagined and visualized by pahari artists. Krishna is portrayed in *Barahmasa* and *nayikabheda* miniatures as a popular hero. The use of colours according to changing seasons and musical moods is appreciable. The forms visualized in these miniatures are influence by local folks of hill. The contribution of Krishna themes in Pahari miniatures is immeasurable like the contribution of *Janamsakhi* themes in the evolvement of Sikh miniatures and their individuality.

After that come the portraits, court scenes, domestic life and processions of Maharaja Sansar Chand, who was a great patron of art and culture in Kangra valley. Hill rajas were often shown in the audience, while chiefs were portrayed reclining on terraces with dancing girls or musicians attending upon them. Sansar Chand and other hill chiefs smoking *hookah* in the Courts, seeing performances of girls or boy dancers and flattering portraits were very common practice during Maharaja Sansar Chand. Smoking *hookah* communal in Rajput tradition is restricted in Sikhism, so it separates Sikh portraits from Pahari themes. The festival of colours, *Holi* in *Phagun* is common in love scenes as Radha and Krishna playing *Holi* with colours. Maharaja Sansar Chand, his *ranis* and his courtiers also visualize in participating *Holi*. Busy and crowded scenes of the Rajput courts changed into aloneness of Sikh chiefs. Single as well as multiple portraits can be seen in Kangra and Sikh miniature paintings. The iconography which is developed for Hindu myths and Rajput legends were used for Sikh Gurus and nobles. Their costumes and other objects were drawn in miniatures with some influence of Punjabi culture. Long parasol, halo and attendants, use of saffron, green, blue are common in the portraits of Sikh Gurus as well as aristocrats show the contemporary Hindu-Sikh popular culture of Sikh rule. Maharaja Ranjit Singh was represented usually in saffron, yellow and green dresses sitting on either golden throne or on horseback as a political and religious representative symbol of his affluent age which can associate

with Sikh ethnicity. Mostly inscribed portraits of Maharaja Ranjit Singh and his aristocrats interpret about their characters more than written explanations.

The marital relations of Maharaja Ranjit Singh, Heera Singh and Majithias with Rajput Kangra beauties also inspire Pahari artists and as a result the soft and decent ladies of Kangra are also portrayed with Sikh heroes in love scenes and domestic visualization of life.

Sikh chiefs merely stretched the artistic traditions established under the Mughals and Rajputs. Sikh art was incapable to mature its individuality. It can be appreciated as inheritor of prior refined art cultures and customs.

So we can conclude easily that Kangra art style is dynamic and vibrant part of Indian a culture but Sikh art is not less significant.

Kangra miniature art started under Rajput patronage influenced by Rajput culture and practises, but the influence of Sikhism is evidently clear on miniature paintings employed under Sikh patronage. Art is liberal and generous at every phase to inspire by the surroundings, but the religion and matter of patronage of the art which are two significant factors which influenced themes and styles. Even Kangra art also motivated through Mughal and Guler style of paintings, but later it grew with characteristics of its own. But annexation of Punjab by British rule may be the major cause that Sikh art could do less developments of its own individuality

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## CHAMBA RUMALS EMBROIDERY: STITCH ANALYSIS OF TRADITIONAL TECHNIQUE

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### *Declaration*

The Declaration of the author for publication of Research Paper in The Indian Journal of Research Anvikshiki ISSN 0973-9777 Bi-monthly International Journal of all Research: I, *Manohar Lal* the author of the research paper entitled CHAMBA RUMALS EMBROIDERY: STITCH ANALYSIS OF TRADITIONAL TECHNIQUE declare that , I take the responsibility of the content and material of my paper as I myself have written it and also have read the manuscript of my paper carefully. Also, I hereby give my consent to publish my paper in Anvikshiki journal , This Research paper is my original work and no part of it or it's similar version is Published or has been sent for Publication anywhere else. I authorise the Editorial Board of the Journal to modify and edit the manuscript. I also give my consent to the Editor of Anvikshiki Journal to own the copyright of my Research Paper.

### *Abstract*

*Chamba state of Himachal Pradesh was known for distinctive embroidery in form of coverlets and hangings generically known as 'Chamba rumals. Chamba rumals were usually elaborate compositions on cotton fabrics embroidered with untwisted silk yarns in gay and harmonious colors. The early designs were folk and later with development of pahari miniature paintings, the embroidery in miniature style developed which was widely practiced. The pictorial qualities of these coverlets had been much studied by several scholars. But its technical study, which was the focus of this paper, had not got much attention. The main focus was on different types of stitches used, its variations, stitch direction and outline stitches. Secondary information was obtained through review of literature and a detailed study of old rumals which were sourced from various museums, libraries and government organizations. Primary information was obtained through exploratory field survey of Chamba town and its periphery areas. Several interesting and important aspects of embroidery tradition of Chamba rumal have come out in this study. It was found that most of them were no longer being used by artisans. Intervention with the artisans was carried out by conducting interactive workshops and follow up field visits to Chamba. Interventions through workshops helped in capacity building of the artisans and proved invaluable. They helped the artisans to reorient themselves towards sustenance of the traditional form of craft.*

**Keywords:** Traditional technique, technical characteristics, embroidery stitches, stitch direction, outline stitch, intervention.

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### *Introduction*

Himachal Pradesh is famous for Chamba Rumal embroidery. The Chamba Rumals are made of fine cotton or muslin and are embroidered with silk and sometimes with silver and silver gilt wire. It is presumed that the subjects were drawn in outline by the women themselves. However, certain unfinished rumais show such sophistication of drawing that it seems that they were drawn by the painters, usually in earth-red colour.

The town of Chamba, situated on the river Ravi, was one of the important centre of miniature painting as it developed in what was formerly known as the Punjab Hills. The Kangra style with the dreamlike quality of the background peopled with women of porcelain like beauty developed its own characteristics in Chamba.

The Chamba embroidery was characterized by spontaneity and rhythm rooted in the soil of Himachal Pradesh. It was believed that Chamba region witnessed the tradition of embroidery from early times. Probably the tradition of embroidery started with basic line work, simply human figures and limited subjects known as folk style. Later on, the nice composition, soothing colours, fine stitch work was carried out. With time the addition of varied subjects made it so popular that by the mid of 18 th century the art of embroidery was patronized by the rulers of the Himalayan region. Once royalty started taking an interest in Chamba rumal , it's popularity reached new heights. In terms of the difference in selection of subjects, line drawing, use of soft colours with good composition and variety of themes was evident in these classical style coverlets . In fact such coverlets were often reminiscent of the pahari style of miniature painting.

The distinctiveness of Chamba embroidery lies in its double satin stitch which was dorukha. The fabric used was unbleached muslin and threads used were untwisted silk dyed in myriad and mellow colours. The most fascinating aspect of classical style rumals was the depiction of vast subject theme which was based on miniature paintings. In folk style the simplest of designs purely according to the imagination of embroiderer were seen. Chamba embroidery was not only confined to rumal s but was also seen on religious textiles, apparel and other utilitarian household objects.

Chamba rumals were being made till the early part of 20 th century but thereafter, this craft began to languish. The technique of administering stitches, unavailability of raw material and replacement of natural dyes with synthetic dyes were some of the deviations that from the original craft. Moreover, embroidery was no longer inspired by the original patterns and trainers were untrained as the revival seems to be more of the stitch rather than of the embroidery in the traditional form. There was a need to resuscitate the craft under the changed circumstances and to explore the possibilities for the sustenance of the languishing craft in consonance with its traditional spirit. Hence, it was imperative to find the traditional ways of practicing the craft of embroidery. The present study was undertaken with the following objectives: i. To classify various types of stitches and their variations used in embroidery. ii. To analyse different types of direction of stitches used in embroidery. iii. To study various types of outline stitches and colors used in embroidery. iv. To create awareness amongst the craftsperson with respect to traditional technique in terms of stitch type, direction and outline stitches.

### *Methodology*

While the painter was employed by his patron, the raja and his nobles, to record important happenings in the court, to paint mythological subjects, to depict the various musical modes (the Ragamala), the seasons (*Baramasa*) and to show lovers in various stages of the agony and ecstasy of love (*nayika* series), the ladies of the court produced the sama motifs with their needles and with an equal amount of skill.

They had a ready reference for their work in the murals executed in the rooms and verandahs of their quarters. These murals, the composite work of many artistes, were, in effect miniature paintings done on walls. The paintings were laid out in small panels usually 60 cm x 75 cm and were surrounded by floral borders. The ladies reproduced them in their embroidery down to the floral borders.

The rumals, handkerchiefs, were used on all festive occasions as a symbol of goodwill and affection. They were presented as gifts and were used for wrapping gifts exchanged at weddings.

The figures are finely drawn and life like and, especially in the nayak-nayika paintings the faces are strongly imbued with the expression desired to be depicted. Thus the Abhisarika Nayika “she who goes out to seek her lord” is shown so intent on her purpose that though she braves flashes of lightening and pouring rain, with snakes dashing across her path, she is not daunted but lifts her skirt and goes on. The Abhisandhita Nayika, “she who has rejected her beloved, sits in deep dejection while he turns his back and departs” holds up her hand as if pleading and looks towards her lover who has turned his back to her and is walking away. The Vipralabdha Nayika “she who keeps an appointment but her lover does not come” is shown standing beside an empty couch with her arms outstretched as she tears off her jewels and throws them on the ground. In the Calico Textile Museum at Ahmadabad there is a *rumal* showing eight heroines (*Ashtanayika*). Each is described in brush drawn in devanagri script. All, except two of the scenes take place indoors, the architecture being depicted by small domed pavilions on the roof. Each panel is separated by-a floral band and the action takes place within a specified space with enough blank space left around it to give it individuality and to separate it from the rest of the scenes. There is, so to say, embroidery within embroidery, costumes, cushions and carpets being decorated with floral patterns.

One of the favourite themes of the Chamba embroiderer as of the painter, were the playful antics of Krishna with Radha and other gopis. He is shown with her in various poses while *gopis* dance for their enjoyment and *gopas* play the conch shells and hold up the lotus flower as a salutation to the God. The *rasalila* in which Krishna dances with the *gopis* not as a single person but as a multiple manifestation of Himself so that each *gopi* finds herself dancing with Him individually is also a great favorite.

Other deities, such as Shiva, Ganesh, Durga, Vishnu, Parvati, Lakshmi, are also shown. In a rumal at the Indian Museum, Calcutta, they are shown attending a marriage. In scenes of festivity a variety of musical instruments such as the veena, the tempuras, cymbals and drums are played by both men and women.

Scenes of battle and hunting are depicted with great imagination and sensitivity. In the former the rumal will show one army pressing the attack into the enemy’s ground. Individual combat within the general battle shows men being unhorsed and swordsmen rushing in for the kill. A decapitated body is shown with the head lying to one side. In hunting scenes a variety of animals—bears, tigers, deer—are shown being attacked with various weapons—the muzzle gun, sword, spear, bow and arrow and the noose.

Chaupar, a game of dice played on two long bands of cloth joined together to form a cross, was a favourite game for both men and women. The embroiderer fills the middle ground with the decorated chaupar cloth while four sets of players sit on the four sides sometimes puffing on the hookah between moves and sometimes in animated conversation perhaps

Banana and other trees, the lotus, peacock, parrots, flowering shrubs, monkeys, deer, fishes, clouds, cranes, all give a natural background to the scene depicted. The canvas teems with life giving a tremendous sense of movement to the composition.

The embroidery is done in soft shades in small double darning stitches which appear the same on both sides. Outlines and details are worked in double running stitch and sometimes small patterns on



costumes and other details are shown in coloured darning stitch. Satin and herringbone stitches, zig-zag and interlaced running stitches couching for silver gilt wire, long and short and satin stitches, gross and blanket stitches are also used. The finest rumals are closer to painting than embroidery while the less sophisticated ones have the pattern only on one side and the stitches do not lie so close together.

All these *rumals* have floral borders on all four sides. The only exception to this, are the ones that were embroidered in geometric patterns on the lines of the *bagh* and *phulkari* work. These are either finished off with buttonhole stitch or the geometric pattern covering the cloth is considered complete in itself and no border is made.

Obviously, craftsmen showing such a high degree of skill are not going to restrain themselves to the production of a single item. *Cholis*, caps, hand fans, bed spreads, pillow covers and triangular pieces for wrapping books were all profusely and beautifully embroidered. However, these items show a much stronger folk influence than the *rumals*.

As in other parts of the country, Chamba Embroidery designs are also based on nature, mythology, articles of everyday use and happenings of everyday life. Thus Gods and Goddesses, kings and ordinary men are shown in action or sitting sedately. Animals, birds and trees can be natural or highly formalised. Geometrical designs are also very popular.

Colors are bright and bold—orange, red, black, yellow, ultramarine, purple, pink and green.

