

January-June 2016

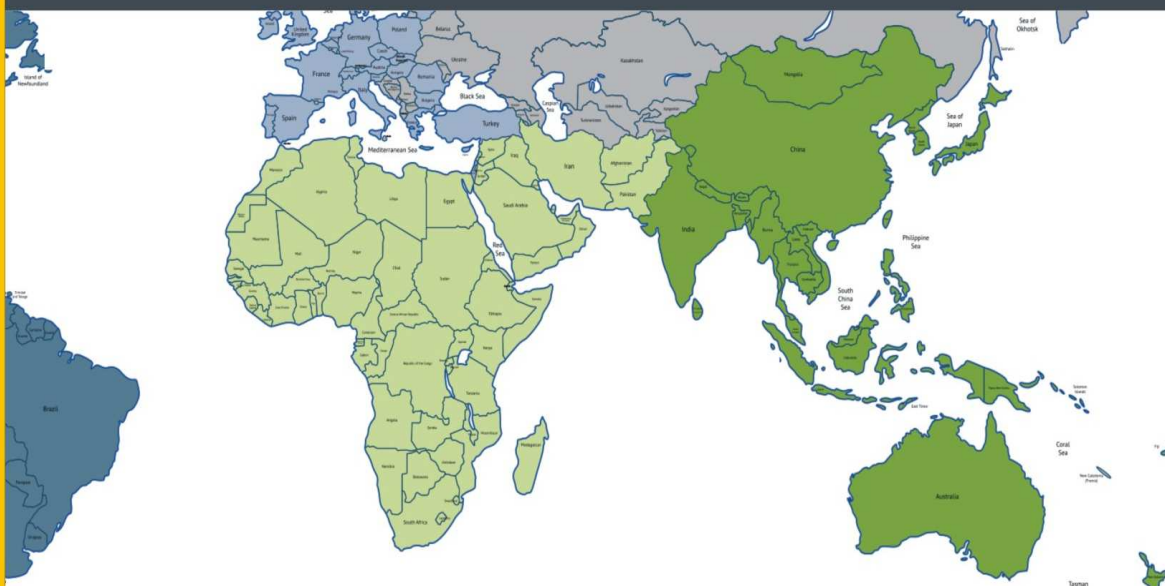
Volume-4

Number-1

January-June 2016  
Volume-4 Number-1  
ISSN 2347 - 8373

# SAARC INTERNATIONAL JOURNAL OF RESEARCH

Six-Monthly Journal



Published on Behalf of the MPASVO  
in association with the Member's of SAARC



# SAARC

## International Journal of Research

Six-Monthly International Journal of All Research

### *Editor in Chief*

Dr. Maneesha Shukla, maneeshashukla76@rediffmail.com

### *Review Editors*

Dr. Nagendra Narayan Mishra, Allahabad University, Allahabad U.P. India  
Dr. Jayshankar Jha, Banaras Hindu University, Varanasi U.P. India

### *Editors*

Dr. Mahendra Shukla, Dr. Anshumala Mishra

### *Editorial Board*

Dr. Bhavna Gupta, Dr. Sapana Bharti, Dr. Pavan Kumar Dubey, Dr. Atul Pratap Singh, Dr. Sangeeta Jain, Dr. Arti Bansal, Dr. Rani Singh, Dr. Kanchan Dhingra, Dr. Gouri Chauhan, Dr. Rajesh, Dr. Kala Joshi, Dr. Nishi Rani, Dr. Madhulika, Dr. Renu Kumari, Anita Verma, Dr. Sweety Bandopadhyaya, Dr. Pintu Kumar, Dr. Archana Sharma, Dr. Sunita Tripathy, Dr. Nilu Kumari, Asha Meena, Tanmay Chatterjee, Madhulika Sinha, Anand Raghuvanshi, Nand Kishore, Shyam Kishore, Renu Chaudhry, Vimlesh Singh, Akhilesh Radhwaj Singh, Dinesh Meena, Gunjan, Vineet Singh, Nilmani Tripathy, Anju Bala, Smt. Sangeeta, Dr. Sushma Parashar, Anjali Bansal Goyal, Mustafizul Haque, Inderjot Kaur

### *International Advisory Board*

Phra Boonserm Sritha (Thailand), Rev. Dodamgoda Sumanasara (Kalutara South), Ven. Kendagalle Sumanaransi Thero (Srilanka), Phra Chutidech Sansombat (Bangkok, Thailand), Rev. T. Dhammaratana (Srilanka), P. Treerachi Sodama (Thailand), Dr. Sitaram Bahadur Thapa (Nepal), Mohammad Sourizaei (Zabol, Iran), Dr. Ahmad Reza Keikha Farzaneh (Zahedan, Iran), Mohammad Zarei (Zahedan, Iran), Mohammad Mojtaba Keikha Farzaneh (Zahedan, Iran), Dr. Hossain Jenaabadi (Zahedan, Iran), Mohammad Javad Keykha Farzaneh (Zabol, Iran)

### *Manager*

Maheshwar Shukla, maheshwar.shukla@rediffmail.com

### *Subscriptions*

SAARC, International Journal of Research is Published every Six months (January-June & July-December) by mpasvo Press, Varanasi, U.P., India. A Subscription to SAARC, International Journal of Research Comprises 2 Issues in Hindi and 2 in English. Prices include Postage by Surface mail, or For Subscription in the India by Speed Post. Airmail rates are also available on request. Annual Subscriptions Rates (Volume 4, 2 Issues in Hindi, 2 Issues in English 2016):

### *Subscribers*

Institutional and Personal : Inland 4,000 +500 Rs. P.C., Single 1200+100 Rs.P.C., Overseas 5000+2000Rs. P.C.,  
Single 1500+500 Rs.P. C.

### *Advertising & Appeal*

Inquiries about advertising should be sent to editor's address. SAARC is a self financed Journal and support through any kind or cash shall be highly appreciated. Membership or subscription fees may be submitted via demand draft in favour of Dr. Maneesha Shukla and should be sent at the address given below. Sbi core banking cheques will also be accepted.

### *All correspondence related to the Journal should be addressed to*

B.32/16 A., Flat No.2/1, Gopalkunj, Nariya, Lanka, Varanasi, U.P., India  
Mobile : 09935784387, Tel.0542-2310539, e-mail : maneeshashukla76@rediffmail.com, www.anvikshikijournal.com  
Office Time : 3-5 P.M. (Sunday off)

*Journal set by :* Maheshwar Shukla, maheshwar.shukla@rediffmail.com

*Printed by :* mpasvo Press

*Date of Publication :* 1 January 2016



**Maneesha Publication**  
(Letter No. V-34564, Reg. 533/2007-2008)  
B-32/16-A-2/1, Gopalkunj, Nariya, Lanka  
Varanasi, U.P., India

# SAARC

## International Journal of Research

### Volume 4 Number I January-June 2016

#### Papers

Consciousness is the Real Meaning of Art : Fine Arts is the Medium to Achieve it 1-7  
*Mr. Ravi Prakash Singh*

The Soil of Nineteenth Century Awadh 8-10  
*Dr. Mamta Bhatnagar*

Fracture in Ayurveda 11-16  
*Dr. Dheeraj Mohan and Dr. Sushma Khalkho*

Innovative Drifts in Mobile Communication in India 17-23  
*Dr. Sanjeev Gupta and Mr. Arvind Kumar Pal*

Wit & Humour in 2 States: *The Story of My Marriage* 24-27  
*Dr. Ram Avtar 'Vats' and Dr. Rakhi Sharma*

Determination of Climatic Type of the Kuhdasht Synoptic Meteorological Station of Lorestan Province, Iran 28-34  
*Mojtaba Adinehvand*

Family, consumer science, Homemaking & Home science in India 35-44  
*Prof. Anita Kumari*

The Art Object under Attack from 1957 to Present Day 45-50  
*Heena Sharma*

Beyond Painting and Sculpture 51-56  
*Manohar Lal*

"Buddhist Madonna" 57-64  
*Jogender Pal Singh*

An Analysis of Women Condition in Indian Art 65-70  
*Harmandeep Kaur*

PRINT ISSN 2347-8373, WEBSITE ISSN 2347-8373

## CONSCIOUSNESS IS THE REAL MEANING OF ART : FINE ARTS IS THE MEDIUM TO ACHIEVE IT

MR. RAVI PRAKASH SINGH\*

### *Declaration*

The Declaration of the author for publication of Research Paper in SAARC: International Journal of Research ISSN 2347-8373 Six-monthly Journal of all Research: I, *Ravi Prakash Singh* the author of the research paper entitled CONSCIOUSNESS IS THE REAL MEANING OF ART. FINE ARTS IS THE MEDIUM TO ACHIEVE IT. 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 SAARC 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 SAARC Journal to own the copyright of my research paper.

Art in Sanskrit literally means beautiful, lovely and pleasing. Consciousness exists equally in all of us but need just self- realization. By awakening one becomes an artist. One who can able to distinguish between truth and real dream world by awakening is in the real sense of the consciousness.

Fine art is the means to achieve the consciousness. Implies that art which awakens the inner beauty is belongs to fine art. In *KAMASUTRA*, Vatsyayana mentioned 64 arts.

These are respectively, Singing, Dancing, Drama, Painting, Playing on musical instruments, Writing and drawing, Tattooing, Adorning an idol with rice and flowers, Spreading and arranging beds or couches of flowers or flowers upon the ground, Coloring the teeth, garments, hair, nails and bodies, i.e. staining, dyeing, coloring and painting the same, Fixing stained glass into a floor, The art of making beds, and spreading out carpets and cushions for reclining, Playing on musical glasses filled with water, Storing and accumulating water in aqueducts, cisterns and reservoirs, Picture making, trimming and decorating, Stringing of rosaries, necklaces, garlands and wreaths, Binding of turbans and chaplets, and making crests and top-knots of flowers, Scenic representations, stage playing Art of making ear ornaments Art of preparing perfumes and odors, Proper disposition of jewels and decorations, and adornment in dress, Magic or sorcery, Quickness of hand or manual skill, Culinary art, i.e. cooking and cookery, Making lemonades, sherbets, acidulated drinks, and spirituous extracts with proper flavor and color, Tailor's work and sewing, Making parrots, flowers, tufts, tassels, bunches, bosses, knobs, etc., out of yarn or thread, Solution of riddles, enigmas, covert speeches, verbal puzzles and enigmatical questions, The art of mimicry or imitation, Reading, including chanting and intoning, Study of sentences difficult to pronounce. Drawing inferences, reasoning or inferring, Carpentry, or the work of a carpenter, Architecture,

\*Assistant Professor, Nehru Gram Bharti University, Allahabad (U.P.) India. e-Mail : artistrpsraja@gmail.com

or the art of building, Knowledge about gold and silver coins, and jewels and gems, Chemistry and mineralogy, Coloring jewels, gems and beads, Knowledge of mines and quarries, Gardening; knowledge of treating the diseases of trees and plants, of nourishing them, determining their ages, Art of cock fighting, quail fighting and ram fighting, Art of teaching parrots and starlings to speak, Art of applying perfumed ointments to the body, and of dressing the hair with unguents and perfumes and braiding it, The art of understanding writing in cipher, and the writing of words in a peculiar way, The art of speaking by changing the forms of words. It is of various kinds. Some speak by changing the beginning and end of words, others by adding unnecessary letters between every syllable of a word, and so on, Knowledge of language and of the vernacular dialects, Art of making flower carriages, Art of framing mystical diagrams, of addressing spells and charms, and binding armlets, Mental exercises, such as completing stanzas or verses on receiving a part of them; or supplying one, two or three lines when the remaining lines are given indiscriminately from different verses, so as to make the whole an entire verse with regard to its meaning; or arranging the words of a verse written irregularly by separating the vowels from the consonants, or leaving them out altogether; or putting into verse or prose sentences represented by signs or symbols. There are many other such exercises. Composing poems, Knowledge of dictionaries and vocabularies, Knowledge of ways of changing and disguising the appearance of persons, Knowledge of the art of changing the appearance of things, such as making cotton to appear as silk, coarse and common things to appear as fine and good, Various ways of gambling, Art of obtaining possession of the property of others by means of incantations, Skill in youthful sports, Knowledge of the rules of society, and of how to pay respect and compliments to others, Knowledge of the art of war, of arms, of armies, etc. Knowledge of gymnastics, Art of knowing the character of a man from his features, Knowledge of scanning or constructing verses, Arithmetical recreations, Making artificial flowers, Making figures and images in clay.

Love making is also an art, means to awaken your consciousness. But only for those who have awakened. For whom intercourse is a subject of knowledge not only a momentary pleasure. When we engrossed in any work or having sexual intercourse, then for a few moments we become free from thoughts means become neutral and as a result we feel pleasure. Maintaining this stage always is the stage of ultimate peace. Ultimate peace means the real nature of our soul. The man, who is awakened, free from thoughts, is in its happiness. It means that all external rendering and thoughts which are helpful in spiritual development come under fine arts. According to Tulsidas,

“*JANRANJAN SAJJAN PRIYA AHA*” ( जनरंजन सज्जन प्रिय एहा ), by which perception of beauty develop our consciousness, our mind becomes happy, our consciousness become alive, is the fine arts, which are numerous like painting, sculpture, singing, dancing, poetry, etc. Based on this, from time to time there have been innovative arts were added in fine arts. Like 177 years ago photography did not include in fine arts. Music is considered as a performing art and also the medium of expression. We can say that Music is directly related to soul. “Music is the combination of three fine arts namely: singing (vocal), playing instruments (instrumental) and dance”. Music is a gift for all in the form of fine arts. Indian Music is the oldest forms of Music in the world. The Indian Music has a very long and continuous tradition which accumulate heritage of centuries. In India, Music is known as ‘Sangeet’. Three basic elements of Indian Music are ‘Swara’, ‘Tala’, and ‘Laya’. Indian Music is said to be rooted in the ‘Vedas’. God Brahma who is said to be the author of the four ‘Vedas’.

In Satyug, pupils were taught the art of music by their teachers in *GURUKUL* to develop their consciousness. They taught classical music scientifically as student knowledge level should not be only literally but also imbibe it. Here classical music is called science because in music there are 7-7 in the 14 music *SWARAS*, are helpful in our upward consciousness. <sup>[1]</sup> The seven basic swaras of the scale are

named shadja, rishabh, gandhar, madhyam, pancham, dhaivat and nishad.<sup>[1]</sup> These are Sa, Re, Ga, Ma, Pa, Dha, and Ni and written S, R, G, M, P, D, N. Collectively these notes are known as the *SARGAM*. 7 are upward tones and 7 are downward tones which depicts 14 stages of our *KUNDALINI ENERGY*. Practice makes their breath rhythmic and develops their consciousness.