The greatest influence on this Chamba Rumal work is that of Kathiawar and Punjab. In fact, some of the work done can be mistaken for that of Kathiawar. The similarity to the *bagh* of the Punjab is also unmistakable. Since the court work was imbued with these influences it was inevitable that they would filter down to the common people and enrich their work and their lives.

Identification of stitches used traditionally: In the review of literature it was studied that satin stitch was used for embroidery. In satin stitch, parallel or radiating stitches were worked together, completely covering the ground material both back and front 4. On the analysis of the old museum pieces various types of embroidery stitches were discerned for different styles of embroidery. At present the stitch commonly used by the artisans in Chamba was long and short stitch. However, three more variations of this stitch were observed. Other than

This kind of stitch, two variations of satin stitches were also observed i.e. encroaching stitch and brick stitch which were no longer used by the artisans. categories: i. Long and short stitch- small length, medium length and long length. ii. Encroaching satin stitch. iii. Brick stitch

Long and short stitch: It was a filling stitch made by long and short stitches worked alternately, interleaving the longer stitches into the spaces left by the shorter ones. The stitch was similar in type to brick stitch and shaded satin stitch 2. With overlapping stitches of various lengths and colours an extremely delicate effect of shading could be achieved like that of needle painting. The direction in which long and short stitches fall was very important for achieving desired effect 3.

The long and short satin stitches can also vary according to their length. In small length, the method of administering the stitch was same. The stitch length varied from 0.2cm to 0.4 cm. The stitch length was small resulting in uniform appearance due to closely packed yarns . In medium length, the stitch length was medium ranging from 0.5cm to 0.6cm . In long length, the stitch length was long ranging from 0.8cm to 1 cm or even bigger, resulting in snagging of yarns and wavy appearance. In samples with long length stitches overlapping of yarns was seen. If filling was done with single strand and yarns were loosely spaced then background fabric was more visible. Conversely, when yarns were compactly packed and high number of strands was used for embroidery then background fabric was completely concealed.

Execution of the craft: The embroiderer generally preferred to work seated in a relaxed position on the ground, holding the work in his hands. Chamba embroidery was carried out without using any hoop. The fabric was held under the knees to keep it stretched. To avoid entanglement of untwisted yarns, their length was kept short during embroidery. Sharp pointed needles were used for embroidery. The medium length needles with large eyes were used. There was minimum pull or tension on the yarns as they were too delicate and break if handled with force. It was very important to execute embroidery at right tension so that the finished result would be neat and even on both sides of the fabric. There were basic steps to start the embroidery which were as follows: i. To secure yarn at the start of stitching- Needle was taken horizontally towards the starting point in a running stitch securing 1 inch of yarn under the stitches to be laid down. This method would prevent knotting on the reverse side of the fabric. ii. To secure yarn at the end of stitching- Slide the needle beneath 1 inch of laid stitches on the back side of the fabric and then cut the yarn. This would prevent knots on the reverse side of the fabric and embroidery would appear reversible from both the sides.

Encroaching satin stitch: Encroaching satin stitch was formed by layers of closely joined short straight stitches. Several rows of vertical satin stitches were worked to give an almost woven effect . The yarn tension was loose thus, giving raised and glossy appearance.

Different ways of working of this kind of stitch were observed i.e. covering motif with single small stitch or dividing the space in two halves and filling in two rows of stitches or either divide space in multiple rows of short straight satin stitches . The stitch size was

Sometimes even or uneven. When satin stitches of equal length were worked parallel to warp or weft of the ground material it forms straight lines. While, uneven length stitches create unequal row of stitches. Further, more variations can be produced by closely spacing or widely spacing the stitches and by varying number of strands i.e. if single strand was used background fabric was visible as compared to double or triple strand which covers the base completely. It was observed that most of the times, encroaching stitch was combined with medium length long and short stitch

Technical characteristics of embroidery were identified from old museum pieces. These were primary components while executing embroidery which included, stitch type, direction of stitches and outline stitch. In traditional samples, three variations of double sided satin stitches were observed viz. long and short stitch, brick stitch and encroaching stitch. However, presently only long and short stitch was being used and other stitches like encroaching stitch and brick stitch were no longer used. In old museum pieces four different directions of stitches were observed such as vertical, horizontal, diagonal and multiple directions. Stitches executed in multiple direction created optical illusion, texture and added visual appeal to simple looking motifs. Currently, artisans were using stitches in vertical and horizontal direction only. Earlier, outlining of motifs had a specific purpose and was used for highlighting, separating and defining specific areas. In majority of old museum pieces, back stitch was observed for outlining in contrasting colors for emphasis or subdued colors for harmonial blending. However, stem stitch was also observed, but it was rarely seen. Presently, outline was made all over the design using stem stitch in black color.

The variations in the stitches as well as detailing that were observed in traditional samples were seen in very few samples. These factors were contributing towards the decline in the aesthetic appeal of the products made in present times. It can be concluded that exploratory field survey helped in identifying various traditional aspects of the craft which were no longer being used in embroidery. Keeping these traditional aspects in mind, the study was carried out and these features were incorporated by intervention with artisans which helped in capacity building of artisans.

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## INTRODUCTION OF PRINT MAKING IN GOVERNMENT COLLEGE OF ART, CHANDIGARH

JOGENDER PAL SINGH\*

### *Declaration*

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### *Abstract*

*Graphic Prints are visual images or designs on some surface, such as a wall, canvas, screen, paper, or stone to inform, illustrate, or entertain. In contemporary usage it includes: neeke, pictorial representation of data, as in computer-aided design and manufacture, in typesetting and the graphic arts, and in educational and Neeke recreational software. Images that are generated by a computer are called computer graphics.*

*Examples are photographs, drawings, Line Art, graphs, diagrams, typography, numbers, symbols, geometric designs, maps, engineering drawings, or other images. Graphics often combine text, illustration, and colour. Graphic design may consist of the deliberate selection, creation, or arrangement of typography alone, as in a brochure, flyer, poster, web site, or book without any other element. Clarity or effective communication may be the objective, association with other cultural elements may be sought, or merely, the creation of a distinctive style.*

### *Introduction*

Print making By definition, a print is an image that has been produced by a technical means which enables it to be multiplied. Such techniques range from the simple lino or potato-cut, through the more complex hand processes of engraving and lithography, to the most sophisticated type of photomechanical colour printing invented to date. A distinction is normally made in the definition of a print, however, between the hand techniques and the photomechanical process; the latter developed and generally replaced the former for commercial purposes from the second half of the nineteenth century onwards.

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Every print formed by one of the hand techniques is classified as an original. When the print was first published the particular subject portrayed was intended for a wide audience. Prints produced by the various new processes, resulting largely from the invention of photography, are usually described as reproductions.

In general, prints fall into three categories. They may be single items, part of a set or a series, or illustrations, in a printed book or journal. For example, subjects such as portraits or historical events were often published singly. Prints depicting places, customs or natural history were frequently produced in sets or as a series over a period of time. If the publication of a series was planned over a number of years, the prints were usually issued in parts; each part could contain several prints and be offered to subscribers in a folder or wrapper. The entire range of subjects is to be found among the book illustrations in the great wealth of literature, for example, on India dating from the seventeenth century onwards. Sometimes they simply enhance a narrative or provide a visual dimension to a particular passage in the text. In other cases, they form an integral part of the volume and may even be the prime reason for its publication. Such books or folios generally have an introduction to the subject and a description accompanying each print.

The reasons for publication varied greatly. Prints were produced to extend knowledge. Many were issued for scientific, educational, political or commemorative purpose, while others were published simply to entertain and even amuse the spectator. In addition, a large number of prints was made solely for artistic reasons.

There are three basic techniques of printing: relief, intaglio and surface printing. The relief process follows the potato-cut principle whereby a print would be made as a result of inking the uncut surface areas. The image obviously appears laterally inverted. Woodcut and wood-engraving are typical of the relief technique.

The intaglio processes, all of which come under the general term of engraving, require a metal plate which, in the early days, was normally copper. The plate would be either cut into by hand or bitten into by acid. It was then inked for printing so that the ink penetrated the incisions. The surface of the plate was subsequently cleaned, with the result that when it was printed, the image represented the incised lines laterally inverted. Line-engraving, etching, mezzotint, stipple and aquatint are among the most common types of intaglio engraving.

Surface print, as its title suggests, is the process of printing from a plane surface, such as a smooth stone, on which the image to be printed is ink-receptive and the blank area ink-repellent. In the case of lithography it is based on the principle that grease and water do not mix. The lithographic image is also laterally inverted during printing.

The print-making process usually began with a sketch or painting, although the end result in the form of a print was not always envisaged, or indeed intended, by the artist at the outset. The original drawing, as in the case of landscape, would normally have been made on the spot or, as in the preliminary studies of flora or fauna, executed from a specimen. Proposals for publishing a particular subject could follow even many years after the original drawing had been made. This would take place once it was realized that the subject had a public appeal. It was often the case that a painting or sketch of a particular person, even if the subject became specially significant or popular enough to merit circulation through the print medium. The projected publication would frequently be announced in the press to attract subscribers.

Normally a water-colour drawing would be specially prepared, or worked up for the graphic artist, from the original sketch or painting. He would then transfer the image on to the copper plate (if it was to be engraved) or on to the lithographic stone (if it was to be lithographed). This particular process

needed considerable skill, and usually required a professional engraver or lithographer. As a result of this, numerous specialist print and publishing firms were established throughout Europe during the eighteenth and nineteenth centuries. Many of them survived for several generations, and a few still exist today. Some of the original artists, however, also produced their own prints instead of employing professionals.

### *Print making in Arts College of India*

In the 1850s the Britishers changed the face of art education in India by establishing schools and universities which were dedicated to teaching of art. The Industrialization of India by Britisher brought craftsmanship in focus. The Art School established during the colonial period were committed to teaching Indians to paint in Western realistic manner. The first initiated by E.B Havell at Calcutta School of Art then taken by Ravindernath Tagore nephew Gaganendranath Tagore. After establishing of Kala Bhawan by Nand Lal Bose groomed many young artist of the time, Amongst was Somnath Hore it was during this period printmaking reached its zenith by the innovative ideas and techniques at Kala Bhawan. Inspired by this a young artist and printmaker Jagmohan Chopra preached the techniques of Print making in northern India.

After Indian Independence, an school of art was required in Punjab, because the Mayo College of Art Lahore separated from the Punjab, School of art at Shimla was established later on the school was reestablished in Chandigarh the joint capital of Punjab and Haryana, A school of art and craft was formally initiated under the Punjab industrial department at Chandigarh.

The print making at the basic level was introduced by Sh. S.L. Prasher former Principal Art School Shimla and then Sunirmal Chatterjee who bought the woodcut and paper cut techniques from Kolkata. He was specialist in Graphics. Chatterjee regarded this media as a useful exploratory craft. He travel to Yugoslavia under scholarship for training in Graphics.

Later on Jagmohan Chopra who has learned and done a great deal of printmaking with Somnath Hore other senior artist had created a force of very talented young printmakers. Santiniketan and Baroda became the forefront in the field of graphics art for last two decades. Nagpur, Pune and Nasik are among other centers of Western India where facility for training in Printing exists. In 1965, Delhi Shilpa Chakra held the first All India Graphics show and among them Jagmohan Chopra, Bhupendra Karia, Manhar Makwana, Jayant Parikh, R. Vardarajan, Krishna Reddy, Akbar Padamsee Parikh, Kanwal Kririshna, Devayani Krishna and Somnath Hore were the prominent participants. The facilities provided by the Shilpa Chakra were fully utilized and opened a way and interest in many artists to explore the possibility in this graphics medium.

Jamohan Chopra who is a live wire of Delhi Graphics world owes much to the work of Somnath Hore, who inspired and encouraged him.

Chopra's method has its distinct advantage and it suits the temperament and image concept. His imaginary covers an enormous ground from a most fantastic depiction of nature or under-water world of thick foliage. Chopra was also moving spirit of 'Group-8' of Delhi, an association of working printmakers. Most of whom are senior students of Delhi College of Art. Chopra moved in as Principal, Government College of Art Chandigarh in the year 1976 and established a bigger and modern graphics workshop and gifted the students all his knowledge.

After the affiliation of the college with the Panjab University from July, 1978 he started BFA five year degree in the discipline of Graphics (Printmaking). Using his varied experience at Shantiniketan and Baroda and other institutes where printmaking was being taught from decades and knowing well

the deficiencies and problems faced by the faculty and students, he brought in modern equipments and machinery for the department of Graphics in College of Art, making it state-of-the-art Graphics studios. He also included the 'Photography' as a subject in the Printmaking course, which also represents the printmaking.

To start with, he brought in young printmakers who had graduated in Painting from Delhi College of Art on the college faculty. They were well conversant with the printmaking techniques, which they had learnt from Chopra during his stint in Delhi College of Art. Among them were Jagdish Garcha and Vinwar Tanwar. Brahmparkash ,

Machinery and equipment required for printmaking workshop was brought in from Delhi ,Kavi Brother Who were solo supplier of Graphics etching machine ,An stste of art Graphic presses were included in the well deigned spacious workshop/studios by Le –cabasurer an renowed French architect, Group-8 – an organization of Printmakers workshop on printmaking was held in the college in which about 20 printmakers from all over India including the members of Group-8 participated. The college faculty and students got an opportunity grab and learn the newly introduced medium of art for expression of their talent. Shri Jagmohan Chopra handpicked brilliant artist teachers to lay strong foundation for the art Viren Tanwer,Jagdish Gurcha ,Amongst these enthusiastic printmakers gave a fillip to printmaking activities, inviting veteran printmakers from Santinikatan, Baroda and Delhi for holding special workshops and exhibitions. Prominent among them were Anupam Sood, Paramjit Singh, Surinder Chopra, Manjit Bawa.

Carol Samar, an American veteran artist, a connoisseur of printmaking held a workshop in the newly established and well equipped Graphics studios of the college and an exhibition of his prints and the works produced by other participants of the workshop was also put on display at the college galleries. This was a turning point in the printmaking scenario and brought the Government College of Art, Chandigarh on world map in the field of fine arts. The graduated printmakers of the college brought name and fame to the college by achieving national awards. Among them were Sukhwinder Singh and Subhash Gupta. Some others who were honored with All India Fine Art and Craft Society Scholarships to name few Jaskanwal, J.P.Singh, Sanjay.

Name of Ishwr Dayal, a senior student and later on faculty was included in the prestigious Print Makers Group-8.

Viren Tanwar visited America and other European countries to seek first hand information in the field of Graphic Print Making Art. Due to administrative reasons, Jagmohan Chopra, Viren Tanwar, Subash Gupta and Jadish Garcha had to leave the college, leaving behind rich culture of team work and established Graphics traditions. The organization and tradition was handed over to young pass out students of the college. Keeping up the values Nirmal Parkash, Ishwar Dayal, J.P.Singh, later on Mahesh Prajapati who joined on faculty are presently running the department.. Mahesh Prajapati who secured National Award in Graphics after long gap of 13 years brought back tradition.J.PSingh has been invited to degine public art work in Slough in London .

Though the faculty of fine art has always been a space that encourages out of the box thinking and supporting experimental and cutting edge art for its students and teachers ,it has seen really rough times in the last few years The unfortunate Jagmohan Chopra ,Vinar Tanwar episode eventually led to the the than Principal Jagmohan Chopra suspension by the Chandigarh Administration ., has created a vile atmosphere of suspicion and distrust , politicizing the campus in varity of negative ways that its ripples continue to be felt strongly even today .

The new generation of printmakers has joined the contract faculty which includes Pritpal Singh, Namita Kohli, Lakwinder ,

Government college has an illustrious list of artists/educators who change the face of the Indian art scene ,like Prem Singh ,Braham Parkash, Raj Jain, Sidharth ,Tainder Kanda ,J.L.Ahujha ,Jagdish Gurcha, Jogender Pal Singh , Sanjay , Beem Malhotra ,Mahesh Prajapati ,Nirmal Parkash.

The college has been granted with many lalit kala Akademy Award , international Awards

This is perhaps the only institution in country having state of Art modern well equipped studios, which is well nourished by Chandigarh Administration and Degree in B.F.A ,M.F.A is awarded by Punjab University Chandigarh .



## HAIR STYLES IN ANCIENT INDIA

PARMJIT KAUR KANG\*

### *Declaration*

The Declaration of the author for publication of Research Paper in The Indian Journal of Research Anvikshiki ISSN 0973-9777 Bi-monthly International Journal of all Research: I, *Parmjit Kaur Kang* the author of the research paper entitled HAIR STYLES IN ANCIENT INDIA declare that, I take the responsibility of the content and material of my paper as I myself have written it and also have read the manuscript of my paper carefully. Also, I hereby give my consent to publish my paper in Anvikshiki journal, This Research paper is my original work and no part of it or its similar version is Published or has been sent for Publication anywhere else. I authorise the Editorial Board of the Journal to modify and edit the manuscript. I also give my consent to the Editor of Anvikshiki Journal to own the copyright of my Research Paper.

### *Abstract*

*Hair dressing has always played an important part in the personal adornment of women and has usually undergone frequent changes of design and arrangement. The reference of Kesavees force stylistic coiffure occurs in Mahabhasya. The study of the modes of hairdressing in different periods of country's social history is both fascinating and illuminating since the hairstyles are conditioned by the aesthetic consciousness of the people the leisure at their disposal, and the desire to live not only to exist but to enjoy, such study may be of deep sociological significance. All these figures were created in age of dominance of Buddhism in India, and for the purposes of decorating of sanctuaries of this religion*

*Keyword – Hairstyles, Women, Headgear, Fingers, Kusana period, Beautiful headdresses*

India is a land of hairstyles. Probably in no other country in the world has so much imagination, though and artistic genius been applied to the art of hair dressing. There are delineated in the sculpture and paintings Sanskrit literature is full of descriptions of different types of hair do. The hairstyle of women has always rightly been a lovely theme for the poet to eulogies and for the sculptor and painter to portray with great

Simple plaits were no longer visible, and hair was so elaborately dressed at times, that the help of maid-servant who were expert hair-dressers was obviously essential. There were seemed to be broadly two styles of foreign origin, while the complicated ways of dressing long hair were mainly derived from South Indian and Deccani styles. The latter became extremely popular in the Gupta age. The use of misri to darken gums and lips, and henna to redden the palm and soles of the feet was fairly prevalent.

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Of foreign origin was the short hair, which was sometimes frizzed in front with luxuriant ringlets quite unlike anything seen today, or just left hanging loose to the shoulders or lower, held by a fillet or a chaplet of flowers.

The indigenous style showed itself in long hair worn in a bun either high or low on the neck or knotted at the side of the head, or with the coil wound on the left on top of the head. The bun itself was something a simple tight knot, at other times in the shape of the figure eight, or large and loosely wound, but almost always surrounded by flowers or had large lotus blossoms tucked into it. In addition, there could be a, ratnajali, jewelled net or a net of pearls called muktajala, worn over the bun.

Tiaras were often used with short or long hair, and pearl string could define the parting of the hair, as could be jewelled band. Fillets both simple and elaborate were commonly used to hold back short hair. Turbans too had not disappeared completely and women wore them very effectively, sometimes made of brocade or striped material, and completely covering the hair.

The profuse use of flowers cannot be overemphasized in this period. Besides surrounding the bun they were used as tiaras, and in as many ways to dress the hair as could conceivably be imagined by the women wearing them. In the Deccan, hair styles of the lower classes (even those belonging to the menial orders) or the peasant women could be as elaborate as those of the higher-class women.

For men, a tiara or crown with a band inset with pearls and something festooned with garlands replaced the turban. This slowly became more common for the king when informally dressed in indigenous garments; attendants wore this as well with shoulder-length hair. On the Gupta coins, however, the king is shown in Parthian-Kushan dress and wears a skull cap or helmet as headgear. The king probably used this latter costume on formal occasions, which required military regalia, or at sports like hunting.

In royal entourage, the turban continued to be worn by high officials, like the chamberlain, ministers, military officers, civic officials and so on, where it had become a distinctive symbol of their respective ranks. It could be of fine muslin tied over a large knot of hair at the centre of the forehead or a striped turban worn flat and twisted giving a rope-like effect to the cloth when wound. The ministers were often Brahmins with their entire hair shorn keeping only the ritual top knot.

Generally, hair was worn loose by men, shoulder-length and curled, in the gurnakuntala style, sometimes with a head band to hold it in place, or adorned with a strand of pearls. Very short hair was also fairly common and looked much like the hair worn today except that clear parting in the hair was seldom visible.

There were, however, fashions in the dressing of men's hair, which was sometimes cut unevenly at the edges, giving the appearance of a wig; at other times the earlier form of a top knot was employed, but in a more decorative manner, using only a portion of the hair, the rest hanging in curls to the shoulder

*“Types of hairstyles; Women in the eyes of her lover are no less than the poetry of Kalidass's creation.*

Women's beauty being the lover's gift will only bless a beloved when her beautiful hair is artistically arranged to attract his if style is the man hairstyle is the woman in literature hairstyle serves the purpose of different women. It suppresses the physical weakness and deterioration of health and youth which is a natural calamity of woman as a beloved. Hairstyle is the method to captivate the fleeting youth and gives it a touch of calamity. It is the method to make something transitory into something permanent. It is a method of disguise to change for the innovation by conquering the ravages of time by a gentle stroke of fingers in parking and reshaping unkept hair or monotonously dressed hair.

The fashions of dressing the hair in ancient time were numerous and graceful. a terraotta figure decorated with the alankrta is style of kesaracana. The figure is wearing suspicious ornaments as nandipada and ohkara upon its head.

. is a nude figure of a lady belonging to Kusana period. The hair of this lady is parted in the middle into two parts. The one half is forming a circle on the front side of the head and the other hand is combed back to form a coiffure. This style was the specialty of Kusana period. Examinations of the paintings are Ajanta will be an eye opener even to the most fashionable ladies of the present generation. Women in this period did follow the old style of wearing their heir in plaits; the hair was dressed in almost limitless varieties, in which the hands of expert hair dressers are divisible.

Figure 2- Is a group photo. A kind is surrounded by a group of women having different styles of hairdressing. Each type of hairstyle is representing the hairdressing the variety and artistic touch. It is not however the be addresses of the ladies of high rank at Ajanta that shows many varieties, for, as we know, the ladies of position except for their ornaments were dressed simply. Strange as it may appear it is in the costumes of serving maids that we get glimpses of the smart costumes and beautiful headdresses sometimes, women of higher social status wear tiaras. Some attendants also wear caps.



Figer -2

*Buntied with Veni*

The bun of the figure no. 5. us prepared with Veni. It indicates that at that time also, women were ink habit of dressing their heir in the form of Veni and with the help of that veni the bun was tied. Later on this style was invogue in classical period also as indicates.

*Head dress with fan like projection*

The figure 3 at Mohenjodaro, has on the head a high fan like projection which according to Dr. V.S. Agarawal<sup>1</sup> may be identified with Opasa mentioned ipn Rgveda as the mark of the beautiful women, secured at it's base by a flat band or fillet with pendant loop near the right ear.



Fig-5

*Pigtail*; According to Basham, pigtail, the most common at the present day, was attested in the Harappa culture.<sup>2</sup>

*Stupakesapasa*; The word stupa occurs in the sense of 'tuft of hair' in the *vajasaneyi Sahita* (11.2; XXV.2) and in the *Satpatha Brahmana* (I. 3, 3, 5; III 5, 3, 4)

Stupa in the *Rigveda*<sup>3</sup> denotes the top-knot of hair as designating the upper part of the head.

*Bobbed hair*; Bobbed hair was also a style of hairdressing in ancient days. The description of short cropped hair occurs in *Ramayana*. Shows bobbed style of hair. We find figures wearing a girdle and other ornaments in *Ajanta caves*.

*Vallita Kesapasa*; The reference to the *Vellitakesa* occurs in *Mahabharata* In *Vellita Kesapasa* the hair is arranged in a crooked frontal line and is tied in the form of a heavy bun at the right sides of the head. See figures



### *Pancaouda*

*Pancauda* means having five crests or tufts of hair. In this style of coiffure, hair was tied into five buns upon the head. *Rambha* used to wear *pancauda* as stated in *Mahabharata* No archaeological evidence has been found so far to represent such style of hair but figure no. 12 shows 'tricuds.' This figure has got three buns upon its head with this, it may be possible that sometimes, women instead of three used to fasten five buns upon their head.

*Salakakuntale*

According to Abhinava Gupta that style of hairdressing is called Salakakuntala in which the front part of hair is artificially curved. Figure 13 shows the crooked frontal line of hair. This type of hair dressing was prevalent among the young girls of Avanti.



*Samunnadha Sikhandaka*

This style of hairdressing was common in the north eastern part of the country was referred to in Natyasastra. In this style, the hair was tied in a prominent top-knot a bit conical in shape. Represents Samunnadha Sikhandaka



*Ullekhyā*; This type of hairdressing is referred to in connection with the hairstyle of the women of south. The word *Ullekhyā* is not clear. We do not find any reference of this in Sanskrit literature. Abhinavagupta is also silent.



### *Avartalalatika*

*Avaratalalatika* seems to be similar to *salakakuntalea* but as Bharata has counted it separately it must have separate characteristics.