Swara	Sanskrit Expansion	Meaning	Chakra	God
Sa	Shadja (षड्ज)	creator of six	muladhara मूलाधार (base of spine)	Ganapati
Re	Rishabha (ऋषभ)	Bull	svadhi□□hana स्वाधिष्ठान (genitals)	Agni
Ga	Gandhara (गान्धार)	Sky	ma□ipura मणिपुर (solar plexus and navel)	Rudra (Shiva)
Ma	Madhyama (मध्यम)	middle	anahata अनाहत (heart)	Vishnu
Pa	Panchama (पञ्चम)	Fifth	visuddha विशुद्ध (throat)	Naarada
Dha	Dhaivata (धैवत)	Earth	ajna आज्ञा (third eye)	Sadasiva (Shiva as the unmanifest, precursor to creation)
Ni	Nishadam (निषाद)	hunter	sahasrara सहस्रार (crown of the head)	Surya (Sun)

[2]

Fine art is based on expression and *RASA*. Literally rasa means *JUICE* or *ESSENCE*. Essence of sentiments of artist in his art. It is relevant that the viewers also receive same sense in which the painting is created. As we see scene of any film seems possible to add our expressions with artist's expression. While we are conscious of the fact that the character has nothing to do with the particular artist, still for the time we forget everything and laugh and cry with the character. Similarly, art created in fine arts provide expression and rasa. Hence in art, expression and rasa are extremely necessary



because if there is no equality in expression and rasa on realization level, it will not be possible on expression level. Bharatmuni clearly written in Natyashastra- न भावहीनोस्ति रसोए न भावो रसवर्जितः (Na bhavhinosti raso, na bhavo rasvarjiatah)

It has been considered the relationship of soul and body in expression and rasa.



### Navarasas

Indian literature and mythology describes 9 RASA or NAVRASA of art. They are respectively Shringara, Hasya, Karuna, Vira, Bhayanak, Vibhatsya, Adbhuta and Shant. Last rasa shant means peace is made up of all 8 rasa which depicts the immortality of our consciousness, when we are awoken. Shant rasa means ultimate peace. Bharatmuni also considered 9 rasa in his Natyashastra. He made it clear that the rasa which is produced by the sense of salvation and spirituality is called “SHANT” rasa. It is also written up in Natyashastra, that Shringara etc. all 8 rasa is produced and merges in shant rasa.

‘स्वं स्वं निमित्तमासाथ आन्ताद्भाव प्रवर्तते। पुननिमित्तापाये च आन्ता एवोलपीयते।’ (Swam swam nimittmasath shantadbhav pravartaty/ punarnimittapay ch shant avolpiyaty)

Saint Markandeya also discussed these Navarasas in VISHNU DHARMOTTAR purana. God himself called rasa in the TAITTIRIYA upnishad.

- *Shungaram* (शृङ्गारं) Love, attractiveness. Presiding deity: Vishnu. Colour: Green
- *Hasyam* (हास्यं) Laughter, mirth, comedy. Presiding deity: Pramata. Colour: White
- *Raudram* (रौद्रं) Fury, Presiding deity: Rudra. Colour: Red
- *KaruGyam* (कारुण्यं) Compassion, mercy. Presiding deity: Yama. Colour: grey
- *Bibhatsam* (बीभत्सं) Disgust, aversion. Presiding deity: Shiva. Colour: blue
- *Bhayanakam* (भयानकं) Horror, terror. Presiding deity: Kala Ratri. Colour: black
- *Veeram* (वीरं) Heroic mood. Presiding deity: Indra. Colour: yellowish
- *Adbhutam* (अद्भुतं) Wonder, amazement. Presiding deity: Brahma. Colour: yellow of Shringara rasa

Giving example, Bihari written in his poetry, बरसत लालच लाल की/ मुरली धरि लुकाय/ सोंह करे भाँहनि हंसे/ दैन कहै नटि जाय॥ (Barasat lalach lal ki/ murli dhari lukay/ sonh kare bhauhani hanse/ dain kahey nati jaye)

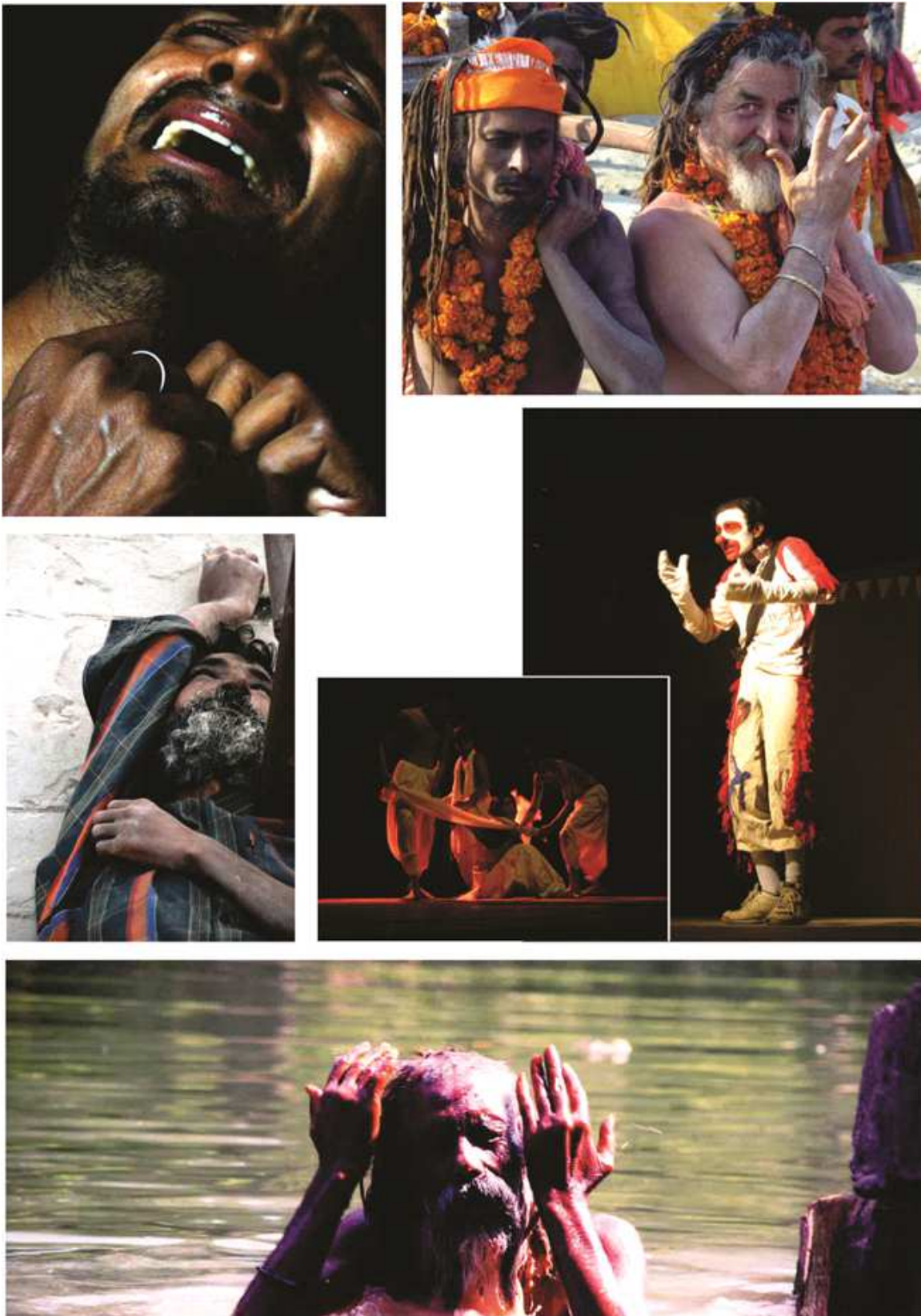
These 9 rasa/ navrasa are also seen in Indian classical dance like Bharatnatyam, Kathak, etc.

Similarly, when the artist is self-composed, the art created by him is his masterpiece. It comprises all rasa. Principles of composition are balance, proportion, contrast, rhythm and unity. Rhythm can only occur when the artist himself get into the rhythm. That means by practicing be a master in any field. Like learning music, to understand its notes, it may take less time but takes time to be a master. Similarly, the same way development of consciousness happens slowly through the fine arts. Thus, fine art is the means to achieve the consciousness.





CONSCIOUSNESS IS THE REAL MEANING OF ART : FINE ARTS IS THE MEDIUM TO ACHIEVE IT.



A Photographic representation of fine arts with 9 Rasas on social canvas. Because this world is a stage and every individual portrays his mental thought.

SINGH

## REFERENCE

<sup>1</sup>*Wikipedia.com*

<sup>2</sup>*Wikipedia.com*

<sup>3</sup>*Image 1,2 www.google.com*

## THE SOIL OF NINETEENTH CENTURY AWADH

DR. MAMTA BHATNAGAR\*

### *Declaration*

The Declaration of the author for publication of Research Paper in SAARC: International Journal of Research ISSN 2347-8373 Six-monthly Journal of all Research: I, *Mamta Bhatnagar* the author of the research paper entitled THE SOIL OF NINETEENTH CENTURY AWADH 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 SAARC 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 SAARC Journal to own the copyright of my research paper.

“When they planted independence, as a symbol and a sign-/ They struck deep soil and planted the Palmetto and the Pine.”

Twenty thousand square miles of soil fat and fertile all over, except to the westward and the Terai Jungles-lying between the lower Himalaya ranges and the Ganges and watered by four considerable streams, beside great rivers; as to timber rich in toon and sissoo and teak; as to minerals, in salt, saltpeter, soda, potash; as to agricultural products in wheat barley, maize, bajri, rice, sugar-cane, indigo, cotton and opium; Oudh was the garden, the granary and queen-province of India.

The tract of alluvium soil was from Himalayas in the north to Jumna in the west and south. The difference in the soils can be observed in the size of particles, the soil deposit in the result of the fluvial action. Chemically alluvial soil is made of lime, potash and phosphoric acid, there is rapid nitrification though the quantity of nitrogen is small. The soils can be classified as sand (bhur), loam (domut, duras) and clay (matiar). The clays which cannot be cultivated are called usar and sulphate and carbonate of soda is found. The soil can be further classified as goind or thoroughly manured home lands, different from that of outlying fields called palo, a middle tract somewhere was called manjher.<sup>1</sup> The other kind of soil brick earth was found in Lucknow. The best brick earth was found on Lucknow, Kanpur and Rai Bareli road. Many kilns had been established.

The other kind of mineral found in Lucknow was Marl which was a deposit of clay found in the lakes and on the banks of the river, used for manufacturing lime. Marl was found in Ujavan, Hussaria, Chinchat, Hasanpur, Kheoli & Harauni areas.

\*Assistant Professor, Department of History, B.H.U. Varanasi (U.P.) India.

(Approximately twelve miles away from Lucknow, marl was present in Malihabad on the road to Sitapur,<sup>2</sup> it was used for lime burning Malihabad).

From Gomti to Lucknow Gosaiganj Road, marl deposits are found in Mohanlalganj nearby 10,50,000 tons.<sup>3</sup>

The importance of Reh was commercial, found in the western plains of the district, used in the manufacture of glass and also as a substitute for soap. The sulphate of soda Khari and hajji or impure carbonate of soda and shora or saltpeter were also extracted from saline earth. There were a few small factories which manufactured saltpetre by scraping nitrous earth from old walls of the houses.

Everywhere in Lucknow pottery clay was found in abundance, used for the manufacture of utensils and toys. Sand remained an important material for the purpose of building found along the banks of Gomti.

Along the banks of Sai, the richest soil was found. The soil was soft and productive.<sup>4</sup>

The soil was naturally fertile wherever water was near surface for instance Gonda, Bahraich district.

In Faizabad three kinds of the natural soil was found. Duras and Kupsa duras, Sir Henry Elliot considered duras and domat as probably the 1 same.<sup>5</sup>

As Kupsa duras contained must sticky clay it gave less produce. Much manure and irrigation was required for this soil yet the produce could be divided into two crops,<sup>6</sup> Rabi and Kharif. This light brown soil could not retain moisture for long, pulverized soon. In many villages, land was full of this Kuspa duras soil.

The colour of domat or duras was lighter than matier. Matier soil could absorb and retain moisture for long forming into clods which assist this. The soil was very hard when dry and slippery when wet, never manured. It was the finest natural soil, its yield was equal to the average of duras.

Matiar<sup>7</sup> soil retained moisture so well that from March to April and even when hot winds blew, indigo sowings continued. In order to keep in moisture the seeds were rolled in with the roller. When it was irrigated, matiar was the worst soil, but when irrigated it was the most productive of all the soils.

Matiar soil of Alleegunge was the finest in India.<sup>8</sup> Only a small portion was unfit for cultivation. The people tested the soil whether it was prepared for the sowing or not by using earthen pitcher which was dropped upon the field from the head of a man. If even then it did not break, the soil was supposed to be prepared in the fields that were to be irrigated, the clods in the matiar soil were so pulverized or to the surface of which the moisture rose from below in the warm weather.<sup>9</sup> As the people said that it did so rise when required in the land. Consequently, the clods were not necessary to retain it. The moisture rose to the surface just when it was required and even the poor man who could not keep a plough and burnt the grass and used to dig the surface with his spade or pickaxe before sowing. The seed got a tolerable crop.<sup>10</sup>

However, the cultivation in the portion was very good. From six to twenty even thirty times in the season the surface was ploughed and cross ploughed. The narrow and the roller were often applied till every clod was pulverized to dust.<sup>11</sup>

The soil was called oosar when sand was present. From such soil sulphate muriate and sub-carbonate of soda were collected. From oosar soil, saltpeter and common soil were manufactured.<sup>12</sup> From the carbonates of soda<sup>13</sup>, glass and soap were manufactured. The light arable soil between Ganga & Gomti provided such salts. In other regions carbonates and sulphates served as nutrients of plants when the soil had enough decaying matter. These were swept away by the floods often.

Sleeman's narrative tells us that Awadh soil was the best soil of India. All kinds of soil was available in Awadh-matiar or argillaceous, domut or light soil bhur or sandy and oosar or barren land. Every kind of soil except oosar was more productive in some parts than in others e.g. matiar. In the poor parts of



matiar, the stiff clay which did not contain vegetables and animal matter, seemed to super abound the sand did in the lightest and poorest portions of the soil called domut which ran into sandy soil. The barren or oosar soil was also unproductive because of excess substance not suitable for the growth of plants.