In Mathura and in other places there are archaeological figures having curved hair in the position of *lalatika*. *Lalatika* was an ornament of forehead at that time. When front locks were kept in a circular fashion around the position of *lalatika* they were called as *avartalalatika*.

In the figure below the beautiful lady is looking her face into a mirror. She arranged her hair in the shape of *Avartelalatika* in the middle of her forehead.



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<sup>2</sup>*The wonder that was India*, page 211.

<sup>3</sup>*Rgveda* – VII 2, 1. of. I 24, 7,

## A STUDY ON MOST VISITED MONUMENTS IN DELHI

SHWETA MISRA\*AND VIBHU DUBEY\*\*

### *Declaration*

The Declaration of the authors for publication of Research Paper in The Indian Journal of Research Anvikshiki ISSN 0973-9777 Bi-monthly International Journal of all Research: We, *Shweta Misra and Vibhu Dubey* the authors of the research paper entitled A STUDY ON MOST VISITED MONUMENTS IN DELHI declare that , We take the responsibility of the content and material of our paper as We ourself have written it and also have read the manuscript of our paper carefully. Also, We hereby give our consent to publish our paper in Anvikshiki journal , This Research paper is our original work and no part of it or it's similar version is Published or has been sent for Publication anywhere else.We authorise the Editorial Board of the Journal to modify and edit the manuscript. We also give our consent to the Editor of Anvikshiki Journal to own the copyright of our Research Paper.

### *1.0 Abstract*

*The aim of this study is to understand the most frequently visited historical monuments in the city of Delhi. There are a large number of monuments in the circle of Delhi out of which 10 monuments are ticketed by the Archaeological Survey of India. 3 of these 10 monuments are recognized as UNESCO World Heritage Sites. These monuments are Qutub Minar, Red Fort and Humayun's Tomb and these three monuments rank in the same order as the most visited historical monument in the Delhi circle.*

### *2.0 Introduction*

Delhi, officially known as National Capital Territory of Delhi, is the capital territory of India. it is the second most populous city in India and 3<sup>rd</sup> largest urban area in the world. Delhi has been continuously inhabited since the 6th century BC. Through most of its history, Delhi has served as a capital of various kingdoms and empires. It has been captured, ransacked and rebuilt several times, particularly during the medieval period, and modern Delhi is a cluster of a number of cities spread across the metropolitan region.

The area around Delhi was probably inhabited before the second millennium BC, and there is evidence of continuous inhabitation since at least the 6th century BC. Over the ages, a large number of dynasties have taken over this city and in turn, left their mark on the pages of history. A large number of present day monuments that are found today have been made by the rulers of these dynasties.

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A **monument** is a type of structure that was explicitly created to commemorate a person or important event, or which has become important to a social group as a part of their remembrance of historic times or cultural heritage, or as an example of historic architecture. The term ‘monument’ is often applied to buildings or structures that are considered examples of important architectural and/or cultural heritage

All these monuments, like many other across the country, are preserved and protected by Archaeological Survey of India (ASI). The ASI is an Indian government agency that was founded in 1861 and is currently attached to the Ministry of Culture. The ASI is divided into a total of 27 circles, each headed by a Superintendent Archaeologist.

Out of 174 monuments of Delhi following monuments are ticketed by ASI; ♦ Jantar Mantar, ♦ Rahim-Khane-Khanam Tomb, ♦ Purana Quila, ♦ Sultan Ghari’s Tomb, ♦ Tughluqabad Fort, ♦ Kotla Feroz Shah, ♦ Safadarjung Tomb, ♦ Red Fort, ♦ Humayun’s Tomb, ♦ Qutub Minar.

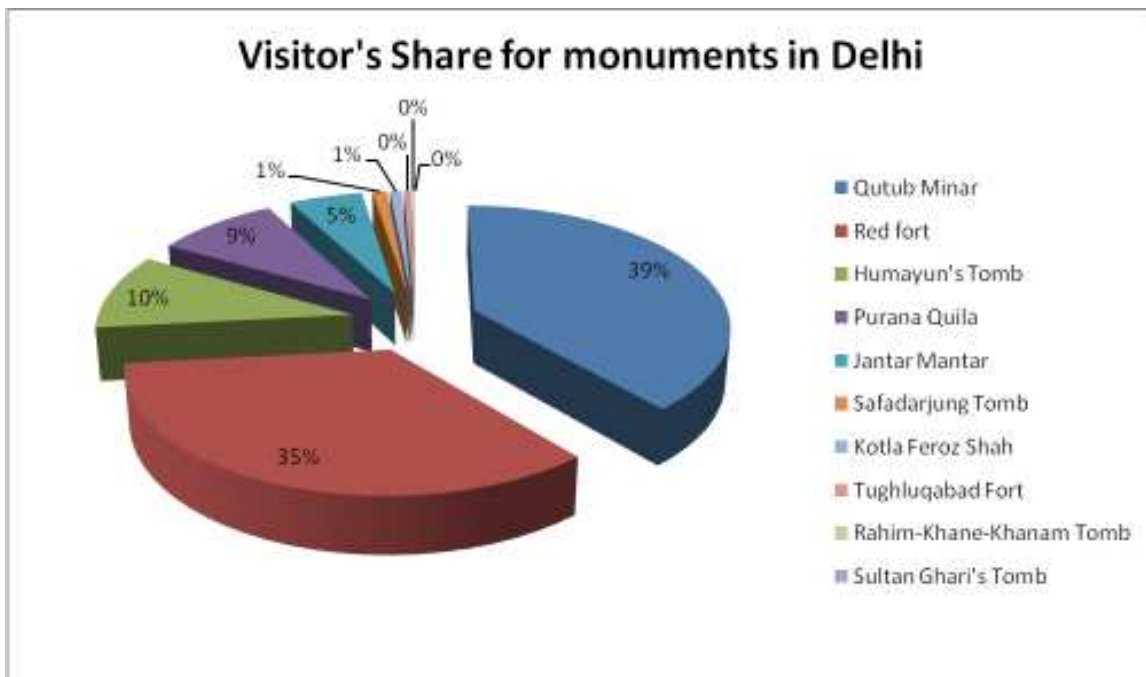
### 3.0 Methodology

The data is collected from annual report of the Tourism Ministry.

3.1 T A B L E *Number of visitors for ticketed monuments in Delhi Circle*

Monuments	No. of Visitors 2009	No. of Visitors 2010	No. of Visitors 2011	No. of Visitors 2012	No. of Visitors 2013	Total
Jantar Mantar	3,17,434	3,51,938	4,84,407	5,04,167	4,17,839	20,75,785
Rahim-Khane-Khanam Tomb	8,887	8,937	13,339	16,062	18,211	65,436
Purana Quila	6,30,095	5,26,405	7,51,776	7,27,485	8,55,800	34,91,561
Sultan Ghari’s Tomb	241	432	350	630	2,749	4,402
Tughluqabad Fort	24,661	25,768	41,316	52,141	58,490	2,02,376
Kotla Feroz Shah	55,742	46,787	67,788	73,733	84,895	3,28,945
Safadarjung Tomb	53,358	59,443	78,238	97,176	1,08,175	3,96,390
Red fort	24,98,058	24,04,839	27,76,401	30,18,086	28,78,197	1,35,75,581
Humayun’s Tomb	4,78,768	5,84,543	7,76,425	12,09,543	8,70,082	39,19,361
Qutub Minar	23,73,300	27,87,087	33,11,972	34,47,065	32,87,753	1,52,07,177
<i>Total</i>	<i>64,40,544</i>	<i>67,96,179</i>	<i>83,02,012</i>	<i>91,46,088</i>	<i>85,82,191</i>	

Source: Annual Reports from Ministry of Tourism



3. 2 Chart: Visitor's share for monuments in Delhi

#### 4. 0 Results

As per the data collected from the annual reports issued by Ministry of Tourism, Govt. of India from year 2009 to 2013, a total of 3,92,67,014 visitors have been accounted for across the 10 most visited monuments in the circle of Delhi. Out of these monuments, the most visited of all the monuments in Delhi is Qutub Minar. The Qutub Minar alone has received 1,52,07,177 visitors between 2009 and 2013 which is a whopping 39% of the total tourist traffic.

The Qutub Minar is followed by the majestic Red Fort. This monument constructed by the Mughal emperor Shahjahan, has received a total of 1,35,75,581 visitors from 2009 to 2013 which is nearly 35% of the total number of visitors accounted for in the Delhi circle.

The third line, and way behind these two monuments, is the beautifully constructed Humayun's Tomb. The Humayun's Tomb has been visited by 39,19,361 tourists between 2009 and 2013 which is approximately 10% of the total share.

These three monuments, between them, share a mind boggling 84% of all the tourist traffic in the Delhi Circle with the remaining 7 monuments contributing to the remaining 16%. These 7 monuments in the order of the visitors received by them are – Purana Qila, Jantar Mantar, Safdarjung Tomb, Kotla Feroz Shah, Tughlaqabad Fort, Rahim-Khane-Khanam Tomb and Sultan Ghari's Tomb.

#### 6. 0 Discussion and Conclusion

There are 22 cultural and 5 natural sites in the country, which find inclusion in the World Heritage List of UNESCO and three of them are in Delhi.

According to ASI, Qutub Minar in many ways symbolises Delhi, it is a place that is uniformly visited by all kinds of tourists, unlike the Humayun's tomb where one will find mostly foreigners or a more discerning clientele of tourists. They, however, feel that one reason for drop in number of visitors at the Red Fort is lack of adequate parking facility at the monument. Another fact behind the dwindling figures is that the Red Fort is closed for Mondays while the Qutub Minar is open throughout the week. Getting highlighted in movies and research conducted by students from different institutes in Qutub Minar is believed to be another reason for rise in the footfall at this monument.

Various audit reports conducted by different agencies have given a large number of suggestions to improve the number of visitors, especially foreigners at the ticketed monuments under ASI. Some of these suggestions that may be implemented are:

- 6.1. Out of the 10 ticketed monuments in Delhi, only 3 are World Heritage Sites (Qutub Minar, Red Fort and Humayun's Tomb) which underlines the reason for them being the most visited monuments in the circle. The Government may take measures to include more monuments under the tag of World Heritage Monuments in order to increase global awareness about them.
- 6.2. A large scale awareness drive about cleanliness and general upkeep of the monuments may be started among the general public.
- 6.3. Heavy fines may be imposed on anyone who damages or defaces the historical monuments in any manner whatsoever.
- 6.4. Regular maintenance and upkeep of the historical monuments must be done by the ASI to ensure that these monuments have a longer life and are available for generations to come and admire their history and architectural wonder.
- 6.5. Educational tours amongst the school going students must be arranged so as to make them aware of these historical wonders.
- 6.6. Adequate steps must be taken to market these monuments in general public.
- 6.7. The monuments must be linked adequately through various public transport means (bus, metro, etc.) so as to give convenience to the visitors in reaching these monuments.
- 6.8. Tour Operators and Travel Agents must be involved and asked to promote all the monuments and not concentrate on the 3 World Heritage Sites alone.
- 6.9. The less visited monuments may also offer one day free visit every week to attract more visitors.

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## SHASHI DESHPANDE'S *THE BINDING VINE*: A SAGA OF INDIAN WOMAN'S PLIGHT

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### *Declaration*

The Declaration of the authors for publication of Research Paper in The Indian Journal of Research Anvikshiki ISSN 0973-9777 Bi-monthly International Journal of all Research: We, *Ram Avtar 'Vats' and Rakhi Sharma* the authors of the research paper entitled SHASHI DESHPANDE'S *THE BINDING VINE*: A SAGA OF INDIAN WOMAN'S PLIGHT declare that , We take the responsibility of the content and material of our paper as We ourself have written it and also have read the manuscript of our paper carefully. Also, We hereby give our consent to publish our paper in Anvikshiki journal , This Research paper is our original work and no part of it or it's similar version is Published or has been sent for Publication anywhere else. We authorise the Editorial Board of the Journal to modify and edit the manuscript. We also give our consent to the Editor of Anvikshiki Journal to own the copyright of our Research Paper.

Vedic Age has witnessed the glorious status of Indian women when they were honored as Goddess Lakshmi, Durga and Saraswati. That is why it is well said in our scriptures: "Yatra Nari Pujayte, Ramate Tatra Devta." During the Vedic Age, the women were allowed to attend rituals, important assemblies, state functions, religious duties and rituals. They were also allowed to take up profession as priests. They were also distinguished in art, science and political events. Their participation was essential in sacrificial rites like Yogas. They were also on an equal footing with man in observing *Dharma*. One more sutra from Sanskrit shows social position of woman in Vedic Age: "Nari tu narayani asti".