The soil was the surface layer of the earth supporting plant life. The inorganic substances necessary to the plants were found in the quartz sand for Instance potash, silica lime, alumina, oxide of iron, magnesia etc., minerals were made soluble by atmospheric air and water, they were made fit for the use of plants as the soil had rightly been called the place of growth and development of any kind. Proper manuring was required. In order to make the soil cultivable, to make the good manure used for fertilizing, decomposed vegetable or animal remains were added to the soil e.g. organic acids.

Fine trees grew in all soils, good cultivation produced good crops.

#### REFERENCES

- BUTTER D.; *Outline and Topography of Southern Districts of Awadh.*  
 BHATNAGAR G.D.; *Awadh Under Wajid Ali Shah.*  
 LAL JI; *Mirat –ul-Auza*  
 NAJMUL GHANI; *Tarikh-i-Awadh.*  
*Persian Documents.*  
 SHARAR A.H.; *Guzishta Lucknow.*  
 SLEEMAN W.H.; *A Journey Through The Kingdom of Awadh*, 2 volumes.

#### FOOTNOTES

- <sup>1</sup>*Imperial Gazetteer*; p 176-197  
<sup>2</sup>BUTTER op. Bit-; see also Gazetteer.  
<sup>3</sup>GAZETTEER op. cit.  
<sup>4</sup>*Loam soil near this.*  
<sup>5</sup>GAZETTEER op. cit.  
<sup>6</sup>*Persian document No. 1262, 1803, 890, 1675 (Qabzul Wasul)*  
<sup>7</sup>*Goindorjamai presuming the hamlet to be the root, the word goind which was in the common use Goind means a suburb or the fields near and round the village. Next to the goind was the second circle called majhar or middle fields and lastly were the fards or palo. the outlying fields. The word jamai (goind) signified the land yielding a good money rent. These lands were considered self-manuring. There were only two conventional sub-divisions, - goind and bar. The goind (jamai) and majhar (kauli) lands were commonly called the 'per' or trunk or the tree.*  
<sup>8</sup>SLEEMAN, op. cit  
<sup>9</sup>BUTTER, op. cit.  
<sup>10</sup>*Ibid*  
<sup>11</sup>*Ibid.*  
<sup>12</sup>BUTTER op. cit. Reha or the second crust.  
<sup>13</sup>BUTTER 95-98, SLEEMAN p. 189-192

## FRACTURE IN AYURVEDA

DR. DHEERAJ MOHAN\* AND DR. SUSHMA KHALKHO\*\*

### *Declaration*

The Declaration of the authors for publication of Research Paper in SAARC: International Journal of Research ISSN 2347-8373 Six-monthly Journal of all Research: We, *Dheeraj Mohan and Sushma Khalkho* the authors of the research paper entitled FRACTURE IN AYURVEDA 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 SAARC 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 SAARC Journal to own the copyright of our research paper.

### *Abstract*

*Ayurveda teaches us the way to keep our self healthy as well as the line of treatment for several diseases. Number of motor vehicle collision is increasing day by day. According to NCRB the frequency of traffic collision in India is highest in the world. One of the common problems and challenge to medical science is the management of trauma and the bony injuries. The national average of death due to the road traffic injuries is about 800/lac Of population. Several fractured patient get the treatment but in spite of the treatment cases of non-union, delayed union of bone, disability is increasing day by day. Ayurveda has also given a broad description about the fracture and its line of management. Several Ayurvedic plant had shown a good result in promoting the healing of the bone. Combined approach of Ayurveda and modern treatment may be beneficial for the management of fracture.*

**Key words:** Fracture, Bhagna, Aanchana, Bone, and Traction.

### *Introduction*

Bones are the framework of the body. The cases of fracture are increasing day by day. The national average of death due to the road traffic injuries is about 800/lac Of population.<sup>1</sup> Fracture is well explained and documented in the literatures of Ayurvedic literature as Bhagna. In Ayurvedic texts, Type of the fracture, aetiology as well as method of treatment is mentioned. It is very remarkable thing that in that time our acharya have no diagnostic tool like x-ray, CT –Scan or MRI, C-Arm but in spite of that they properly diagnose and treat the patients. The modalities that susruta has given for the treatment of

\*M.S. (N.I.A.Jaipur) Associate Professor, Department of Shalya-tantra, Babe- ke Ayurveda medical college and hospital [Daudhar] Moga (Punjab) India.

\*\*M.S. (N.I.A.Jaipur) Ex- Assistant Professor, Department of Shalya-tantra, Babe- ke Ayurveda medical college and hospital [Daudhar] Moga (Punjab) India.

fracture is same even after thousands of years in present era. Among the different types of fractures susruta has given more importance to the fractures of thigh, spines, long bones, skull and the pelvic fracture and given a specific management for treating them. Susruta has also given the Physiotherapeutic method for the patient of the fracture.

### *Definition of Fracture*

Loss of continuity of bone is called as fracture. The term covers hairline and even microscopic fracture to the highly comminuted fracture. Whereas complete loss of congruity between the articulating surface of the joint is dislocation.<sup>2</sup>

### *Etiological factor*

Modern science has given 2 main cause of the fracture :

1. *Trauma*; Direct, Indirect and Muscular violence.

2. *Pathological*; Susruta has given the various causes of trauma as the etiological factor of fracture is as follows :<sup>3</sup>

“पतनपीडनप्रहारक्षेपणव्यालमृगदर्शन / प्रभृतिभिरभिघातविशेषैः नेकविधमस्त्राभग्नमुपदिशन्ति ॥” (सु. नि. १५/३)

*Patan*; It means falling from a tree or from the height, various road accidents, falling in the ground while playing, Falling from the stair may come under this.

*Pidana*; Means a type of compressive injury, or a violent pressure, compressive injury either occur due to the direct compression or indirect compression.

*Prahaara*; Direct or indirect violence may come in this type.

*Akshepa*; Sudden contraction of muscle, violent jerky movement by which the fracture occurs may be added in this category.

*Vyala-mrig-dashanam*; Injuries occur due to the attack of wild animals. Generally it is seen that while driving, when sudden an animal comes and accident takes place.

*Bala-vad vigraha*; Fighting with a strong personality, or a strong object.

*Abhighaata vishesha*; Trauma caused by any reason or fracture that result from a fall in a specific direction. As in the fracture of the clavicle the person falls on the outstretched hand.

*Pathological fracture*; Asthi-kshaya, Majja-kshaya, asthi majja-gata vata may be consider under the pathological factor.

### *Type of fracture according to the type of bone*

When susruta mentioned the aetiology of fracture he has given the different type of traumatic blow, and it is clear from the description that according to the blow and according the type of bone the type of the fracture changes :

“तरूणास्थीनि नम्यन्ते भैज्यन्ते नलकानि तु। कपालानि विभिद्यन्ते स्फुटन्ति रूचकानि च ॥” (सु. नि. १५/१७)

S no	Type of bone(Ayur)	Probable According to modern	Type of fracture
1.	Kapalasthi	Flat bone.	Sepration, Crack
2.	Ruchakasthi	Teeth.	Fragmentation
3.	Tarunasthi	Cartilaginous bone.	Bending
4.	Valyasthi	Vertibrae and rib.	Brust,orCompression fracture.
5.	Nalkasthi	Long bone.	Break

### *Healing of fracture<sup>4</sup>*

“प्रथमे वयसि त्वेवं मासात् सन्धिः स्थितो भवेत्। मध्यमे द्विगुणात् कालादुत्तरे त्रिगुणात् स्मृतः ॥” (सु. चि. ३/१६)

*In childhood it takes -1 month to heal.*

*In adult it takes-2 month to heal.*

*In old age it takes-3 months to heal.*

In Ayurveda there are 6 types of dislocations, and 12 types of fractures. The types of dislocations are :

1. *Utpista*; Fracture dislocation.
2. *Vislista*; Dislocations of joints due to ligament tears.
3. *Vivartita*; Anterior-posterior dislocation of joint.
4. *Avakshipta*; Downward displacement of the joint.
5. *Atikshipta*; Marked displacement of any articular surface.
6. *Tiryakshipta*; Oblique dislocation in one of the articulating bones.

*The types of Fractures are:*

1. *Karkataka* -It resemble the shape of crab so called as karkataka. It can be consider as depressed fracture in which a sharply localised blow depresses a segment of cortical bone.
2. *Ashwakarana*– It looks like the ear of the horse which is elevated at some point and depressed at another point, and resembles with complete oblique fracture, or in skull fracture depressed segment is often seen.
3. *Churnitam* – Comminuted fracture may be correlated with this type. It is a break or splinter of bone into more than two fragments. This type of fracture may occur after high impact trauma.
4. *Pichhitam* –It can be considered as a compression fracture. Compaction of bony trabeculae resulting in decrease length or width of a portion of the bone.
5. *Asthichallita* –It may be periosteal avulsion (When a fragment of the bone tears away from the main mass of the bone, as result of the trauma).
6. *Kandabhagna*-It is commonly used for the shaft of the long bone. When the fracture surface is spiral, or transverse and usually caused by torsional force.
7. *Majjanugatam*- It can be considered as a impacted fracture. When one fragment of the bone is impacted into another either straight or angular. It is very difficult to diagnose because of the absence of crepitus.
8. *Atipatitam* – It is complete compound fracture, in which the fragment of the bone is completely separated and the separated segment angulated.
9. *Sphutita* –This type of the fracture is found in the case of teeth. It is considered as a Fissured fracture.
10. *Vakra* – It can be compared with green stick fracture. This type of the fracture is common in children. The bone of the children are so elastic so that one cortex of the bone is fractured and one cortex remain normal.
11. *Chinnam* – It can be considered as Incomplete fracture. In this type of fracture, fracture doesn't involve the whole breadth of the shaft and a portion of bone remains intact.
12. *Patitam* – The bone is partially fractured and creak appears in the form of multiple fissures. It is seen in Comminuted fracture of the flat bones.

### *Symptom of fracture*

“श्वयभुबाहुल्यं स्पन्दनविवर्तनस्पर्शासहिष्णुत्वमऽवपीडयमाने शब्दः/ स्रस्ताता विविधवेदनाप्रादुर्भावः सर्वास्ववस्थासुश्रमलाभ इति समासेन काण्डभग्नलक्षणमुक्तम्॥” (सु. नि. १५/९)

*Shwayatu Bahulayam*; (Diffuse swelling at the site of the fracture)

*Spandana*; Throbbing, twitching or pulstile felling at the site of the fracture.

*Vivaratana*; Displacement of the fractured fragment.

*Sparsha asahisnatwa*; Tenderness, it is a sign that are present in all most all the fracture. (Crepitus elicited on palpation)- Presence of the crepitus during palpation is a confirmatory sign of fracture.

*Srashtangata*; Flacidity of muscle or affected limb.



*Vividh vedana pradurbhavadah (Different type of pain)*

The fractured bone before the immobilization and reduction produces different type of pain. Nature of the pain depends on the displacement of the fragment and the nature of the soft tissue injuries.

*Sarva awasthashu na srama labhah* (Inability to get comfort in any position)- Patient is unable to get comfort in any position and restless in all position.

*Treatment*

“आंछनैःपीडनश्चैवसङ्क्षैपवन्धनैस्तथा। सन्धीछरीरे सर्वास्तु चलानप्यचलानपि॥” (सु. चि. ३/१८)

Principals of Bhagna Chikkitsha according to Susruta :

1. *Aanchana*; Traction.

2. *Pidana*; Pressure.

3. *Sankhshepa*; Opposition & Stabilization/Removal of excessive traction

4. *Bandhana*; Immobilization by splint/Cast (POP)

1. *Aanchana*; It's a type of traction and counter traction. It's a method by which we achieve the approximation of bone as well as proper alignment of the fractured bone.

2. *Peedana*; Application of gentle pressure for the proper alignment of bone. This is another method for approximation of bone.

3. *Sankshepa*; It is Opposition and Stabilization, or removal of excessive traction. It is beneficial for proper alignment. While manipulating the broken bones for approximation of bone, Unnamana (To elevate of depressed fragment) and Vinamana (To depress the elevated fragment) were followed by traction and removal of excessive traction.

4. *Bandhan*; This is method for achieving the immobilization. Acharya Susruta used various plant bark e.g.-. Bamboo, banyan, Arjuna and papal tree to use as a splint for immobilize the fractured bone.

*In summer*—Bandhana should be changed on 3<sup>rd</sup> day

*In winter*—Bandhana should changed on 7<sup>th</sup> day

*Except the above* - on 5<sup>th</sup> day.

*Use of Chakrayoga*; Susruta has mentioned the use of Chakrayoga for the femur or the fracture of long bone, generally used for compound open fractures or where there is a crushed injury.

*Kapatashayana*

“अथ जंघाउरूभग्नानां कपाटशयनं हितम्। कीलकाबन्धनार्थं च पंच कार्या विज्ञानता॥” (सु. चि. ३/८८)

It is a method of immobilization of bone. That is mentioned for the management of the fracture of tibia fibula and the femur, and also used in fracture of the spine, spinal column, bones of thorax, and axillary regions. It can be compared with the Thomas splint or Hawley's bed that is used for prolonged extension.

*For The management of malunion*

“काण्डभग्ने प्ररूढे तु विषमोल्बणसंहिते। आपोथ्य शमये तभग्नं ततो विषमोल्बणसंहिते॥” (सु. चि. ३/५२)

For the management of malunion that is the complication of fracture itself susruta has told to break the bone at the site of the union and the again aliened it in a proper manner and then immobilize it.

*Rehabilitation* in Ayurveda for fracture management :

“मृत्पिण्डं धारयेत् पूर्वं लवणं च ततः परम्। हस्ते जातबले चापि कुर्यात् पाषाणधारणम्॥” (सु. चि. ३/३५)

As in metacarpal fracture Susruta has told various exercises in a different way to bring the bone in their proper working position. He advocated the gradual increase in the exercise. It is clear that the importance of physiotherapy also appreciated by the susruta even thousand years ago in the fracture or orthopedic management.

The modern method of treatment of fracture the fundamentals are :

- 1- To attain sound bony union without deformity.
- 2- To restore the function of the fractured limb .This must be done as quickly as possible.

Basically the fracture treatment can be best described under 3 headings :<sup>5</sup>

*Reduction*; that is to bring the fractured segment in alignment without any displacement.

*Retention*; That is fractured segments are kept immobilized in the reduced position till union occurs.

*Rehabilitation*; That is resicution of function. Various type of physiotherapeutic exercises are instructed to the patients.

If we see all the method of treating the fracture that susruta has given is all most all are used in the modern time, only the way of application become more sophisticated.

#### *Some plant which has shown good result over fracture healing*

1. *Arjuna—Terminalia arjuna*—<sup>6</sup> The bark contains calcium carbonate 34%, other calcium salts 9% and tannin 16%. Besides, it also contains aluminium, magnesium, organic acid, colouring matter and sugar. [4]Other active constituents of *Terminalia Arjuna* include tannins, triterpenoid saponins (arjunic acid, arjunolic acid, arjungenin, and arjunglycosides), flavonoids (arjunone, arjunolone, and luteolin), Gallic acid, ellagic acid, oligomeric proanthocyanidins (OPCs), phytosterols, zinc, and copper<sup>5</sup>, effect could be due to presence of tannin & saponins & tripenoid contents of TA which have definite action on bone regeneration & calcium, phosphorus & alkaline phosphatase metabolism which also plays important role in osteoblastic activity.
2. *Cissus quadrangularis(Asthi shrinkhala)*—<sup>7</sup> Contains calcium oxalate, Carotene, vitamin, Terterpenoids, sitosterols, which are responsible for acceleration of bone healing and possess anti-inflammatory and analgesic activity. (Prasad and Udupa, 1972; Asgar, 1999; Sarvanan *et al.*, 2002)
3. *Bambusa arundinacea*—<sup>8</sup> Bamboo leaves possess astringent activity, which causes early regression of inflammation that promotes fracture healing. Bamboo also contains benzoic acid, traces of cyanogenic glycoside which helps in fracture healing. Besides these it also contains calcium, phosphorus and zinc which used orally or topically for healing fracture (Asgar, 1999; Jaiswal *et al.*, 2004).

#### *Conclusion*

In this way it is clear that thousand years ago what Susruta has given the management for the fracture is applicable even today. Fundamental of management remained unchanged. What we see in the present era is just the advance form of susruta technique. Several Ayurvedic medicines like Lakshadi guggulu, Calcium containing drug as godanti bhasma and several other Ayurvedic medicines has a very good result in fracture management. Several medicinal plants have shown a very good result in experimental trial in promoting the healing. The bone has a power to regenerate and form the new osseous tissue. Ayurvedic medicine along with the immobilization (where needed) can give a better outcome and early recovery.

#### REFERENCES

- <sup>1</sup>JAIN AK. *Orthopedic services and training at a crossroad in developing countries*. Indian j orthop 2007; 41; 177-9

<sup>2</sup>*A concise text book of surgery*-6<sup>th</sup> edition page-293

<sup>3</sup>*Susruta samhita*, Ayurveda tatwa sandeepika page 377

<sup>4</sup>*Susruta samhita*-Ambik dutta sastri, purvardha-Chaukhambha publication nidan page 21

<sup>5</sup>*A concise text book of surgery*-6<sup>th</sup> edition.

<sup>6</sup>*Effect of Terminalia arjuna in accelerating healing process of experimentally fractured tibia of rats: A preliminary study*- Giri RR , Giri KR, Patel SS and Palandurkar KM

<sup>7</sup>*Calcite growth in Cissus quadrangularis plant extract*, a traditional Indian bone-healing aid Ambarish Sanyal, Absar Ahmad and Murali Sastry

<sup>8</sup>ASGAR. *A studies on osteogenesis under the influence of Bambusa arundinacea and cissus quadrangularis on radius ulnar fracture in dog* Panthnagar india 1999

## INNOVATIVE DRIFTS IN MOBILE COMMUNICATION IN INDIA

DR. SANJEEV GUPTA\* AND MR. ARVIND KUMAR PAL\*\*

### *Declaration*

The Declaration of the authors for publication of Research Paper in SAARC: International Journal of Research ISSN 2347-8373 Six-monthly Journal of all Research: We, *Sanjeev Gupta and Arvind Kumar Pal* the authors of the research paper entitled INNOVATIVE DRIFTS IN MOBILE COMMUNICATION IN INDIA 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 SAARC 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 SAARC Journal to own the copyright of our research paper.

### *Introduction*

India has emerged as one of the world's best performing economies during the last five years. This is evident from economy growth rate of 8 percent per year, the size of the middle class has trebled, people below poverty line have decreased by ten percent, population growth has slowed down and the per capita income in terms of purchasing power has increased to nearly three times. The important thing to be noted is that India has not adopted the popular Asian strategy of exporting labor-intensive, low priced manufactured goods to the developed world, but has rather built services sector for exports and the domestic market for consumption. Despite all these positive achievements there a number of bottlenecks like inadequate infrastructure - particularly in rural areas, slow success in public education, stringent labor laws, poor governance and insensitive bureaucracy.

One sector that has emerged winner in the current scenario in India is the telecom sector. The growth of cellular mobile services is leading the telecom revolution in India and the other services are following. But still after over a decade of start of mobile services in the country, only 30 percent of the 500 million addressable market of mobile users in the country of over one billion people has been reached. Coverage-wise, only 60 percent of the population mainly in urban areas has access to mobile communication. But the coverage is likely to be increased to about 75 percent in the next two years.

India is the second largest and one of the fastest growing markets with strong demand of ICT services. Like all over the world, the unprecedented surge is towards mobile communications in India. GSM

\*Sr. Asst. Professor, MCRPV, Bhopal (M.P.) India.

\*\*Research Scholar, MCRPV, Bhopal (M.P.) India.



mobile and CDMA networks for wireless local loop as well as for complete mobility have come in a big way in urban areas. The competition and falling revenues are soon expected to force operators to extend cellular networks to rural areas.

Even after seven years of Internet services started in India, the number of Internet users is just one percent of the population. The Department of IT, Ministry of Communication and IT has set an ambitious target of 100 million Internet connections by the year 2008 and one million Internet enabled IT kiosks/ cyber cafes to be established covering the entire country. Wireless networks capable of handling data and video along with the voice at affordable prices could be the answer in achieving these targets.

### *Mobility Scene in India*

India's telecommunication network is the second largest in the world based on the total number of telephone users (both fixed and mobile phone). It has one of the lowest call tariffs in the world enabled by the mega telephone networks and hyper competition among them. It has the world's third- largest Internet user -base. According to the Internet And Mobile Association of India (IAMAI), the Internet user base in the country stood at 190 million at the end of June, 2013. Major sectors of the Indian telecommunication industry are telephony, internet and television broadcast Industry in the country which is in an ongoing process of transforming into next generation network, employs an extensive system of modern network elements such as digital telephone exchanges, mobile switching centres, media gateways and signalling gateways at the core, interconnected by a wide variety of transmission systems using fibre- optics or Microwave radio relay networks. The access network, which connects the subscriber to the core, is highly diversified with different copper pair, optic -fibre and wireless technologies. DTH, a relatively new broadcasting technology has attained significant popularity in the Television segment. The introduction of private FM has given a fillip to the radio broadcasting in India. Telecommunication in India has greatly been supported by the INSAT system of the country, one of the largest domestic satellite systems in the world.

India possesses a diversified communications system, which links all parts of the country by telephone, Internet, radio, television and satellite.

Indian telecom industry underwent a high pace of market liberalisation and growth since the 1990s and now has become the world's most competitive and one of the fastest growing telecom markets. The Industry has grown over twenty times in just ten years, from under 37 million subscribers in the year 2001 to over 846 million subscribers in the year 2011.[1] India has the world's second -largest mobile phone user base with over 929.37 million users as of May 2012.[10] It has the world's second-largest Internet user-base with over 300 million as of June 2015.

The total revenue of the Indian telecom sector grew by 7% to <sup>1</sup> 2832 billion (US\$42 billion) for 2010–11 financial year, while revenues from telecom equipment segment stood at <sup>1</sup> 1170 billion (US\$17 billion).

Telecommunication has supported the socioeconomic development of India and has played a significant role to narrow down the rural urban digital divide to some extent. It also has helped to increase the transparency of governance with the introduction of e-governance in India. The government has pragmatically used modern telecommunication facilities to deliver mass education programmes for the rural folk of India.

*New Trends*

Mobile is such a vast term which opens up to all kinds of technologies and interfaces and makes them portable. The convergence of technologies into this device has made mobile communications reach new heights. Dialing a call or messaging is not the only way to communicate with people.

The emergence of 3G has integrated technologies, products and services into aiming at making the user communication easier, thus opening up more and more options for communications. Some companies have even launched 4G which has brought about a revolution in the field of mobile communication. And people are also thinking of even faster speed and convenient network of communication that is 5G. so people are demanding more and more speed in the network so that things can be done within no time.

With business people engaged on to their e-mails not risking on their global clientele, the mobiles have started supporting various e-mailing interfaces to keep the user connected to his business. The e-mailing options have been made completely mobile by also allowing the user to attach files and documents he has worked upon in his Office applications, which are also installed onto his mobile. GPRS (General Packet Radio Service), which allows users to transfer data amounting to small video clips and images wirelessly, have now advanced to EDGE technology which helps to transfer bigger files at a faster pace.

Bluetooth technology has been a boon in the wireless field. Bluetooth has enabled access to larger files, applications and also made listening to music wire free. But it has its own limitations within the area it covers.

With the zest to make the device more user--friendly came in the Wi-Fi enabled phones which could connect to the internet over the selected Wi-Fi hot spots. Even in India by the next decade Wi-Fi spots are being planned in colleges, campuses, coffee shops and business parks. Thus the Wi-Fi enabled phones are the next in target for the users seeking to go with time.

Entertainment too has been made wireless. Media communication is ever growing. This growing media needs users to connect with them in the easiest possible manner for they are dependent on the users and vice--versa. Thus we have phones which have a dedicated application of hearing online music and to download it. The list of the songs is maintained by the phone or the service provider and the various tie -ups they have. Even gamers can now connect on a gaming portal and play with different users through their mobiles. Live TV has been introduced into the phones, to bring the latest news, happenings and your favorite programs into your hands, at the click of a button and all this being just Mobile!

Many online mobile stores offer such a great range of handsets that it is never a mammoth task to find the handset of your favorite color or shape. These web -based mobile shops give you the best deals and most desirable phone right at your door step. The online mobile shops allow you to take your own time, compare rates, read reviews and then allow you to decide to buy your favorite mobile phone.

This is the era of mobile apps. For everything there is an app, be it for messaging (like whatsapp, hike, viber, etc), shopping (like myntra, snapdeal, flipkart and many more in the list) or reading like kindle app where you can read books online in just sixty seconds at a cost which is very less as compared to the books with hard covers and paper. Adding to this revolution is now many governmental sites are available in the form of app which you can download, install and use like uppsc app and not to forget is m-commerce which is flourishing like anything. M-commerce can be in the form of m-banking, m-payment or e-vending. M-banking technology allows people to withdraw and deposit money at cash-

points in convenience stores and supermarkets using mobile phones instead of cash cards. The m-payment allows users to initiate a payment by sending a text message with their password, the amount they want to send and the recipient's mobile number. The user can also include a short message.

The mobile data and internet market experienced an exponential growth on the number of internet users. This is a step forward towards bridging the digital divide in the country with mobile phones being the instrumental platform to accessing internet. The development has greatly contributed in facilitating ease of doing business for small and medium enterprises as operators offer tailor made services for this market at increasingly affordable costs. In addition, internet connectivity has been enhanced by the operationalization of the submarine cables which has led to a reduction to the cost of bandwidth. This in effect has spurred growth in the data market as is witnessed with increased utilization of e-services. Some notable initiatives include the development in e-transactions such as the Mobi-pay that enables customers buy and pay for goods through the internet, the introduction of e-ticketing services by some bus companies. There is opportunity for further growth with the expected connectivity through an additional cable in the future.

With competitive pressure likely to remain intense among the four service providers, growth in subscriptions is expected to continue to rise further even though it is headed for maturity. This growth is expected to increase as more and more people especially the youth continue to join the social networks like facebook, twitters and blogs

#### *New Application and Services*

Airtime rates have already hit the bottom and now the focus has shifted to value-added services (VAS) to increase revenues. The handset has become an entertainer, an informer, a secretary and an undeniable part of users' lives. The world over, voice revenues are reducing and this is forcing operators to focus on non-voice revenues. The initial change is towards SMS and then progressing to other data services like ring-tones, sports updates, film gossip and astrology.

While browser and voice-based services are expensive and require expensive handsets, operators need to reach out to the masses through SMS with compelling India-specific content in local language. Service providers are targeting as much as 20 percent of their revenue from data services this year. Mobile operators have to learn that content cannot be free and revenue sharing with content providers should be comparable as in developed markets. Broadcasters and mobile operators can join up for mutual profit to provide content to mobile users.

Playing games on cellular mobile handsets by students and young persons is a common sight in developed countries and is an inevitable progression in developing countries like India. The biggest factor in mobile games is perhaps Java, which enables animation and downloads. But mobile games would also have issues like out of bound content, digital rights management and ease-of-use for games.

Multimedia Messaging Service (MMS) and other 3G services will become common by the year 2010 and Indian market share is expected to be 7 percent of the world market. The predictions are that due to MMS experience in Japan and South Korea, Asian countries will become leaders in 3G MMS.

Availability of low cost handsets is an important factor for the fast growth of mobile communications in India. Entry level cheap handsets are now available at a price of US \$ 30 and soon a handset with basic features is expected to be in the market for US \$ 15.

### *Spectrum Policy in India*

Mobile communication is one of the most important developments in the recent times. The current technological developments promise high speed data services based on Internet Protocol (IP) as well as greater capacity and efficiency. The 3G platform provides converged voice, data, Internet and multimedia services supported by high data rate. The single global standard for third generation wireless technology and network, based on ITU initiative is International Mobile Telecommunications – 2000 (IMT-2000). In India CDMA-2000 1X EVDO and Wideband Code Division Multiple Access (WCDMA) are accepted as Universal Mobile Telecommunication System (UTMS) for 3G services.

For the spread and growth of mobile services, spectrum is most vital and scarce resource. Spectrum below 3 GHz is most suitable for mobile applications presently. But shortly mobile technologies using 3 -6 GHz band are expected to be available. India with its highest growth rate in mobile services, lowest tariff and huge market potential is in a leading position for this development effort. A sound spectrum policy and efficient utilization of available spectrum are the key points while dealing with spectrum issues. At the same time, spectrum policy has to be technology neutral, till the availability of equipment in particular frequency band affects the technology neutral approach. Technology developments like software defined radio, different frequency radio transmitter- receiver (Tx-Rx) on a single chip and demand in the market will very soon remove the restriction of availability of equipment in specific frequency bands. Ultimately equipment using various technologies would be available in all frequency bands where demand exists.

These developments would also help in achieving seamless connectivity among various networks.