This is a subject to think over seriously how a goddess woman of Vedic Age turned out to be a slave in the hands of her male counterparts. Gradually, she started losing her liberty and priority. In fact, she started losing her own identity in the course of time and became mere puppets dancing to the tunes of the men. This is heart tearing to learn that predicament of women is all over the world; not only in India. What status a woman holds in our society and what she is considered concisely appears here: "It is definitely a woman-thing or at any rate a wife-thing"(15). One more social reformer raises voice against the wrongs inflicted upon women. The person advocate for her social equality thus: "Humanity recognizes no sex; mind recognizes no sex; life and death, pleasure and pain, happiness and misery recognizes no sex. Like man, woman comes involuntarily in to existence; like him, she possesses physical and mental and moral powers, like him she has to pay the penalty for disobeying nature's law and for greater penalties she has to suffer from ignorance. Like man, she also enjoys and suffers with her country. Yet she is not recognized as his equal. In male dominated society, women are supposed to

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be an ideal wife, a mother and an excellent home maker, with multifarious role in the family.” (Prasad, 19).

The post-independence India witnessed a rise of fiction writing by women, of greater quality and depth. The most important names amongst these writers are those of Toru Dutt, Raj Lakshmi, Santa and Sita Chatterjee and Cornelia Sorabji. Shashi Deshpande occupies a unique place among her contemporaries. She is a winner of Sahitya Akademi Award for *That Long Silence*. In most of her books, Shashi focuses on the plight of Indian women bound in cultural restrictions, malechild preference, childmarriage, forced marital sex, rape and the day-to-day struggle in reconciling their dual role as a wife and mother. Shashi has brought to light her outlook towards the plight in her interview with Prasanna Sree: “A woman is also an individual like man with lot of capabilities and potentials. She has every right to develop all that. She should not be oppressed just because she is female. Like a man, she also has her own qualities. She has every right to live her life to develop her qualities, to take her decisions to be independent and to take charge of her own destiny” (Sree, 155).

*The Binding Vine* divulges how a woman of good education and earning buckles herself to raise the so-called issues against women in the male chauvinistic society, and also can inspire the spirit of solidarity in these. Thus, she can assure them secure world. While depicting the agony of a wife, who is the victim of marital rape, she portrays the plight of woman raped outside marriage and those who would rather suffer in silence in the name of the family honor. In the novel, Shashi has portrayed mainly four women who suffer in the male dominated society. The violence and gender discrimination against women could be seen clearly through these woman characters. In the novel, not only Urmila, Mira, Kalpana and Shakutai have suffered ignominy but other characters like Tnni, Akka, and Sulu also suffer. However, the situation changes when these women began to rebel against the cultural and sexual role assigned to them. The main sufferers are Mira, Urmila, Kalpana and Shakutai. All of them belong to different classes. Mira suffers because she got married to a man who was unknown to her and for him sexual gratification was primary. He never turned to think about her own desire. Urmila belongs to the middle educated class. She suffers due to the unexpected death of her female baby, Anu. Kalpana suffers because she wants to marry a boy of her choice and for this reason, she has turned down recommendation of her Sulu maushi's husband. Urnila, the protagonist, is a clever, educated woman working as a lecturer in a college. She marries Kishore against the wishes of her parents. Happiness of her marital life is eclipsed by the unexpected death of her female baby, Anu. Urmila's heart breaks in pain when she thinks of her daughter's smile and her naughty behavior. This shows that parenthood means for women only. She talks about this tragedy to her sister-in-law Vanna. Urmila says that: “It is women who take parenthood seriously men don't, not to the same extent anyway” ( 76).

Urmila realizes her unending sorrow, but she never sheds tears. She boldly asserts: “I'm trying to deal with my grief. I don't need anyone” (23). Thus, Urmila is projected as an independent woman of strong emotional fuel. Kalpana and Shakutai are the other victims of male chauvinism. Kalpana fights against painful memory of rape forced into her. She was brutally raped, physically tortured and mentally paralyzed. Her mother laments: “I kept telling her, men are like animals”(37). Shakutai's outburst brings to light the biased attitude prevalent in the patriarchal society. If a girl is raped, for no fault of hers, she alone is censured, and victimized. Vijay Sheshadri upholds: “The oppressor (rapist) is not blamed, but the oppressed (raped) is ostracized.” (175) Moreover, even the people blame woman. Shakutai states: “There are always people waiting to throw stones at us, our own people first of all”(148). Shakutai voices the problems confronted by women as the marginalized in an andro-centric world even, the police officer wants to records the assault as an accident. The police officer says: “Why make it a case of rape? He asked. She's going to die anyway, so what differences does it make whether, on

paper, she dies the victim of an accident or a rape? ...forget that and think of the girl and her family. Do you think it'll do them any good to have it known the girl was raped? She is unmarried, people are bound to talk, her name would be smeared." (The Binding Vine, p.88). But, Urmila revolts: "She was hurt, she was injured, wronged by a man; she didn't do anything wrong. Why can't you see that? Are you blind? It is not her fault, no, not her fault at all"(147). Besides this, the life of Shakutai provides the uncaring and reckless approach of man. Shakutai's husband leaves her and goes to Bombay in search of livelihood. Six months pass away, but her husband fails to come back home. Then, Shakutai herself goes to Bombay but there she finds that he does not have a fixed job and a regular income. As a result, the burden of survival falls on her shoulders. Despite hard work, her husband abandons her for another woman. So Shakutai, regrets her thoughtlessness, an irresistible desire to have her mangalasutra in gold. She tells Urmila about her foolish desire: "Then one day I thought the man himself is so worthless, why should bother to have this thing made in precious gold? That's been the greatest misfortune of my life ....Marrying that man"(110).

Shashi sincerely portrays a suffering woman in Shakutai who takes all pains in order to live with her children. She works in other houses and earns money to bring up the children. The society looks down upon her and her children when her husband deserts her. While talking to Urmila, Shakutai voices her frustration: "What you can expect, they say, of a girl whose mother has left her husband? Imagine! He left me for another woman, left me with these children to bring up" (147). Shashi concedes that woman's suffering gets severe when she is married. Girls are not married for their wishes. The novelist makes severely attacks the institution of the arranged marriages. Mira suffers because her marriage proves to be unreal, insincere and false. She painfully says: "I don't mind his anger, it makes him leave me to myself, it is bliss when he does that. But he comes back, he is remorseful, repentant, he holds me close, he begins to babble. And so it begins. 'Please'. He says, 'Please I love you'. And over and over again until he has done ...Why can't leave me alone"(67)?

Some other women in the novel such as Akka, Inni and Vanna suffer because of their pseudo marriages where their feelings have been ignored. Urmila is shocked by her father's attitude towards her mother. She learns from her mother that her father could not trust his wife's ability to look after her daughter, Urmila, properly. Therefore, he decided to leave his daughter under the care of a male servant. Inni, Urmila's mother, blurts out the truth: "Do you know why we ? why your papa sent you away to Ranidurg? ...I was too young; I was not prepared to have a child. And you were not easy, you used to cry all the time, I didn't know how to sooth you. Diwakar was good with you, he was better than me, but papa said 'How could you leave her alone with a man!' Diwakar ...He's a man. Diwakar! (199).

Inni, suffering anguish looks helpless, cannot go against order of her husband. She says: "He didn't say anything to me, he just took you away ...I begged him. Urmi, I cried, I promised him I'd never leave you alone, but he wouldn't listen. Nothing could make him change his mind. You know your papa ....I didn't want that, I wanted you with us, I never got used to the idea of your being in Renidurg, I wanted you with me..." (199-200).

Shakutai talks to Urmi about Sulu: "After marriage she changed. She was frightened. What if he doesn't like this, what if he wants that, what if he is angry with me, what if he throws me out?... Nobody should live like that, Urmila, so full of fears. What kind of life is it? ...". (195). This dialogue makes it clear that women are considered as a piece of wood which has no feelings, desires and wishes of their own. Apart from all the difficulties and sufferings caused by the patriarchal society, these women endeavor to channelize their emotions in different ways because of their strong urge to survive. Mira composes poems in order to get out of the suffering while Urmila stands on her feet, and thus doesn't depend on her husband. Shakutai finds meaning in her life by giving her children all the facilities. Thus, Shashi

Deshpande has depicted Indian women in their real hues honestly and conveyed a strong message to other women to learn from the incidents these women underwent, and make their own lives safe, secure, and happy

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## THE FOREST WEALTH OF NINETEENTH CENTURY AWADH

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### *Declaration*

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“The woods are lovely ,dark and deep,/ But I have promises to keep...”

During his tour of Awadh Sleeman describes the countryside well-studded with groves and the fine solitary trees.<sup>1</sup> Awadh looked like a park. Among the other natural resources were the forests of Awadh. These forests provided wood used for the purpose of building etc., the first three which can be mentioned here was sakhu or sal tree whose timber was used for all the building purpose. It was cut in Khairagarh forests, carried in boats to Bahramghat where planks or beams were made after they were sawn by steam. The other valuable tree was sheeshum whose wood was fine and hard. The dhau was used for the manufacture of cart-pins and shafts, the tikni and asna whose material was used for furniture and roofing, the Khair or catechu acacia was also commercially important, from a neighbouring village in hot weather branches were taken to make rafters. The trunks were used as pillars to support roofs.

Among the cultivated trees the first place was held by mango. All the respectable families planted mango tree. People from all castes planted a few trees in memory of their dear departed ones. The cultivations were much more attached to their grooves and the landlord also acquired the hold to tenant in this manner. A thousand square miles was covered with these plantations, the area was larger when it was the property of zamindar.<sup>2</sup> The plantations also indicated the class in the society for instance tamarind was planted near the huts. The feather like foliage presented a beautiful scene and the fruit was zamindar's valuable property.

The three trees from fig family can be classified as banyan, pipul and pakar. Among the wild varieties these were the most beautiful. These very long varieties with branches widely spread, massive trunks gave a religious character, these were venerated by the people. The other wild vegetable product was

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mahua whose flowers were used for manufacturing spirits. It was also preserved as an article of food, it was enough to keep alive the financially weak classes. Oil was extracted from the fruit and its wood was used for roofing the village huts. People preferred to let it stand so that its stored flowers could be used as food supply in hard times. The wild rice, roots and seeds of the lotus, waternut<sup>3</sup>, makoya were the other wild varieties. According to Sleeman eight hundred eighty eight and half square miles was the area under the forests. There were two types of forests the first found on the lowlands generally flood affected area e.g. the forests of Baiswara were jhaw and tall grass covered the river bank area. The zamindars often built their mud forts in these forests.<sup>4</sup> The animals found were deer, wild hogs and tigers. There was the best soil and the best climate.

Among the forests near the high ground was the forest which was near Pratapgarh. The forests occupied ten miles area and there were pastures also.<sup>5</sup> The soil was red sandy soil good for wheat. After the rainy season, the northern part was cultivated. The village communities were allowed to cultivate.

Another large forest belonged to the town of Agai near Niwurdipur. From north to south it was two miles and eight miles from east to west. Cultivation was not permitted there.<sup>6</sup>

There was a great Chilhul forest six miles to the south of Niwardipur, the only extensive forest in that area, twenty miles from north to south, eight miles broad, eight miles from Manikpur. The soil was fine Chilhul, without thorns. It was easier to cut down the forest as happened since 1833. The land was rent free and the rent was not raised beyond ten annas in the fifth year.<sup>7</sup>

There were five forests in Uldemau, namely Mugurdhee (twenty four square miles) Putona (thirty two square miles) Mudungpur (eighteen square miles), Bundeput (seven square miles), Chunderdeh (twenty one square miles). In Uldemau, total area under forests was one hundred two square miles.

In Dureeabad district the forests of Surajpur, Behreyla and Ganeshpur occupied an area of seventh six square miles.

In Dewa Jahangirabad district the Kasimganj and Bhatae jungles occupied an area of sixty four square miles.<sup>8</sup>

In Bangar, Tundesawun jungle occupied an area of seventy two square miles in Salon district. The Sunkurpur jungle had an area of thirty square miles. It was in Baiswara district. An area of seven and half square miles was under forests (Koylee and Kurseea Kuraca jungle) in Hydergarh district. The Khayarabad and Mehmoodi District had an area of one hundred and fifty square miles under forests (Gokurnath jungle).<sup>9</sup>

The area under forests (Suraeu jungle) was thirty square miles in Baree and Muchreyta districts of Awadh.<sup>10</sup>

There were several forests scattered all over the state of Awadh which yielded a large number of sisoo and sal annually. An attempt was made to evaluate these forests in an article of Calcutta Review June 1856.<sup>11</sup> The author enumerated some twenty four such forests.

The Awadh Government had established customs posts at several stations on the rivers or on the outskirts of the forests for the purpose of levying a tax on timber, fuel and charcoal. The contracts for cutting down trees were also given to influential persons of the state.

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FOOTNOTES

<sup>1</sup>*For instance in Mahomdee district Baiswara, Salon districts the fine groves of mango and mahua could be seen P.D. Reeves p. 225.*

<sup>2</sup>*Document No.33, 1834*

<sup>3</sup>*Singhara*

<sup>4</sup>SLEEMAN op. cit. These were surrounded by a ditch and a distance of living bamboos.

<sup>5</sup>*Ibid.*

<sup>6</sup>*Butter p.5*

<sup>7</sup>*Till 1833. Ibid p.7*

<sup>8</sup>*Ibid p. 284*

<sup>9</sup>*Ibid.*

<sup>10</sup>*Ibid.*

<sup>11</sup>*The heading was "Physisal Capabilities of Oude"*

## SANITARY MANAGEMENT IN NORTHERN BLACK POLISHED WARE CULTURE

DR JAMIL AHMED\*

### *Declaration*

The Declaration of the author for publication of Research Paper in The Indian Journal of Research Anvikshiki ISSN 0973-9777 Bi-monthly International Journal of all Research: I, *Jamil Ahmed* the author of the research paper entitled SANITARY MANAGEMENT IN NORTHERN BLACK POLISHED WARE CULTURE declare that , I take the responsibility of the content and material of my paper as I myself have written it and also have read the manuscript of my paper carefully. Also, I hereby give my consent to publish my paper in Anvikshiki journal , This Research paper is my original work and no part of it or it's similar version is Published or has been sent for Publication anywhere else. I authorise the Editorial Board of the Journal to modify and edit the manuscript. I also give my consent to the Editor of Anvikshiki Journal to own the copyright of my Research Paper.

### *Abstract*

*It was Harappan civilization where a special emphasis was given to the public health and its unparallel management. After the Harappans, we hardly get any such sanitary management in the well known cultures of India till we come to about seventh-sixth centuries BCE viz the era of the Northern Black Polished Ware culture. The present paper will deal with the various sanitary devices and their possible significance in the particular period of Indian Archaeology.*

**Key Words:** Ring wells, Drains, Soak-pits, Pit latrines, Northern Black Polished Ware

Not only in the Indian sub-continent rather in whole of the ancient world, it was the Harappan civilization where a special emphasis was given to the public health and its unparallel management. Excavations of a number of Harappan sites have amply demonstrated that nearly each house was provided with a courtyard and a bathroom. The obtained archaeological evidence for its context such as drain, street, main-wholes etc clearly suggested that the Harappans were very conscious about hygienic. After the Harappans, we hardly get any such sanitary management in the well known cultures of India till we come to about seventh-sixth centuries BCE viz the epoch of the Northern Black Polished Ware.

As material culture reveals, the early Phase of Northern Black Polished Ware (NBPW) which is likely to go back to the end of the seventh or the beginning of the sixth century BCE. represents the time when Painted Grey Ware (PGW) was almost coming to an end and a new deluxe ware commonly known as the NBPW, with more iron and general development in other cultural material was emerging in its full bloom. There are, however, no indications, in this early phase, of an advanced cultural prosperity such as of baked-brick houses, system of coinage, town-planning etc, which could be evinced only in

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the late phase of NBPW around forth-third centuries BCE. and usually are treated as advanced cultural prosperity. Material components of urbanization, such as writing, trade and commerce, town planning with elaborate sanitary arrangements, and more large-sized settlements were to be met in this late phase of NBPW. Significantly, during this phase NBPW expanded to a great extent beyond the mother zone of eastern Uttar Pradesh and Bihar and occupied an area greater than Harappan culture (Wheeler 1968:138-140).

The high sense of sanitation exhibited by the NBPW people is astonishing. In the early and middle phase of the Iron Age, while the drinking water might have been obtained from the nearby river or rivulet or stream, individual houses had their own sanitary contrivances for the disposal of the sewage. The evidence from excavations is not adequate in the sense that we have no proper idea about the exact location, depth and other details of the privy or soak pits or pits in the houses or streets. The following paragraphs will deal with the various sanitary devices and their possible significance in this particular period of Indian Archaeology.

Disposal device of human excreta or Privies or Pit latrines are just as effective as these modern methods in controlling faecal borne diseases and are cheap to build and easy to maintain. Pit latrines may divide into two groups – Type A and Type B mainly on the basis of their depth (Ahmed 2007:303-304). **Type A:** A pit latrine has two components-namely an unlined dugout circular pit and a squatting arrangements (or seat). In the early-middle phase of NBPW at Rajghat these pit latrines consist of a circular pit about 60-50 cm in diameter dug out to a depth of 1.2 m and then natural soil to a depth of 5.94 so as to extend below the water table. To avoid collapse of unlined pit wall, the outer side of the pits was found filled with rough *kankary* soil. They lie in close proximity and the distance between the two was not usually more than 76 cm. Three such pit latrines (Numbers 14, 15 and 16) were located at Rajghat (Narain and Roy, 1976). The second part or a squatting place or a seat might consist of two timber planks which have now perished and hence their remains are not to be found. These pits were found filled with loose brownish earth and a coating of greenish moss on the sides along with NBPW and associated wares. The find of some complete vases of dull Red ware resembling a *lota*, inside these pits shows some significance (Roy 1986:98). **Type B:** The second type of pits (Numbers 1, 2, 3 at Rajghat-II and Numbers 8, 9, 10, 11, 12 and 13 at Rajghat-V) were also located at Rajghat and were also used as pit latrines by people belonging to the early-middle phase of NBPW (Roy 1986:98). The main difference between Type A and Type B of this disposal device are (i) The diameter of these pits was larger normally varies from 73 cm to 1.03 m and (ii) To eliminate the need to construct very deep pits, these were cut into the natural soil only up to the maximum depth of 4.36 m. Thus these are constructed so as not to extend below the water table so the pit remains dry and ground-water contamination is minimized.

More or less similar pits were also reported during the Early Phase of NBPW at Kaushambi (Sharma 1960, IAR 1955-56:20), Sravasti (Sinha 1967:17) and Rajgir (Ghosh 1951, IAR 1953-54) but it is doubtful whether they were used as pit latrines. In the corresponding strata of comparable age *i.e.* in the Painted Grey Ware occupation at Jakhera, we have a similar evidence of a circular unlined pit. This pit was located on one side of a road outside the limit of a house and according to the excavator it was used as refuse pit (Shahi, 1994).

Disposal device of human excreta or Pit latrines, however, have been found to provide satisfactory service in the early phase of NBPW when the population was not so dense and with sufficient open space all round and the need for private arrangements did not arise. One of the most important technical contributions in the field of sanitary engineering of this the late phase of NBPW period was the introduction of the ring-wells. These ring-wells have to be distinguished from the early two types of

pit-latrines (Type A and B) because of being always lined with circular terracotta rings. One of the most important technical advances of this phase is the design of these rings which were placed inside the pits for stopping the contamination and collapse of the sides.

Thus this step-by-step improvement leading from Type A to Type B and then switching on to ring-wells is an example of sanitation sequences and shows that in the late phase of NBPW, the socio-economic status of the people improved. Secondly as we shall see below these ring wells were not only used as pit latrines but were also put to variety of usages.

In the late Phase of NBPW Period, we get two types of ring-wells. In the first category, are those ring-wells, the walls of which were lined with earthen ware rings up to certain depth, below which the pit narrowed and left unlined. In the second, are those, which have terracotta or earthen ware rings placed throughout their depth. The second type of ring-wells (*supra*) with terracotta rings placed throughout their depth has been reported from a large number of sites. Their largest concentration is however seen in the Ganga plains. They have the following characteristics – (i) Pits are excavated sufficiently deep into the natural soil or below the water table so that the excreta may fall sufficiently deep and may not be visible to the eye. The absence of odour, minimal fly and mosquito nuisance could be also avoided in such a construction. (ii) These are encased with a set of earthen ware rings throughout their depth in order to prevent the collapse of sides and contamination of the adjoining area and (iii) The upper part of these ring wells are lined with a few courses of wedge-shaped bricks so that it may properly support the wooden squatting planks in which the person opting of an inside toilet sits. In some cases, it was seen that this lining also continued slightly below the ground level. This might have been done in unstable soil conditions. The wedge-shaped lining in some cases is also seen above the then ground level which must have been done to prevent surface water from entering the pit (Roy 1986:99-103).

To cite instances under the above category where the ring wells were used as latrines the best evidence comes from Rajghat, a ring-well shows a super structure of wedge-shaped bricks. This ring-well belongs to *circa* 200 BCE. One of the ring-wells at Bhita also had a similar superstructure constructed of wedge-shaped bricks and the pit was also more than 6 m in depth. The practice of constructing such super structure also continued in the *Pala* Period as is evident from an example of a ring-well at Bangarh (Roy 1986:100-102).

These ring-wells, therefore, represent the final stage in the development of pit latrines in India. Despite the fact that these pit latrines in the initial stage of their evolution were used by the village communities in the early phase of the NBPW period as early as seventh-sixth centuries BCE., the so called ring-wells (pit latrines with terracotta lining) made their appearances only in the urban settlements of the late phase of NBPW period by about fourth century BCE. They are, therefore, one of the dominant attributes of the culture associated with this phase of NBPW period. They continued to be in use in the subsequent periods and the tradition of their being used either as latrines or draw wells still continues in some parts of India.

Those ring-wells which were unearthened inside a kitchen or in a courtyard and reaching the sub-soil water except in sandy or rocky ground or when the water table is high and having a pavement or surmounted by well-heads may generally be taken as wells for drawing water. At Sisupalgarh and Bhita the ring-wells were capped by a stone with an aperture of the same diameter as that of the ring-well (Marshall 1911-12). At Rajghat, Kumarahar, Bangarh, Nevasa, Nasik, Besnagar, Biardh, Mahasthangarh and Paharpur, a brick platform or stone pavement, serving an embankment for approach to the well have been noticed. The most interesting evidence was furnished by the excavations at Rajghat where a ring-well was enclosed within a well laid brick pavement and located in between two house complex of

the same period. This might have served as a draw well and its brick platform served the purpose of an embankment or provided an approach to the well.

There are a few instances where ring wells have been used as soak-pits. This is probably because we have other better as well as less economical means for the disposal of sullage water. Drains in the vicinity of a ring-well have been reported from Ujjain, Rajghat and Mathura but whether these were connected to the ring-well in any way is not known (IAR 1956-57:27). Soak-pits in the late phase of NBPW, another type of sanitary arrangement for the disposal of the dirty water have been encountered. These are soak-pits with earthen ware soakage-jars with perforated bases. In this case several large storage vases were placed vertically one above the other in a pit dug for the purpose. The bottom of every jar was perforated. Thus they were set one above the other with holes knocked through their bottoms. While the people were careful enough to ensure the collection and removal of the solid waste from the jars, the hole in the bottom permitted liquid waste to be soaked into the ground. These have been reported from Hastinapur, Rajghat, Prakash, Vaisali, Sravasti, Taxila and Tamluk. They usually have two or three jars and hence are shallow in depth, but at Prakash, we have a succession of seven earthen jars with their bottoms knocked off (AI Nos 20 & 21:18). The most unique evidence is from Vaishali where in one row three sets are seen. It is an example where these soak-pits occur in close proximity to each other. This may be due to the fact that they were intended to use alternately, one being left to dry, while the other was in use (Roy 1986:100-103).

The houses as well as lanes and streets were provided with surface drains, to carry rain and/or waste water is attested to from Rajghat where the remains of a *kachha* drain was exposed in the early phase of NBP. The drain was 2 meter wide at the top and was exposed up to a length of 4.56 meter. It had a gradual slop passing close to a soak-pit and was dug into the natural soil. It appears that the soak-pit was not able to receive the total output of the sullage water from the area and hence overflowed and its water silted and joined the drain (Roy 1986:104). Later on both the drain and the soak-pit silted up and fell into disuse and as is evidenced by two well-reserved human foot impression over the silted drain. This was a unique evidence of its kin in the middle phase (Narain and Roy 1976:23, 40). In the PGW level we have, so far, no evidence of any drain.

In the late phase, every individual house had a paved bath where from dirty water could find an outlet into the mains through a private drain. Such drains were either of burnt brick or of terracotta piper. The first type of drains are to be found at Kausambi, Hastinapura, Mathura (IAR 1954-55:16), Ujjain and Rajghat while the latter one at Awra, Rairh, Ujjain and Chandraketurgh. The burnt brick drain was sunk out one meter from the ground level and was provided with a paved surface. To make the masonry water tight, the surface of the drain was paved and sometimes polished (Roy 1986:104).