According to the National Frequency Allocation Plan of India, the requirement of IMT – 2000 (3G) applications in the frequency bands 1885 -2025 paired with

2110 – 2200 MHz is to be coordinated with the existing users initially for 1920 – 1980 MHz paired with 2110 -2170 MHz (FDD mode) and 2010 -2170 MHz (TDD mode) depending on the market needs and availability, as far as possible.

So far the spectrum is being allotted to mobile operators as per the subscriber base criterion. In the existing licensing framework in India, the licensee is required to pay one time entry fee for the license which also includes fee for usage of spectrum. The licensee also pays annual spectrum charges and annual license fee, which are on revenue share basis as a percentage of AGR.

The Government of India is going to call for bids soon for 3G networks and expects an amount of US \$ 1.8 billion from the auction. In addition, operators will be required to pay Annual Spectrum Charges at one percent of Aggregate Gross Revenue. The Government of India has finalized financial compensation package (US \$ one billion approximately) for Armed Forces to vacate the spectrum required for wireless services and to migrate to alternate frequencies.

For efficient use of radio spectrum, Software Defined Radio (SDR) technology will play an important role in this requirement and will be an essential tool for dynamic spectrum allocation resulting in spectrum resource sharing. A part of UHF frequencies bands, which as per the present international standards are universally used for mobile communications services are with defense, police and space organizations in India. These frequency bands are expected to be vacated by these organizations as per the Government of India plan by end 2007 and will be available for commercial mobile services.

Recently the Government has de-licensed the 2.4 – 2.48 GHz band and allowed the indoor as well as outdoor or in campus use of Wi-Fi technology 802.11b and g within the band. 5 GHz frequency band is already exempted for the indoor use of low power wireless equipment from licensing requirements.



*Regulatory and Policy Issues*

The concept of an independent regulator is comparatively new in developing countries, as privatization and competition itself are recent changes from government controlled services. Separate regulators have been created in almost all the countries of this region during the last seven years only.

In India, the Telecom Regulatory Authority of India (TRAI) is functional since January 1997, with a view to provide an effective regulatory framework and adequate safeguards to ensure fair competition and protection to consumer interests. Making the regulator independent is a slow progress in India as in most countries. Presently the main role of TRAI is that of an adjudicator and arbitrator, whereas the Department of Telecommunications (DOT) looks after policy making, licensing and coordination.

A Bill known as 'Communications Convergence Bill is pending before the Indian Parliament for the last few years but its enactment is likely to be delayed. This is due to experiencing of difficulties in launching of convergence of technologies introduced through law in some of the Asian Pacific countries. One of the aims of this new proposed legislation is to establish a licensing framework for carriage and content information in the scenario of convergence of telecommunication, broadcasting and multimedia and other related technologies and to establish a single regulatory authority as 'Communication Commission of India'. Telecom Disputes Settlement Appellate Tribunal (TDSAT) will remain in place as an independent entity.

The performance of private service operators for rural area communications has been dismal so far. It is therefore necessary that a fresh approach be made to improve rural telecommunications, which must include high speed Internet.

Operators do not find it profitable to extend the service to rural and remote areas due to high capital cost and low revenue. The loss in providing a village telephone is offset through Universal Service Obligation (USO) Fund, which has been specially created for this purpose. The funds needed by such statutory regulator – cum – administrator come from a levy of 5 percent of the revenue of telecom service providers including mobile cellular operators.

Deregulation and competition means more regulation, as the regulator needs to regulate many more players than in the earlier monopoly regime. Cellular mobile scene in India has become very interesting and the benefits gone to consumers to a great extent are due to TRAI's efforts. In fact India has more competition than desired, as in each circle (province) there are four GSM cellular networks and two to three CDMA networks. In a developing country like India it is an expensive way of investment in setting up so many independent networks, though it brings cheers to vendors. The Government of India in consultation with TRAI is now reviewing the clause that allows an unlimited number of players in any licensed areas.

In February 2007, GSM Association has conferred the Government of India with the 'Government leadership award 2007 for exceptional achievement in the field of mobile communication policy, at Barcelona, Spain during 3GSM Congress. The award was given to India because of its success in establishing a framework of policy and regulation, which has enabled and stimulated the growth of mobile communication over the past three years.

*Conclusion*

The mobile communications technology is evolving rapidly in the world as more and more people demand mobile services with larger bandwidth and new innovative services like connectivity anywhere, anytime for features like TV, multimedia, interoperability and seamless connectivity with all types of protocols and standards. While the 4G services are yet to fully come up, serious discussion on 5G has started. WLAN hot spots have made inroads along with 4G to offer an alternative form of mobile access. This is the era of mobile apps. For everything there is an app to facilitate the needs of people.

Emerging markets of developing countries should share their experiences in achieving faster mobile growth. International organizations like ITU, UNDP and the World Bank can sponsor development of such initiatives for specific suitability for the rural areas of developing countries. At the same time a coordinated approach by the government, telecom industry, education and health sectors is needed to develop specific applications in local languages to provide cost effective and useful ICT services to the masses.

#### REFERENCE

- By Arvind Singhal and Evest M Roger*, Sage Publications, New Delhi, London  
 “Call drop fine: Telcos warn of raising tariff - *Times of India*”. The Times of India. Retrieved 2016-01-16  
*Edited by Rafiq Dussani*, Quorum Books, Connecticut, London  
[https://en.wikipedia.org/wiki/Telecommunications\\_in\\_India](https://en.wikipedia.org/wiki/Telecommunications_in_India)  
*Indian Communication revolution*, ‘From Bullock-carts to cyber Marts’  
 MARCUS F. FRANDA (2002). *China and India Online: Information Technology Politics and Diplomacy in the World's Two Largest Nations*. Rowman & Littlefield. pp. 137–. ISBN 978-0-7425-1946-6. Retrieved 19 June 2012.  
 RAFIQ DOSSANI (1 July 2002). *Telecommunications Reform in India*. Greenwood Publishing Group. pp. 106–. ISBN 978-1-56720-502-2. Retrieved 19 June 2012.  
*Telecommunication reforms in India*.  
 VANITA KOHLI (14 June 2006). *The Indian Media Business*. SAGE. pp. 189–. ISBN 978-0-7619-3469-1. Retrieved 19 June 2012.  
*3G World Focus 2007* by Mobile Communications International

## WIT & HUMOUR IN 2 STATES: THE STORY OF MY MARRIAGE

DR. RAM AVTAR 'VATS'\* AND DR. RAKHI SHARMA\*\*

### Declaration

The Declaration of the authors for publication of Research Paper in SAARC: International Journal of Research ISSN 2347-8373 Six-monthly Journal of all Research: We, Ram Avtar 'Vats' and Rakhi Sharma the authors of the research paper entitled WIT & HUMOUR IN 2 STATES: THE STORY OF MY MARRIAGE 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 SAARC 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 SAARC Journal to own the copyright of our research paper.

### Abstract

*This is humour equipped with sharp wit, which distinguishes Chetan Bhagat from his contemporary Indian English writers. He hues the serious situations with healthy humor and creates joy around. In the caption novel, 2 States: The Story of My Marriage, he succeeds in witting out arrogance and bossism in the novel. Selection of words creates fun and makes Bhagat's style livelier. The way he portrays "the best girl in the fresher batch"(1) like "a famished refugee"<sup>1</sup>(1) standing with the plate in the mess queue, is very humorous. Krish, the protagonist helps "the best girl"<sup>1</sup> offering his rasgulla, and later regrets murmuring that his sweet is gone down the drain. Krish applies his wit in proposing Ananya. He gives his logic: he has not proposed her even though he does so. He says that she has come to his dorm, and she has asked him what he wants from her. Therefore, it is very simple to perceive what a young boy asks a young beautiful girl when they are all alone in the closed room. That is why it is not a proposal, but something different from it. The scene of Kashi Yatra is very interesting. Krish plays a real Yatra scene. He comes on the road from the mandap, and heads towards the utopian Kashi, and the father of Ananya runs after him. Krish's masi also creates a comic scene when the banana leave-plates are served before the groom's people, and she satirizes the welcome saying, "We have to eat leaves? What are we? Cows?"<sup>1</sup>(253). All this creates a very jovial scene and tickles all the people watching the real time entertainment. Hence there are many scenes and situations in the novel which add up to the humor and wit, and it acclaims Bhagat a genuine humorist harnessed with pure wit.*

**Key Words:** Humor, Wit, Ananya, Krish, Kashi Yatra, Mess, Minti, Marriage.

Chetan Bhagat is an Indian English novelist who writes about the youth and for the youth. An English journalist applauds Bhagat and writes about him thus, "The biggest-selling English-language novelist in India's history"<sup>2</sup>. He further adds, "Bhagat has touched a nerve with young Indian readers and acquired

\*Associate Professor, English, IIMT College of Engineering, Greater Noida (U.P.) India. e-Mail : [aryavats@gmail.com](mailto:aryavats@gmail.com)

\*\*Assistant Professor, English, I.T.S. Engineering College, Greater Noida (U.P.) India. e-Mail : [rakhisharma@its.edu.in](mailto:rakhisharma@its.edu.in)

almost cult status, and this undoubtedly says a great deal about their tastes, attitudes and hopes”<sup>2</sup>. Bhagat has authored six novels viz. *Five Point Someone: What Not to do at IIT* (2004), *One Night @ the Call Center* (2005), *3 Mistakes of My Life* (2008), *2 States: Story of My Marriage* (2009), *Revolution 2020* (2011), *Half Girlfriend* (2014). Bhagat is supposed to draw inspiration from his wife, Anusha Bhagat. In the novel, Ananya plays the role of Anusha Bhagat. And Krish plays Bhagat himself. So, one can call it an autobiography of Bhagat and his wife. However, the novel is a fiction –a perfect blend of fact and imagination. It is a story of a couple who belongs to different states, castes and religion. They want to get married. The actual plot goes around the way they meet at IIMA Campus and convince their parents for the marriage. The plot is very interesting because of its light humor and witty dialogues of the characters. This is also made apparent in the research article: “One more vital feature of his (Bhagat’s) novels is its lively sense of humor. The characters of the novel, even in difficult days, ward off their problems with laughter.”<sup>3</sup> Moreover, humor finds the way in the words of a researcher thus: “Humour to me matters the most. A reader only picks up a Chetan Bhagat novel to spend his time laughing at silly jokes and end the day with a relaxed mind. No doubt, a traveler’s time pass; the books promises to be just to the heavy hectic meeting you’ve just ended”<sup>4</sup>. The present paper portrays Bhagat’s style which is hued with humor and wit; and also delineates how the gloom turns into gaiety.

It is Bhagat’s brilliant sense of humour that binds all his novels together and *2 States* is the best example. Humour is the manner of the protagonist with which he portrays the things in their particular states. At IIMA’s mess, the way Ananya holds her plate for food is laughable for the writer who finds her “a famished refugee”<sup>1</sup>(1). This shows that Bhagat is blessed with verbal deftness. He chooses words from various fields of knowledge. As he uses the term ‘anoint’ to tell his readers that Ananya is voted “best girl in the fresher batch”<sup>1</sup>(1) while the term is used specifically when royal power is transferred from one king to another or to his successor. Here, the novelist wants to inform that the lady is authorized to distract the boys from their goals and in need to harass them with her beauty pranks. Krish, Bhagat’s replica shows his sense in regarding the feelings of both the mess man and Ananya at the same time. He approves her disgust for food but soothes the grunt of the mess man: “...I can develop a taste for it”<sup>1</sup>(4). He makes us giggle when he repents for the sacrifice of his desserts: “She’ll never date you, it is a *rasgulla* down the drain”<sup>1</sup>(5). The waiter’s facial expression at the order by Ananya for beer is worth seeing. He looks horrified and leaves the place immediately as if she would have asked him for his one kidney. Krish instructs the lady fresher that drinking alcohol in Gujrat is prohibited because it is the sacred land of Mahatma Gandhi who ever preached the people to lead a *satwik* life. However, Ananya doesn’t agree with him and deftly retorts: “What’s the point of getting people free only to put restrictions on them”<sup>1</sup>(6). Bhagat, the columnist of *The Times of India* has practical approach towards life. He firmly believes that a young boy cannot ‘be friends’ with a young beautiful girl. He affirms us as he self-enquires: “Why would any guy want to be only friends with a girl? It is like agreeing to be near a chocolate cake and never eat it. It’s like sitting in a racing car but not driving it”<sup>1</sup>(9). He concludes that only wimps can be friends with a pretty girl. The girls who say they want to be friends with a smart and handsome boy is all drama; they only intend to distract and spoof the young boys anyhow. Bhagat appears to be an expert in judging the fidelity of the beautiful girls and doesn’t delay to give young men tips –if they want to be in favorite books of them, they should learn: “Pretty girls behave best when you ignore them”<sup>1</sup>(9).

Intellectual liveliness lies in the way Krish proposes Ananya for living as a couple. When she demands: “If this isn’t a proposal, what is it?”<sup>1</sup>(24). Thereupon, he outwits her: “...this is not a proposal. I am not Mr. fourteen. You have come to my room. You asked me what I want. It’s different”<sup>1</sup>(24). He speaks all sense since the time *Guruji* of *Aurbindo Ashram* has resolved his queries and showed him way to

salvation and that is possible only if one learns how to forgive others. Krish can be bound with his father again if he forgives him for his mistakes. What Guruji preaches Krish is very significant: “Forgiving doesn’t make the person who hurt you feel better; it makes you feel better”<sup>1</sup>(168). Krish’s skill is shown in when he persuades Ananya’s mother for Citibank music concert. She is set aback when she hears from him that she would have to sing with the well known singers, S.P. Balasubramaniam and Hariharan. She thinks herself not able to even sit with them and to sing with them is a distant thing. The protagonist tells her that it’s not a music competition; it is a simple music concert and her name is tentatively put in the list and will be withdrawn one day prior to the commencement of the show. One day prior to the show she asks him to withdraw her name. Then again he convinces her not to worry for that; there are many Radhas in the city and her name is advertised without surname and would be kept secret even from her family members. He ensures her that she is very talented and capable to perform awesome on the stage. On the stage, she surprises her family members and bags huge applause from them and the audience as well. She blesses Krish with heart for providing her a chance and calls “today is the happiest day of my life”<sup>1</sup>(179). Krish and others laugh when Ananya is disillusioned and says: “...I thought her happiest day was the day I was born”<sup>1</sup>(179). The wedding period of Krish with Ananya is all stomach-aching with laughter. Shipra (Krish’s masi) strikes a comment on the groom for his Tamil accent for “Orunimishum” and tells her younger sister, Kavita (Krish’s mother): “Your son speaks Tamil?”<sup>1</sup>(252). Thereupon, his mother quickly reacts: “Now he belongs to them. They’ll make him do anything”<sup>1</sup>(252). The scene is all ludicrous when the groom bribes the chef for making breakfast for his guests. Shipra again bursts into laughter when she and others are served with banana leaves as plates for *bhojnam*; she makes mouth and grudges thereupon: “We have to eat leaves? What are we? Cows?”<sup>1</sup>(253). She again blasts with giggling and makes others do when she comments on others’ desire for the city tour: “What is there to see in Chennai. If you want to see Madrasis, there are enough in this room”(254)<sup>1</sup>.