A drain was traced from Hastinapur to a length of more than 7 m. It was sunk about a meter deep from the ground level and was provided with a brick floor and lining (AI Nos 10 & 11:16, 25). At Kausambi, a drain was excavated to a length of little less than 4 m (IAR 1958-59:47). Baked brick drains of both rectangular (size: 44 x 22 x 6 and 50 x 25 x 7 cm) and wedge-shaped variety (size: 45 x 30 and 17 x 7 cm) are reported from Purana Qila (IAR 1970-71:8). The dimensions of these drains suggest that they were responsible to drain out dirty water from a large part of a town. To ensure the smooth flow and to check the back flow of sullage water necessary gradient was maintained. In order to check the solid waste from blocking the drain, another device was made. By far the most unique example of this device is from Rajghat. Here drain C (3<sup>rd</sup>- 2<sup>nd</sup> century BCE) was brick lined and was traced up to about 2.75 m in length, after which it was found to be covered with large sized bricks (Narain and Roy 1976:26-27). Thus it was partly open and party covered. Its alignment was from north to south. Two bricks were found fixed vertically in the drain just before it was closed. The opening between the bricks, and the inner surface of the drain was such as to prevent blockage of solid wastes like brickbats,

stones etc and to allow only the liquid waste to pass through. At Mathrua (IAR 1955-56) although the brick drain is not of such a dimension as at Hastinapur, Purana Qila and Kaushambi but it is found passing close to a ring-well (IAR 1954-55:16). A stone drain, 0.86 deep and 0.45 m wide, built of dressed stone with flush point was found to a length of 4.64 m at Kausambi (IAR 1961-62:51). Pottery drains having spigot and fancet joints made of earthenware have been reported at Sugh, Awra, Rairh, Ujjain and Chandraketurh. Terracotta drain pipes are also reported from Awra and Sugh (IAR 1965-66:26).

A micro and macro level survey as the hard fact of the sanitary management in the concern period, the following observations may be made:

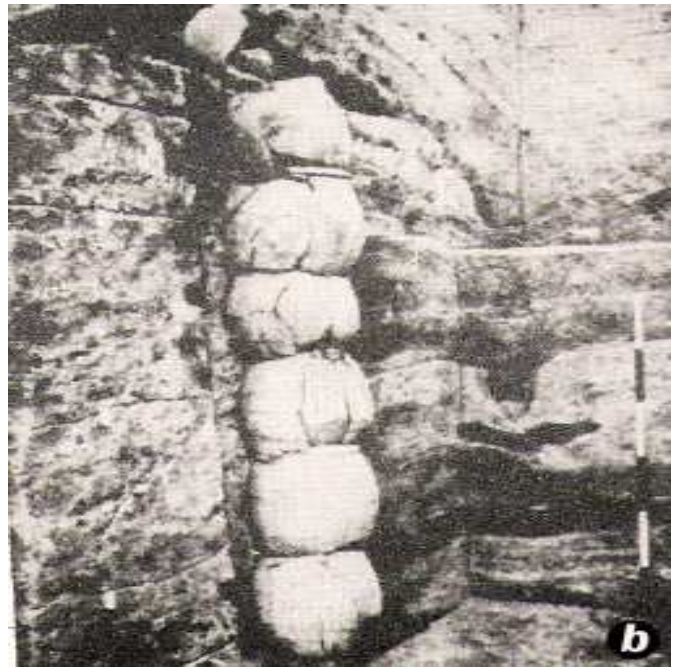
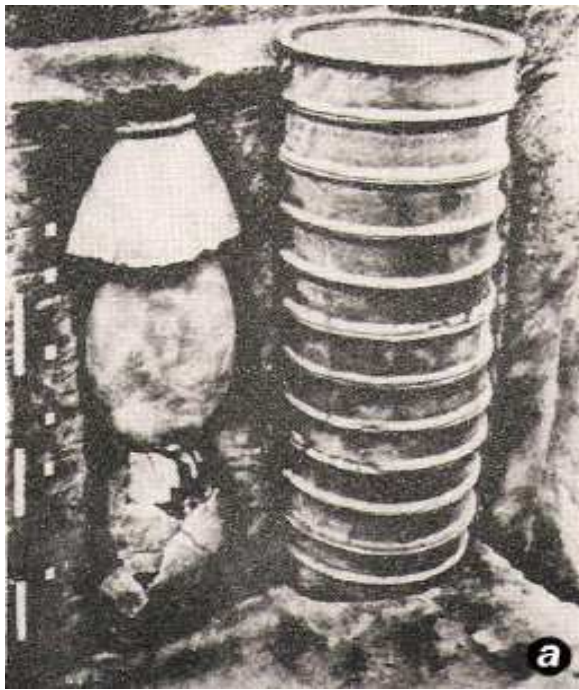
- (a) The available hard facts are extremely limited in view of drawing socio-economic perspective of the sanitary management.
- (b) The paucity of horizontal excavation it is hardly possible to identify the association of the available sanitary devices with their corresponding specific placement in the area such as house, road, other public places etc.
- (c) The discovery of the disposal device of human excreta is very important in many ways. However, it needed supportive evidence of the chemical analysis of the decomposed material as found in the concerned pits.
- (d) Despite the limitation imposed by vertical excavation the available information clearly shows evidence of development over the earlier periods. It indicates trend of upward movement in society.
- (e) Keeping in view the importance of the subject in question it needs a comprehensive study with horizontal excavation of both the urban and rural cities of the NBPW period.

#### *Acknowledgement*

I am grateful to Prof D. Mandal (eminent Archaeologist) for his encouragement and inputs to help enhance the writing of this article.

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*Plate :* (a) Two different types of Soak-pits at one place, Rajghat; (b) Seven earthen Jar with bottom knock off, Prakash; (c) Ring wells having forty seven rings with reaching the bottom, Hastinapur ; (d) A drain to a length of little less than 4 m , Kaushambi.



## MARXIST CRIMINOLOGY: AN OVERVIEW

BIBHA TRIPATHI\*

### *Declaration*

The Declaration of the author for publication of Research Paper in The Indian Journal of Research Anvikshiki ISSN 0973-9777 Bi-monthly International Journal of all Research: I, *Bibha Tripathi* the author of the research paper entitled MARXIST CRIMINOLOGY: AN OVERVIEW declare that , I take the responsibility of the content and material of my paper as I myself have written it and also have read the manuscript of my paper carefully. Also, I hereby give my consent to publish my paper in Anvikshiki journal , This Research paper is my original work and no part of it or it's similar version is Published or has been sent for Publication anywhere else. I authorise the Editorial Board of the Journal to modify and edit the manuscript. I also give my consent to the Editor of Anvikshiki Journal to own the copyright of my Research Paper.

“Marx then is the first socialist writer, whose work can be termed scientific. He not only sketched the kind of society, which he desired, but spoke in detail of the stages, through it must evolve.” (-C.E.M. Joad)

“There are few thinkers in modern history, whose thought has been so badly misrepresented, by Marxists and anti-Marxists alike.”(-Hal Draper) American Marx scholar

“Marxist criminologists tend to be committed to praxis, and a desire for radical social reform.” (-Richard F. Sparks)

Marx, Marxism, Marxists, Crypto –Marxists, Neo- Marxists, Quasi- Marxists, Maoists, Leninists, and Stalinists have been referred, interpreted and understood as a misnomer to Marx and his philosophy. His theory of class struggle, his approach towards law and state and his contribution in the field of criminology have also received the same fate. There are many theoretical and doctrinal differences<sup>1</sup>. The impact of Marxism on criminology and sociology is less clear because little of their work has yet appeared in the main stream journals devoted to those subjects. It tends to appear in journals with titles like the “Insurgent Sociologists”, which are not widely available. Two journals, “Crime and Social – Justice” and “Contemporary Crises” are largely devoted to Marxists criminology and these two are not available in many University and college libraries. Therefore, the paper is written with an objective of understanding Marx and Marxist criminology to some extent.

Karl Heinrich Marx (May 5, 1818 – March 14, 1883) was a German philosopher, political economist, historian, political theorist, sociologist, communist, and revolutionary. His experience learned from his own life could be a plot for several novels. Academicians may get themselves benefitted by his several

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theories and policymakers may take his stand positively or negatively to achieve their own ends. He died as a stateless person. There were only eleven mourners at his funeral. Engels's said on his death "... on 14<sup>th</sup> March at a quarter to three in the afternoon, the greatest living thinker ceased to think. He had been left alone for scarcely two minutes, and when we came back we found him in his armchair, peacefully gone to sleep – but forever<sup>2</sup>." Marx never propounded any theory of crime; rather he was least interested in it. His opinion on crimes is by the way expression, made, while discussing the other aspects. Marx summarized his approach in the first line of chapter one of *The Communist Manifesto*, published in 1848: "The history of all hitherto existing society is the history of class struggles." He said that the whole history is based upon economics. He has divided all ages in five parts i.e.; I) Primitive Communism, II) Age of Slavery, III) Feudalistic Society, IV) Capitalistic Society and V) Communist Society. Marx argued that capitalism, like previous socio economic systems, would inevitably produce internal tensions which would lead to its destruction. Just as capitalism replaced feudalism, he believed, socialism would in its turn, replace capitalism, and lead to a stateless, classless society called "Pure Communism". This would emerge after a transitional period called the "Dictatorship of Proletariat", a period sometimes referred to as the "Workers State" or "Workers Democracy". In section one of *Communist Manifesto* Marx describes feudalism, capitalism and the role, internal social contradictions play in the historical process. Marx argued for a systematic understanding of socio- economic change. He argued that the structural contradictions within capitalism necessitate its end giving way to socialism. He argued that "communism is for us not a state of affairs which is to be established, an ideal to which reality will have to adjust itself. Here he is influenced with the Immanuel Kant's categorical imperative.

It could be discerned from his explanation that there is at least a connection between the patterns of criminal behavior displayed by certain groups, and those groups' relations to the means of production<sup>3</sup>. So far as Marxist criminology is concerned, there could be two important propositions, first, criminal law is influenced by capitalism and secondly, criminal law helps to perpetuate capitalism.

Criminal law is influenced by capitalism- means that the content of the law reflects the interests of those who own the means of production, or control them, or both<sup>4</sup>.

Criminal law helps to perpetuate capitalism-means that the criminal justice system is an important means by which the propertied and privileged maintain their dominant position over the working class.

There are number of authorities who have supported the two different claims<sup>5</sup>. Chambliss "suggests" that "acts are criminal because it is in the interests of the ruling class so to define them." Quinney says that the legal system does not serve society as a whole, but serves the interests of the ruling class<sup>6</sup>. Thompson has made empirical study over such claims and said that in certain times and places, the criminal law and related institutions, the juvenile justice system, the public defender system, the courts have been shaped in ways that reflect the interests of property owners, corporations etc. It has also been mentioned that classes are not created by legislation rather the obverse happens, the ruling classes legislate<sup>7</sup>. The most eminent contributor to socialist theories, a Dutch Sociologists William A. Bonger, argued that the very nature of the capitalist economic system encourages egoism that is the relatively unrestrained pursuit of self- interest. A study of crime trends and economic factors by Danial Glaser and Kent Rice supports these interpretations. They found some support for the hypothesis that rates of juvenile delinquency are inversely correlated with unemployment so that juvenile misconduct is most prominent during times of prosperity. On the other hand, criminality among adults between 18 to 35 years of age seems to be most frequent during periods of widespread unemployment, Glaser and Rice interprets these findings.

Luigi Ferrajoli and Danilo Zolo<sup>8</sup> trace three theoretical suggestions within Marxian thought which allow of a fruitful approach to the criminal question. The first suggestion relates to the economic roots

of many aspects of modern criminality; the second regards the Christian and bourgeois “superstition” of moral liberty and individual culpability; the third suggestion deals with the lack of a guaranteed “social space” as the prime root of crime. These theoretical suggestions permit clarification of the social character of penal responsibility and this character points to the need for the socialization (but not deregulation) of criminal treatment. The study of Marx and Engels concluded that I) the aim of production is economic interest. Economic interest gives birth to class struggle which is directly linked with crimes. II) Rates of crime are determined by economic conditions. Since there is a variety of economic structure the rates of crime naturally vary<sup>9</sup>.

Marxist criminology in Indian perspective - So far as capitalism and the criminal law are concerned one claim made by some Marxist criminologists is that criminal behavior is a consequence of the repression, brutalization, etc., of capitalism; the optimistic concomitant of this claim is a prediction that crime committing will cease (or at least sharply diminish) once a “genuine” socialist revolution takes place.

If such propositions are applied in Indian scenario then also it seems proper because here also crimes are defined to protect the interest of capitalists and it also intends to perpetuate capitalism. In India too, one can notice two types of crime; first, crime by rich, like, corporate crimes, white collar crimes, tax evasion etc and secondly, crimes by poor, like theft, burglary etc. Marx was of the opinion that in most advanced capitalist countries, unemployment is a structural and not a conjunctural factor in capitalist economy. It is not capitalism which is unable to guarantee full employment, but its mechanism is such as to periodically throw out sections of workers from the productive system. Thus they will swell the ranks of the *lumpen-proletariate*. It is also called as modern criminality or criminalized or “treated” deviancy. It is not a natural criminality but a criminality rooted in modern processes of social stratification.