All the people sitting around sacred wedding fire get stunned when Krish’s mother answers the priest that her family descends from Lahore, Pakistan. Krish finds it troublesome and fears if Ananya’s father would disapprove the marriage. Indeed, the father frowns and shows concern about his daughter. However, Krish clarifies that his forefathers migrated from Pakistan to India during partition. Now he wishes the rituals of marriage would be over soon. So under mental distress, he happens to enquire of the bride’s father: “Uncle when is the marriage done? Like it is irreversible and no one can object to it afterwards”<sup>1</sup>(255). Thereupon the uncle wonders: “What do you mean?”<sup>1</sup>(255). The groom applies his wit and quickly manipulates the question: “Nothing. I said as the priest called me for donation”<sup>1</sup>(255). A ceremony called *Veshti* is pretty entertaining and hilarious. The groom is horribly shocked when the bride’s father asks him to put off his clothes in a closed room. The groom protests and requests to let him do it himself but he finds it all helpless and recalls the ragging days of his college. He tries to find any sense in the strip teasing and wonders if it would make the mantras more effective. Mickey Mice printed on his underwear start popping off the transparent *Veshti* and that creates a show among all the guests. His small cousin exclaims with surprise: “Mickey mouse ensuring that all guests would now freely spot it”<sup>1</sup>(261). *Kashi Yatra* is all humorous wherein the groom decides to ideally renounce the wedding and resolves to go on *Kashi Yatra*. In the sacred city on the banks of the river Ganges, he wishes to lead his rest life like that of a hermit far away from all bonds of mundane attachment. The groom in a hermit guise first begs from all guests and heads towards the utopian city. The bride’s father runs after to persuade him anyhow for marriage. The groom wants to make his *Kashi Yatra* memorable so he hires an auto rickshaw and leaves for the holy city. Ananya’s father takes it for real and gets really upset over the scene. He runs after him and cries out with heavy breaths: “What are you doing?”<sup>1</sup>(261).



One other incidence proves the author's mastery of wit and humour and that is the marriage of Krish's niece Minti. When elders from the girl's side fail to cool down the parents of the groom and defeated they pawn their jewelry against the compensation of Santro Accent, Ananya tries her wit. She calls up the youngsters from both sides and holds a meeting. She talks to Duke (the groom) and asks him to judge himself how much he deserves for such luxurious wedding. She nullifies his pride of being B. Tech and being groom when she asks him: "How much do you make?"<sup>1</sup> Duke replies: "Ten thousand"<sup>1</sup>(213). Then the lady leader says: "Great, I make twenty-five thousand. Still, can you tell me what have done to deserve a wedding like this? What have you done to deserve a car to be gifted to you?"<sup>1</sup>(231). She finally subdues the groom: "You are having an arranged marriage. That is why you getting a girl like her. If you had to woo her, can you even in your dreams have a girlfriend like her?"<sup>1</sup>(213). Duke is so impressed with her that he instantly complies with her and requests his mother not to spoil his marriage and return the jewelry of the bride's relatives. gives him five minutes to take decision. When the time is over she warns him: "Five minutes are over. Should we pack up?"<sup>1</sup>(215). Duke's quick retort makes all giggle: "What kind of girl are you. You are not even giving me time to convince?"<sup>1</sup>(215). Off course, Ananya is a kind of witty, smart and beautiful girl and her mate is superb in creating an environment of merriment all around.

Thus, Krish helps his girlfriend Ananya using wit and profound humor: "He helps her father in computerizing bank ledgers and making presentation slides. He helps her mother to perform with big Carnatic singers S. P. Balasubramaniam and Hariharan and prove herself a best singer. He helps her brother Manjunathan to crack IIT entrance test. He wins the hearts of her parents and brother by his mental brilliance."<sup>3</sup> Furthermore, Bhagat is a proven stock of laughter and healthy wit and 2 *states* has truly justified him. He shows his real wit in resonating 2 untuned families and states too. It is his sense of humour that makes direct appeal to the readers who enjoy him fully and learn to live life as per his innovative aptitude. Thus he shows one can own anybody by tenderness of heart and agility of mind.

#### WORKS CITED

<sup>1</sup>BHAGAT, CHETAN. *2 States: The Story of My Marriage*: New Delhi: Rupa Co., 2009. Print.

<sup>2</sup>GREENLEES, DONALD. "Investment banker becomes best-selling author in India". The New York Times, Friday, March 14, 2008. Web, April 07, 2015.

<sup>3</sup>SHARMA, RAKHI. "Chetan Bhagat and His Youth Calling Approach". Anvikshiki: The Indian Journal of Research 6.5(2012): 57-64. Print.

<sup>4</sup>TRIMBAKRAO, MALSHETTE YOGESH. "A Critique Study Of Chetan Bhagat's '2 States: - The Story of My Marriage' In Indian Context". Review of Research 1.10 (July 2012):1-4. Web, April 07, 2015.

## THE ART OBJECT UNDER ATTACK FROM 1957 TO PRESENT DAY

HEENA SHARMA\*

### *Declaration*

The Declaration of the author for publication of Research Paper in SAARC: International Journal of Research ISSN 2347-8373 Six-monthly Journal of all Research: I, *Heena Sharma* the author of the research paper entitled THE ART OBJECT UNDER ATTACK FROM 1957 TO PRESENT DAY 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 SAARC 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 SAARC Journal to own the copyright of my research paper.

### *Introduction*

*The 1960s were a time of change, when rules were broken in every arena from music and fashion to social behavior. Boundaries were challenged and crossed in art and literature, governments were confronted head-on, and the cause of civil rights was embraced, particularly by the young. The traditional idea of the art object was tested to breaking point in the late 1960s – painting was widely seen as dead, sculpture took new unfamiliar forms, and the process of creation often became part of the subject of the art itself.*

*Key words ;* United States, Conceptual art, image, artist,

After watching his grandson playing with a bobbin on a string, rolling it away and pulling it back, the psychoanalyst Sigmund Freud (1856-1939) concluded that there was a pleasure in both loss and return. The same principle applies to the audience for avant-grade art. It experiences the loss of its usual satisfaction when confronted by new forms, only finally to rediscover them in the very work that seemed to deny them. The most striking example of this was the way in which the art object itself came to be seen as expendable. The arguments for this were most fully developed in the United States and Britain in the later 1960s, but two European artists working 10 years earlier were important forerunners of Conceptual art, in which idea is more important than object.

The French artist Yves Klein (1928-62) was a member of the New Realists. He shared their rejection of easel painting but was not interested in mass culture. His statement “My paintings are the ashes of my art” expresses a devaluation of the artistic value of the object. Certainly the “fire painting” – are less

\*(Lecturer) Research Scholar, Desh Bhagat University Mandigobindgarh (Punjab) India.

striking than the photographs taken of Klein making them. In 1957 he exhibited pure monochrome canvases in an especially intense color he called Internal Klein Blue.

Other Klein activities included making paintings with the imprint of named female models. In 1960 this was done as a performance. The same year he produced a spectacular (faked) photograph of himself leaping from a high window into “le Vide” (the Void).

While Klein aspired toward the spiritual, the Italian Piero Manzoni (1933-63) saw art as being pure raw matter. The “Achromes” he made from 1957 onward tried to break down any distinction between the image and the material used, and even color was removed from his work. Sometimes the only visual aspect would be the folds across the surface of the canvas itself, to which Klein had applied liquid kaolin, causing it to stiffen.

Manzoni explored the theory that what defined art was not the object created but the activity of the artist. He would delineate individuals as works of art either by signing them or by giving those certificates. Gallery visitors could convert themselves temporarily into statues by standing on a special “magic base”. Most notoriously, he used his own body product – balloons inflate with his breath or cans containing his faces.

### *Robert Morris and Richard Serra*

The artist Robert Morris (b. 1931) once wrote, “For art to renew itself, it must go outside itself, stop playing with the given forms and methods, and find new ways of making.” For Morris this was the most important aspect of Jackson Pollock ((1912-56) and Morris Louis (1912-62), rather than their purely visual qualities. The idea of “process art”, in which the viewer is confronted with the facts of the work’s manufacture, was presented most literally in *Box with the Sound of Its Own Making* (1961) – a 9-inch (22cm) walnut cube containing a three-hour tape recording of its construction.

Much of Morris’s work, like that of the Minimalists, uses basic forms and industrial fabrication. Yet he admired far more the “soft sculpture” of Claes Oldenburg (b. 1929) than the geometry of Don Judd (1928-94). “Simplicity of shape does not necessarily equate with the simplicity of experience,” he wrote.



*L-Beams* (1965) demonstrated how the same form appears entirely different accordingly to its changing position it is not the internal relationships that are important but those with the spectator and the space around the work.

Rather than decided what an object would look like an advance, the forms of his sculptures were often the result of the materials and process themselves – a concept Morris called antifoam. In sculpture from 1967 onward he used felt – it tangled and flopped in ways that the artist could not always anticipate.

Richard Serra (b. 1939) was also interested in material and gravity. He exploited the softness and weight of lead to make sculptures such as *One Ton Prop* (1969) which stood supported by their own weight, without welding. His simple forms derive much of their meaning from their physical context. The steel *Spin Out* (1972-73) in a sculpture park in Holland has now not only rusted but taken on in places the greenish tinge of vegetation. Serra and his supporters argued that when his *Titled Arc* (1981) was removed from the New York plaza for which it was made (following complaints by workers in nearby office buildings that it was an obstruction), it was effectively destroyed.

### *Eva Hesse*

In 1966 the German-born American sculptor Eva Hesse (1936-70) took part in a New York exhibition entitled “Eccentric Abstraction”, which introduced the term “process art” to the public. Process art represented an alternative to the austerity and purity of Post-Painterly and Hard-Edge styles and was a reaction against the anonymous, machine-finished materials that were the component of the Minimalists work. Also taking part was Louise Bourgeois (b. 1911), a female artists of the Abstract Expressionist generation who had less recognition than many of her contemporaries.



The exhibition organizer Lucy Lippard (b. 1937) was to become one of the most outspoken supporters of women artists, and some commentators expected that the art of women would have a different set of values from that of men, perhaps less concerned with purity and more with expression of the body. Books such as *The Feminine Mystique* (1963) by Betty Friedan (1921-2006) had re-launched debates about the role of women in society and established the basis for modern feminism.

### *Properties of Metals*

The traditional materials of sculpture were chosen for their durability and resistance to change. Sculptors such as Robert Morris (b. 1931) and Richard Serra (b. 1939) became interested in making visible the processes of sculpture and the way it changed after it was made. Material was not merely a medium but part of the subject of the art. Cor-ten steel used by Serra in public works such as *Fulcrum* (1987)

gradually changes color from gray to reddish brown as it oxidizes and roughens. The process is welcomed by the artist, who wanted an active relationship to the environment.

Despite being labeled as process art, Hesse's sculpture shares some links with that of the Minimalists. In the same way as Robert Morris used materials of indeterminate form such as felt and Claes Oldenburg made soft sculpture. Hesse used latex, which flopped unpredictably. One result of Hesse's use of soft material is that some of her works in museums have deteriorated to such an extent that they can no longer be shown.

### *Art Povera*

Art Povera was a term devised by the Italian critic Germano Celant (b. 1940) in 1967. It means "poor art", but although humble and mundane materials were sometimes used, the literal meaning can be misleading. For Celant the term referred to "the discovery, the exposition, and the insurrection of the magic and marvelous value of natural elements."

Art theory since the Renaissance has valued the representation of materials over materials themselves on the grounds that it demonstrated the skill of the artist. Arte Povera reversed this by emphasizing the intrinsic qualities of materials. They could be natural or manufactured but were usually presented with the minimum of modification. There had been a tradition of this emphasis on materials in recent Italian art. Alberto Burri (1915-95) had been making pictures from old sackcloth or burnt, torn plastic since the late 1940s. What the Arte Povera artists had in common was resistance to the Pop cult of the brash and the new, and a rejection of the postwar Italian tendency to link art to luxury design.

Pino Pascali (1935-68) built life-size replicas of artillery and bombs and a snake from multicolored brush heads. Mario Merz (1925-2003) made igloos from glass and steel. *Venere degli Stracci* (Venus of the Rags) of 1967 by Michelangelo Pistoletto (b. 1933) places the cast of a classical statue among colored rags. Jannis Kounellis (b. 1936) even exhibited real horses in 1969 as well as sculpture from coal, coffee grounds, and sacks.

### *Joseph Beuys*

Of the highly politicized avant-garde artists who emerged in the late 1960s, the German sculptor Joseph Beuys (1921-86) was the most charismatic figure. He was committed to radical politics, especially in the area of environmentalism.

Many political artists have aspired to the ideal of a collective language. Beuys laid stress on the experience or what he called the wound of the individual. The wound he displayed was the product of war and political repression. As a pilot for Nazi Germany in World War II he had been shot down. He claimed his life had been saved by nomadic Tartars who wrapped him in fat and felt, although the story may not have been true.

These materials became important in his work because of their power to change. His choice of fluid, impermanent materials links him to the anti-form ideas of Robert Morris, but for Beuys the purpose of his "social sculpture" was to stimulate the viewer to consider the possibilities for social change.

### *Tram Stop*

Joseph Beuys (1921-86) demonstrated the fusion of personal memory and political purpose in *Tram Stop* (1976). He drew on childhood recollections of a peace monument in his home town constructed



from cannons. In its original form a cherub emerged from the4 mouth. In Beuys's version this was replaced by a screaming head. After its first showing, Beuys decided that the elements should be placed on the ground in future displays to give the appearance of being relics of the original experience.

Some of the work took the form of Performance art, such as *How to Explain Pictures to a Dead Hare* (1965) or lectures in which he explained his concepts – the blackboards later became collectors' items. When his employer, the Dusseldorf Academy, tried to dismiss him for being too radical, Beuys turned the dispute into a kind of artwork, too. Other work by Beuys was more directly linked to political action, for example, a project for planting 7,000 oak trees and a pop record protesting against the arms race.

It is possible to be skeptical about Beuys's self-mythologizing yet still respect him as the creator of some of the most haunting images of the past 60 years and be inspired by his vision for the socially transforming power of art.

### *Documenta*

Documenta is an international exhibition of contemporary art held every three to five years since 1955 in Kassel, Germany. Unlike Europe's other major exhibition, the Venice Biennale, the artists are chosen by a single curator. The most celebrated was "documenta 5" of 1972, which emphasized the political dimension and encouraged artists to stage events and exhibit works. Robert Smithson (1935-73), however, protested against the imposition of the curator's ideas on the artists—a change that could also be leveled at many other exhibition.

### *Land Art*

Robert Smithson (1935-73) was one of the most important exponents of "land art", or "environmental art", which looked beyond the gallery context to put art in the landscape. Whereas art usually aspires to permanence, Smithson welcomed the process of entropy, the natural law by which matter inevitably returns to a state of chaos. The art historian Paul Wood has related this to the traditional artistic theme of the *momento mori*, the reminiscence of death.

Smithson was born in New Jersey and studied art in New York. In the mid-1960s his sculptures were associated with Minimalism, but a group of transitional works, the *Mirror Displacements* and *Non-sites*, led him to make the large earthworks for which he is best known.

In *Partially Buried Woodshed* (1970) Smithson emptied earth over an abandoned structure until it cracked. His most famous work, *Spiral Jetty* (1970), was located in the Great Salt Lake in Utah. Smithson was inspired by a pre-Columbian Indian monument. The jetty is sometimes entirely submerged. As with Robert Morris (b.1931), process for Smithson was as important as the final work, and he made a film to record the making of the piece. *Amarillo Ramp* in Texas (1973) was completed after Smithson had been killed in a plane crash at the site. Of his many large earthwork proposals, few were carried out.

### *Art and Counter-Culture*

Robert Smithson's rejection of the gallery and museum establishment was part of the attitude of rebellion that was prevalent in the United States in the late 1960s, especially among the young. The war in Vietnam, in which many young men were drafted to serve, was a particular focus for revolt. So too was the growing cult around illegal drugs including marijuana and LSD, which even featured in commercial

films such as *Easy Rider* (1969) and *Woodstock* (1970) and may have been the subject of coded references in pop songs such as the Beatles' "A Day in the Life".

### *Richard Long*

An alternative form of land art is practiced by British sculptor Richard Long (b. 1945). His works often take the form of actions such as walking through the landscape or making a minimal intervention, for example, cutting the heads of daisies in the form of a cross.

These works might be recorded through photography, by lines on maps, or—most evocatively of all—by words listing the visual and physical sensations of the journey. In other pieces the materials of the landscape—slate, driftwood, and clay—are brought into the gallery and arranged across the floor. Another British environmental artist is Andy Goldsworthy (b. 1956). He uses various natural materials, such as leaves, stones, and snow—the seasons and weather often determine the materials used and the subject matter. Since his subjects naturally change and decay, Goldsworthy photographs them on completion, as a record of "the moment the work is most alive." *Hand Line, the Sahara* (2003) by artist Richard Long

### REFERENCES

*Nairne Sandy State of Art*, London 1988

*Stallabrass Julian High Art Life British Art in the 1990s* London 2000

CHIPP, HERSCHEL B (1984), *Theories of Modern Art* University California Press ,CA,

*Beardshely john Earth work and beyond Contemporary Art in the landscape Abbevilla* PRESS New York 1998

TEMKIN ANN & BERNICE ROSE (1993), *thinking is form* , Museum of Modern Art New York

VARNEDOE KIRK JACKSON POLLOCK (1993), Museum of Modern Art New York

HARRISON (2002), *Charles Art in Theory 1900-2000* Blackwell Publication UK

<http://www.artforum.com>

## BEYOND PAINTING AND SCULPTURE

MANOHAR LAL\*

### *Declaration*

The Declaration of the author for publication of Research Paper in SAARC: International Journal of Research ISSN 2347-8373 Six-monthly Journal of all Research: I, *Manohar Lal* the author of the research paper entitled BEYOND PAINTING AND SCULPTURE 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 SAARC 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 SAARC Journal to own the copyright of my research paper.

### *Abstract*

*In the earlier part of the 20<sup>th</sup> century the issue above all others for art had been the escape from literal representation of the eyes sees. Nearly every major visual artist had been engaged in this project in some way, so many critics and artists have seen the crucial development as being the rise of nonrepresentational art, or abstraction.*

*One debate is how far the fine artist should engage with the popular and mass media, while some artists have embraced the imagery of commercial culture, others have argued for need to maintain an art that distance itself from the world.*

**Key words;** Contemporary, Artist, Critics, photography, sculpture, art gallery, spectator

### *Introduction*

The contemporary art scene is highly varied and move international than ever before. Although no single tendency has come to the fore, some important issues have emerged, such as the increasingly important role played by women artists and the rise of new media. Rather than photography and video being “art forms in their own right”, they are fully part of what we understand as contemporary art.

Some critics believe that the most significant development of art since 1945 has been the gradual sidelining of painting and sculpture in favour of other media such as installation, video, and photography. According to this view, the resurgence of painting during the 1980s was only a kind of temporary blip produced by a conservative art market.

\*(Assistant Professor, Government College of art Chandigarh) Research Scholar, Desh Bhagat University Mandigobindgarh (Punjab) India.

Another view is that held by the curators Christos Joachimides and Norman Rossenthal (b. 1944). They maintain that there is a kind of “imaginary pendulum swinging between Picasso and Duchamp” – these two artists standing for and against the continuation of painting. In 1991, however, at the start of the final decade of the 20<sup>th</sup> century, having promoted the “New Spirit in Painting” in the previous decade, they believed that it was the turn of Duchamp.

An argument in favor of the first view was put forward by the German critic Walter Benjamin (1894-1940) in 1935, and advances in television and the Internet seem to have added weight to his theory. He described the process by which an art work is stripped of its “aura” – the sense of awe and reverences a viewer experiences in the presence of a unique object – once it is seen and controlled by a mass audience. Technological progress provides new ways of accessing works of art, but the act of downloading pictures from the Web is only an extension of seeing them in books. In both cases the crucial physicality of the original is lost. However, the increased availability of reproductions has been counterbalanced by the increased ability of people to travel to see original works of art and by the international movement of artworks themselves

### *Virtual Space*

The nature of public space itself is changing. More and more it is a kind of “virtual space” produced by publicity and the media. A famous early – 20<sup>th</sup> century artist such as Pablo Picasso (1881-1973) had a public image that was secondary to his importance as an artist. From Andy Warhol (1928-87) onward we can say that for many artists the public image is the art work.

The role of the media in the public art work was demonstrated in *House* (1993) by Rachel Whiteread (b. 1963). A negative cast of the interior of an old house due for demolition, the work was on view for only a few months in London. Although many came to see it, far more were aware of it through news coverage and the debate as to whether it should be preserved. Other artists such as Jeff Koons (b. 1955) and Tracey Emin (b. 1963), who deliberately court sensation, are celebrated as public figures even by those who never visit galleries – this effect is part of their work.

Barbara Kruger (b. 1945), once the head designer of a leading women’s magazine, is an artist who has made the medium of publicity her subject. She does not take the glamour of advertising at face value but seeks to expose the underlying manipulations of power. She has said that she does not expect the kind of contemplation spectators might bring to a painting by Rothko (1903-70). Instead, she seeks immediate impact in order to provoke thought. Kruger’s view of advertising reflects the highly critical approach taken by some academic studies such as Judith Williamson’s *Decoding Advertisements* (1978), in which particular attention is paid to the way in which publicity reinforces stereotypes about the roles of men and women.

### *The Body, Video, and Performance*

Since the days of the Dadaists and Futurists in the early years of the 20<sup>th</sup> century, live performance has been important in avant-grade art. From the 1970s the availability of video has made the recording of live events easier. At the same time, sculpture placed increasing emphasis on its status. This was the result of the artist using his or her own body, as in the life casts and videos of Bruce Nauman (b. 1941) such as *From Hand to Mouth* (1967) or *Lip Synch* (1969), an upside-down video of the artist’s mouth. More drastically, in 1971 Chris Burden (b. 1946) had himself shot in the arm as a performance work. The Vienna Actionists including Gunter Brus (b.1938) and Herman Nitsch (b. 1938) staged bloody

rituals that tested their endurance and that of their audience. Their notoriety led to a widespread but false myth about Rudolf Schwarzkogler (1940-69). He was said to have died after wounding himself as part of a performance work.

### *Orlan and Viola*

Orlan (b. 1947) is French woman artist who has used plastic surgery as an art form. It is a comment on imposed standards of female beauty. The videos and photographs of the surgery are exhibited. As she presents the videos she sits facing the audience so that she can see their response to the procedures.

Bill Viola (b. 1951) makes a more purely aesthetic use of video. He works in high definition which can be projected wall size in the museum. Nantes Triptych (1992) is in three parts. On the left there is birth; on the right an old woman lies dying. In the center a figure swims underwater in *The Crossing* (1996) there are two projections, one of a man consumed by flames and the other of a man drowning in water. Viola sometimes quotes old master paintings and he is concerned above all with spiritual issues.

### *Photography in the Gallery*

Since the early days of photography there have been competing claims for its status as science or art. The former depended on the idea that it was an objective record of the world; the later emphasized the creative role of the photographer. The current standing of photography as a form that is displayed in the art gallery alongside painting and sculpture is in part the consequence of a new found skepticism about the whole idea of photographic objectivity; it may also be that there is a more positive recognition of the creativity of the photographer. At the same time, the special status of the older media has been undermined by the questioning of the idea of individual originality and expression. In many museums of contemporary art it is usual to see photographs exhibited alongside paintings, frequently in very large prints designed to compete with paintings for visual impact.

In 1976 the critic A.D.Coleman coined the phrase “the directorial mode” to describe a kind of photography in which the photographer organized the picture in a highly conscious way. This was close to the work of a film director or a painter posing figures from which to work. While extending the role of the still photographer to the province traditionally assigned to the “history painter”, the artificiality of the process questions the traditional idea of photography as realism and truth.

Some photography for the gallery operates in a kind of hinterland between the documentary and the staged. The Canadian Jeff Wall (b. 1946) makes large color transparencies that are lit from behind. They often refer to images from the art of the past.

Wall trained as an art historian but while quoting from the past, he fixes his gaze on the contemporary scene. One image of a man a woman on a piece of waster ground evokes Diogenes Throwing away his Bowl by Nicolas Poussin (1594-1665) – another picture about the renunciation of materialism.

Thomas Struth (b. 1954) makes wall size photographs of art museum interiors. Looking at these images, gallery visitors see – usually from behind – other gallery visitors viewing pictures.

### *Feminism and art*

The growing influence of the women’s movement worldwide from the 1970s onward led to the rethinking of the role of art. Feminist art history and criticism reassessed women artists of the past such as Mary Cassatt (1844-1926) and Kathe Kollwitz (1867-1945). “A Chacun sa Grace” held in Antwerp in 2000



was one of several historical exhibitions to concentrate exclusively on women artists. Books such as Linda Nochlin's *Women, Art and Power* (1988) have discussed the way in which women have been represented and how conceptions of art, artistic quality, and who can be an artist in the first place are affected by gender bias. *From the Center* (1976) by Lucy Lippard (b. 1937) examined these issues in a contemporary context. There have been debates as to whether there is a type of art specific to women and, if so, whether it is biological or social in origin.

### *Cindy Sherman*

In 1977 Cindy Sherman (b. 1954) embarked on her series of *Untitled Film Stills*, in which she was photographer and model. The photographs never referred to specific movies but always suggested a narrative beyond the still image. In later works she usually appears in different guises, denying any sense of a "real" Cindy Sherman underneath it all. She has been unwilling to explain her work, perhaps because this would expose the "real" Cindy Sherman, the theorist.



Her silence has not prevented feminist critics including Laura Mulvey (b. 1941) and Rosalind Krauss (b. 1941) from engaging in a debate as to the significance of her work. One theory is that Sherman is suggesting there is nothing "natural" in femininity – it is a perpetual masquerade. The French feminist Julie Kristeva has argued for the importance of "abjection", an affirmation of the importance of the body as an alternative to the values of language and logic. This can be

related to Sherman's more disturbing images.

### *Jeff Koons And Damien Hirst*

The former Wall Street commodity dealer Jeff Koons once commented that for him art was a "humanitarian act". Nonetheless, few artists have been seen more often as an example of what even insiders have attacked as the greed and materialism of the contemporary art world. Koons's sculptures present pristine consumer goods such as vacuum cleaners or sports balls in Plexiglas cases. He shares the interest in appropriation with his friend Richard Prince (b. 1949), who made photographic copies of details from advertisements and works by German painter Sigmar Polke (b. 1941) and Belgian painter Luc Tuymans (b. 1958).



Images from kitsch photographs were lovingly re-created in carved and d wood, porcelain, or bronze by craftsmen under Koon's direction. For example, the singer Michael Jackson cuddles his pet chimpanzee, Bubbles, in a life-size gold-leaf platted statue, and John te Baptist point behind himself, a gesture that has traditionally signified the coming of Christ, Koons makes no distinction between the sacred and the profane. Most notorious were the photographs and sculptures entitled *Made in Heaven*, which came out of his artistic alliance and short-lived marriage with an Italian movie star.

Behind the reputation of Koons lies a particular view of earlier 20<sup>th</sup> century art in which the central figures were Salvador Dali (1904-89) and Andy Warhot, which turned celebrity itself into an art form. Certainly a feature of recent years has been the tendency for ambitious artists to bypass the "dealer-critic" system established in 19<sup>th</sup> century Paris by managing their own publicity.

The British artist Damien Hirst (b.1965) is not shy of publicity – some critics say his work is nothing more than "hype". In 1988, While still a student, he organized the "Freeze" exhibition, which launched the careers of many young artists who later became identified as the YBAs (young British artists).

Hirst and his contemporaries were avidly collected, but to hostile critics these young artists were the product of a cult of celebrity rather than of art. Hirst became notorious, for example, for his use of animal bodies – notably a pickled shark entitled *The Physical Impossibility of Death in the Mind of someone Living* (1991) and a cow bisected so that spectators coul walk through its insides.

The Italian artist Maurizio Cattelan (b. 1960) has also specialized in shock tactics. *The Ballad of Trotsky* (1996) was a stuffed horse suspended from the ceiling.

### *Art and Autobiography*

The French artist Sorphie Calle (b. 1953) is an artist who has merged life and art. One project involved allowing her-self to be trailed all day by a private investigator. The resulting photographs formed the basis of the final artwork.