Marx opined that the three aspects in the process of criminalization do not always meet up. Those three aspects are- i) the normative construction of criminal categories, ii) trial and iii) sanction. It mainly happens with crimes committed by the rich or capitalists. Not all crimes established by law are prosecuted and not all crimes prosecuted are punished. There are a large unknown number of unprosecuted crimes. Like white collar crimes, corruption, embezzlement and fraud, economic crimes etc. and even they are prosecuted the judiciary is particularly inept and inefficient in bringing such cases to trial. The authors of these crimes often escape legal sanctions, owing to the long drawn out nature of the trial. And thus the process of criminalization is directed towards the lower and mid lower classes. And it explains how legal statistics reveal an over whelming presence of *lumpen-proletariate* offenders.

Further, Marx locates the roots of criminality in the antisocial character of capitalist society itself. Thus crime must not be punished in the individual, but the anti social sources of crime must be destroyed, and each man must be given social scope for the vital manifestation of his being. If man is shaped by the environment, his environment must be made human. To build socialism is collectively to shape a social space wherein each, through ‘free and scientific work ‘can assert his “true individuality.” He has suggested that socialization of the means of production, the abolition of waged labour and the recomposition of the social division of labour should be seen as part of a strategy against crime.

Marxist suggestion for crime control emphasize upon reconstruction of society and ensuring equal right over the means of production and consumption. Marx was having ambitious expectations with those proletariats who are retrenched at the time of recession. But in spite of taking a vow against the capitalist exploitations, such proletariats become deviant due to endemic poverty and misery. Marx was having no sympathy at all for those who commit crime that is why he called them as lumpen proletariat, deviant from their goals. The more weak a proletariat is, the more escapist criminal he would be. There is a hierarchy of crime. As it has been pointed out in various literature of Marxist

criminology that theft and robbery could be seen as a first reaction against capitalism<sup>10</sup>. Secondly, the proletariat becomes drug addict and lastly, he commits suicide. Such criminality in India could be linked with Marxist criminology, so that a more constructive and less penal options could be put forward in balancing the stratification of the society.

So far as the analysis of Marxist criminology is analyzed in reference of Varanasi district, the context of weaver community becomes very relevant<sup>11</sup>. Recently a news was published that due to endemic poverty a weaver named Raju committed suicide by hanging, leaving a question over various schemes launched by the central as well as state government. Marx was very much true when he said that the capitalists used to use, misuse and abuse the mechanism of law for their selfish ends.

It is submitted through the paper that one should take Marxism as a method of study and as a critique of mainstream criminology. Marxism is perhaps the most influential, yet most criticized and most misunderstood of all social theories. It is submitted through the paper that Marxism is more than just a theory, it is a way of understanding the world and acting upon it. Marxism should not be fixated only on economic exploitation based on property relations rather it should also consider other forms of exploitation and the various forms of oppression in hierarchical social structures, whether it is in the family, in trade unions, in state bureaucracies or in communist parties. It can also be applied in countries like India whose economy is mixed economy and the country is called as a welfaristic country. Because Marx was of the opinion that exploitation is done on the name of welfare and reformation too. Thus, the paper concludes with a note that where there is class, there is class struggle too and there is exploiter and exploited too. Therefore, the paper ends with a note that unless the policies are framed in right direction and implemented in a holistic manner, no one can hope for a better and secure future.

#### FOOTNOTES

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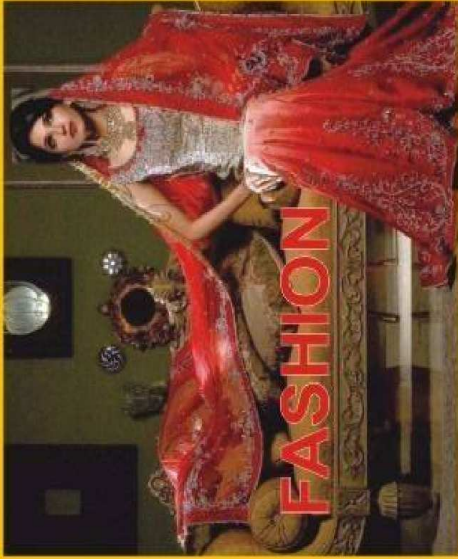
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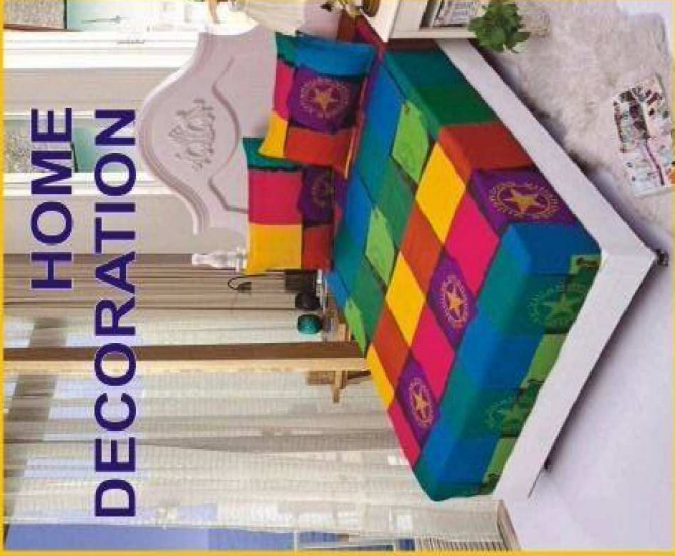
<sup>9</sup>*It is also called as a theory of economic determinism*. It has two equations, first, economic conditions are the only reason for criminal activities and secondly, criminal activities are the only consequence of economic conditions.

<sup>10</sup>ENGELS, "*the condition of the working class in England*", he argued that theft was the most primitive form of protest. It is referred as primitive rebellion thesis.

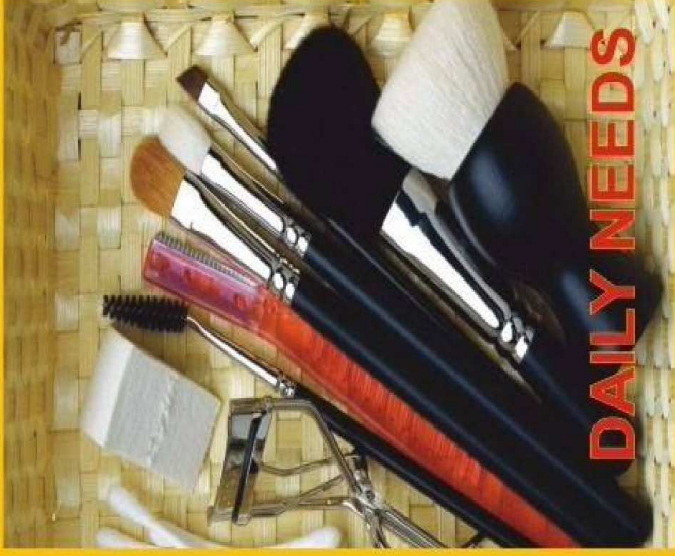
<sup>11</sup>*Marxist theory of surplus value is very relevant in context of weavers*, because the business class intends to expand its profit more and more leaving the labour to die in crisis.



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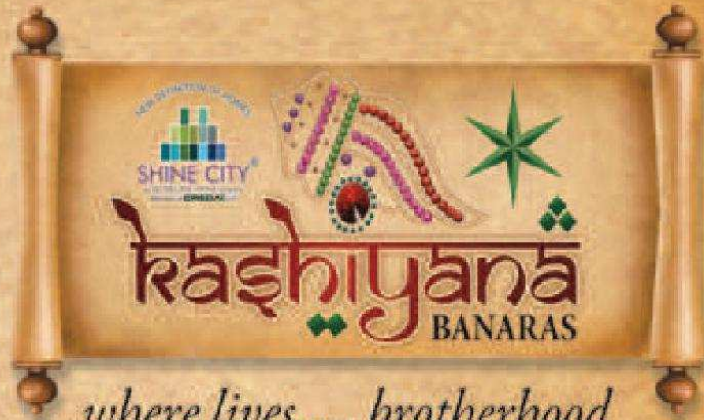


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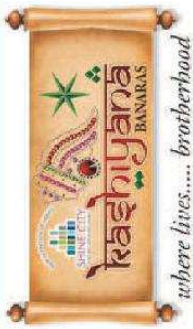


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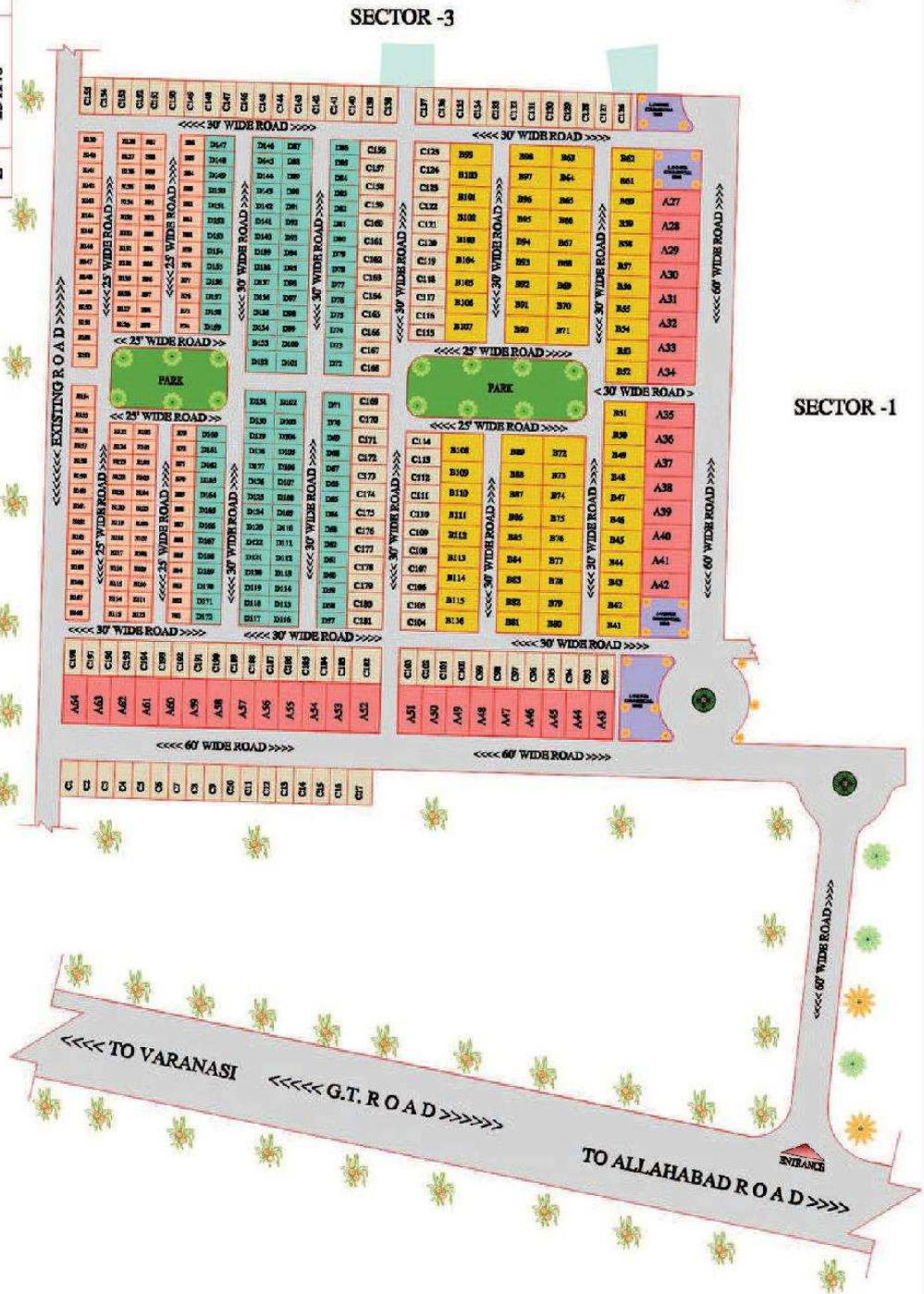
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C	30'X60'	1800	
D	25'X50'	1250	
E	25'X40'	1000	



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“Qatra-qatra bhi jis jagah ka paras hai  
Shahar wahi koi aur nahin apna Banaras hai”  
(The city whose each drop of water is like a touchstone, is none other but Banaras)

Varanasi Property

where lives..... brotherhood

“Qatra-qatra bhi jis jagah ka paras hai  
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Varanasi Property

where lives..... brotherhood

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