More contentiously, the invasion of other people's privacy has been one of her themes. In *Address Book* (1983) she used a book found on the street as a basis to investigate its owner trough interviews with the people listed inside. The project landed her in trouble. The owner of the book did not want to be involved, even though he himself turned out to be a documentary filmmaker. He protested that his attitude toward the subjects who appeared in his movies was highly respectful. By contrast, he saw the publicity generated by Calle's project as an unwelcome intrusion into his privacy.

The British artist Tracey Emin (b. 1963) has taken the feminist slogan "the personal is political" farther than almost any other artist. A storyteller as well as a visual artist, she has often made work that draws on her colorful early life in Mergate, a British seaside resort. She has been especially frank about her sexual experiences and about her family. On one occasion, for example, she exhibited a cigarette pack that her uncle had been holding when he died in a car crash.

Such unblinking self-exposure has made Emin one of the few artists in Britain who is well known to the general public, and she has been in demand as a television personality.

Emin's frankness about sex is shared by other women artists of her generation, including Sarah Lucas (b. 1962), who has used images from the down-market and sensationalist British tabloid, the *Sunday Sport*, to comment on the sexual stereotyping that is often a feature of the printed media. Another recurring them in Lucas's work is smoking – in 1988 her first solo exhibition featured cigarettes stuck onto objects such as crash helmets.

### *What Is an Author?*

Despite the amount of autobiographical art made in recent years, an influential body of theory has held that the intention of the artist is of no significance. According to Roland Barthes (1915-80) in his essay “Death of the Author” (1968), meaning is produced by the reader rather than originating in an author. Michel Foucault (1926-84) argued in “What is an Author?” (1969) that what we understand as the presence of an author is, in fact, the effect of a text. Although originally their ideas were related to literature, they have been applied to their visual arts. In *Patterns of Intention* (1986) the art historian Michael Baxandall (b. 1933) opposed applying such views to paintings on the grounds that meaningful images are not produced by accident – there is still deliberate communication between artist and spectator.

### REFERENCES

- ANFAR (1990); *David Abstract Expressionism, Themes and Hudson* New York  
CAUSEY ANDREW (1998); *Sculpture since 1945* Oxford University Press U.K  
FRIED (1998), *Michael Art and objecthood*, University of Chicago Press  
FRY EDWARD F, DAVID SMITH (1983); *Painter, Sculptor, Draftsman* New York  
*Nairne Sandy State of Art*, London 1988  
*Stallabrass Julian High Art Life British Art in the 1990s* London 2000  
CHIPP, HERSCHEL B (1984), *Theories of Modern Art* University California Press ,CA,  
*Beardshely John Earth work and beyond Contemporary Art in the landscape* Abbeville PRESS New York 1998  
TEMKIN ANN & BERNICE ROSE (1993); *thinking is form*, Museum of Modern Art New York  
*Varnedoe Kirk Jackson Pollock, Museum of Modern Art* New York 1993  
HARRISON (2002); *Charles Art in Theory 1900-2000* Blackwell Publication UK  
<http://www.artforum.com>  
<http://www.artinamericamazine.com/>  
<http://www.artpress.com/intro.php>  
<http://www.flashartonline.com/>  
<http://www.modrenpainters.co.uk/>

## “BUDDHIST MADONNA”

JOGENDER PAL SINGH\*

### *Declaration*

The Declaration of the author for publication of Research Paper in SAARC: International Journal of Research ISSN 2347-8373 Six-monthly Journal of all Research: I, *Jogender Pal Singh* the author of the research paper entitled “BUDDHIST MADONNA” 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 SAARC 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 SAARC Journal to own the copyright of my research paper.

### *Abstract*

*Sanghol art is clearly concerned with the emotion of soul and is unique in the Indian art in expressing certain ideal forms of beauty of human imagery that expose intellectual and spiritual qualities impression of artistic existence that is associated to metaphysical life and spiritual experience out of conceptual imagery. It is superb that the canons of classical Kushana art are developed in such a period that testified the expression of artistic idealism and concept of Sarvāstivādin cult. The present analytical study is related to Kushana art of Sanghol to peep into the concepts, which are not seen before in the history of present Punjab. The historical, geographical and religious factors of Sanghol site are studied in the pretext of actual artistic archaeological finds and also relevant records from other Kushana sites of that period.*

**Keywords;** Kushana, Sanghol, Buddhist, Vedika art, Mathura, Gandhara, red sandstone,

### *Introduction*

Its history and development as a center of Kushana art is studied on the topographical position, on the Uttarāpatha route that represented Sanghol as an important ancient cultural site of Kushana India. The migration and intrusions of different communities like the Greeks, Parthian, Śakas and Kushana via Uttarāpatha changed the cultural expression and artistic development of Sanghol that heightened the social character of Punjab. It was a formative period in Indian art history. In that pretext Sanghol mark its presence with artistic Buddhist art and culture. The study is related to redefine the various aspects of Kushana Mathura idiom at Sanghol with the artistic Vedika art of Mahastupa. The Sanghol site witnessed the prevalence of Kushana style art of Buddhism from dates much earlier than the third century A.D. The

\*Research Scholar [Government College of Arts Chandigarh] Desh Bhagat University Mandigobindgarh (Punjab) India.

critical analysis of Sanghol site is studied on the basis of art and architecture of superb socio-religious high stature. Sanghol site is full of red sandstone sculptural art, which is delineated with thoughtful imagery and full of indigenous ideas and expression, not a fusion of Indo-Greek ideas and impressions. Sanghol site and its artistic development are associated with Kushana rulers like Vima Kadphises, Kaniṣka, Huviṣka and Vasudeva. The sculptural beauty and the dignity, is attained in buff quality to express Kushana classic idealization in stone. The physical grace and dignified expressions make them beautiful examples of artistic attractiveness, which are the outcome of Sanghol site during Kushana rulers. Further Sanghol as a site of Buddhist faith and art totally developed as an individual center of the Kushana Mathura ideals of beauty. Here we find the socio-Religious subjects artistically rich in formation under a mannerist period, whereas individual figure composition bearing the similar subject matters. These Vedika images were meant for Sanghol Mahastupa by all means. The buff sculptural forms are deeply associated to indigenous style that can be critically analysed in the pretext of Buddhist and socio-religious context

### *The analytical study of forms and stupa*

The analytical study of forms and their individual expressions mark stylistic appreciation of Kushana Sanghol art as a big leap in Indian art. Study shows the Sanghol Vedika art signs have marked a departure from their predecessors and exposed the unique Kushana concept of idealism and the study further analyse the physical beauty and expression of mortal world that have brought up Vedika art concept as a means of presenting truth about human kind. The finds of Sanghol art exposed the educational aspects about the spiritual and religious concept of Buddhist philosophy of kindness and nobility with the help of mortal damsels. The study of decorative elements in Sanghol art further inscribed Kushana Sanghol site as a derivation from lavishness to moderate expression that enhanced the physical beauty purely in classical manner. The study also suggests about antiquity of folk tradition, Śalabhañjika and Yakshi as the major concept of Stambha yōṣita at Sanghol during Kushana period. The Sanghol art significantly portray the concept of “Buddhist Madonna” to commemorate the historical happening through Vedika sculptural art

Subsequently the study stylistically appreciated the symbolic expressive beauties to expose the world affairs contemporary society. Here we can see and study the vast range of stambha yōṣita from divineness to pleasures of life Sanghol sculptural art study is deeply related to the form and contents that travelled towards Gandhara from Mathura. It shows that carvers created a highly ornate expression of beautiful art for Sanghol Vedika, over which the present study (Concept) is based. Indian canonical concept of art and soul is expression of spiritual and physical beauty, which is of par excellence. Compare to other Kushana sites in present Punjab, Sanghol as an art center stands ahead in all artistic expressions, either in character or nature of forms. It is because of the contents and material customized to delineate the truth of that period. It is one of the features to study in the Kushana mannerist art, basically different from other centers in rendering of material. The study shows that artistic activities of Sanghol was enriched with early image of Lord Buddha, which seems to have been motivated by Mathura idiom, under the patronage of Kushana rulers. It is the biggest marvel of the Kushana Sanghol site in present Punjab. The study of Sanghol Kushana School of indigenous idiom exposed the beginning of transforming the concepts into auspicious forms around the square Vedika railing, instead of the circular one. It is the considerable and unique feature of the Sanghol site according to present study. The widely presented expression is the concept of Jataka tales well exposed through singular imagery at Sanghol. Hence in Sanghol I have observed the appearance of certain novelties besides the retrieval of Yakshi



concept including terracotta figurines from Sanghol to extend the study in wider expression towards the older traditions. The study shows the contribution of Sanghol site towards the developments of Buddhist art and its far reaching expressions and it gives new exposition to age-old forms of local tradition. It shows that Sanghol stand on its own folk cultural concepts along with class forms of art in stone. The study is associated with the Dharmachakra pattern of Stupa, which was the main concept of Sanghol Stupa during Kushana period in present Punjab. Study reveals that Stupa was cylindrical in form remarkably placed over a square platform and decked with artistic Vedika. My further effort is to expose each and every sculptural form in complete conceptual and concrete expression. The carvers of Sanghol Vedika relief have perfectly delineated the architectural details, which assimilate all elements, as we can see in the art of architrave, which display various architectural objects such as a simple design and the royal place in a beautiful way. The Vedika stambhas have balconies from which the images observed the happenings of the main forms (yoṣita). The study of religious structure shows that expression in the Sanghol relief's included Stupa, Dhvaja stambha with their exponents and multistory places. Hence one studies the native (Indigenous) traits in the expression of architecture in the Sanghol Vedika art. Further in the study of dress material as it is represented from the sculptural expression and depicted in the Sanghol Vedika relief, generally included an antariya and an uttariya. Some time male images are dressed with "Dhoti", the lower garment reaching up to the ankle in beautiful folds, which is of indigenous origin. The female image is elegantly attired in a flowing robe; the tail ends and folds are shown beside her right and left leg. She is a Voluptuous and exhilarating beauty. The physical expression and nudity are marked with a subtle sense of restraint. Study shows that the Sanghol carvers had a great desire for jewellery, which is apparent from the expression of the ornaments in Vedika relief. Among the variety of ornaments known as nupura (anklet), valaya (wristless), kankana (bangles), mekhalā (gem-studded girdle), keyūra (armlet), ekāvalimala (necklace) and kundalas (earrings) seemed to have popular at Sanghol in that era. In respect of hairstyle (coiffure) study, favorite to the Sanghol people offer different varieties of Indigenous origin. Hairstyle of the forehead leaving a hair knot at the front was predominantly popular at Sanghol.

Further study shows that beard and moustache were not a considerable part of male feature at Sanghol during the period under review. Rest male images are shown with a crown like turban or headgear. The present study exposed female forms beautifully delineated with native traits and free from Kushana Greco-Roman expression. Sanghol stambha yoṣita forms are decorated with a particular combed hairstyle with roundest small bun over the forehead. It is one of the main coiffures seen in the study of all the images irrespective of their social status. The analytical study further included amusements of life and eminent indigenous impression in the delineation of the musical instrument. Life in its variety of expression is shown with all significance and blend of socio-religious fervor at Sanghol. The analysis of the images represented in the Sanghol Vedika art gives aesthetically rich expression of the spiritual and worldly life enjoyed by the folks of the Kushana period under this study. The fauna delineated in the Vedika relief art is least as compared to the flora. The trees like the Āla, the Mango, the Jambo are beautifully inscribed. Nature through trees is represented but its role is idealized in expression to expose metaphorical philosophy to enhance the entire attention to the beautiful female (Yoṣita) forms.

In the pretext of flora concept study is related to Lotus decoration on the pillars (rear part) and crossbars (Sūchi) at Sanghol, it expose that the carvers took great pains to interpret the philosophy through the flower as realistically and as metaphorically possible. The study related to the depiction and arrangement of sepal and petals in a Lotus attest the existence of the botanical studies of the carver. Lotus study expresses and symbolizes the auspicious birth and miraculous seven steps of Lord Buddha. At the same time it is interpreted as a symbol of wisdom and buddhic nature is that of truth (water) and

beauty (flower). Here it is exposed as an emblem of the new birth and ideal of spiritual perfection that pose towards the sacred form of Stupa to express Atma-Buddhi of human nature. Hence in Sanghol art a picturesque panorama of worldly life is represented with all multitudes. The sculpturing is remarkably beautiful; the attraction of the Sanghol imagery is represented with physical delight and expressed in contrasting effect well contoured soft flesh with the firmness of ornamentation. It is a beautiful and remarkable expression of Kushana art, carved with delicate forms and graceful baroque charm with extraordinary sensitive impression of fascinating female forms. Thus the Sanghol art's reliefs mark the culmination of a sinuous expression the culmination of a sinuous expression that shows relation with the spiritual one in the imagery of the beautiful women. The sculptural art of the Kushana period inscribed in the Pañcanada (Punjab) of Āryāvarta especially under the influence of Kushana was purely delineated for their own religious and artistic believes. In Sanghol under the Mathura idiom art exposed by the carvers was a mature tradition of the stylistically dedicated sculptural and architectural art. Sanghol covered a vast area as a group of mounds, usually known as Uchāpind, which is regarded as She-To-T'u-Lu (Śatadru) by Hiuen Tsiang in his Book-IV of Si-Yu-Ki. The site flourished under the Mauryan, Indo-Parthian, Śunga after an evidence of Late Harappan and painted gray ware culture, Eventually when Sanghol was conquered by Vima Kardphisis, it was joined to the Kushana rule. Hence Sanghol emerged as the new center of aesthetically rich art and architecture. Here under the rule of Kushana Empire, aesthetic endeavor started in high esteem and became responsible for an art movement. Before the Kushana supremacy, during Mauryan era Buddhist concept in the religious art and all the other traditional motifs of Indian art and architecture were made to harmonies with the new ideology. The aesthetically rich architectural form existing till present time is the Stupa of Sanghol, which has been stated in Hiuen Tsiang's record, as Stupa of Aśoka Rāja was originally a sacred mound. By the Kushana's time it had been transformed into a sacred shrine. A beautifully carved cover of the relic box from the site bears an inscription as "Upāsakasa Ayabhadrasa (Kharoshthi: Language of the 1 st Century B.C. to 1 st Century A.D.). During Kushana rule Vima Kadphises succeeded by Kanishka (Kaniśka), employed a large number of Kushana, Śakas and Greeks in administration of the country. Even though Kanishka had become an ardent Buddhist and built many Buddhist monuments and Stupas as a wonder of the world. There are many Stupas here, near Dharmachakra Mahastupa of Sanghol. From the core of another Stupa, a human tooth, and bones were recovered along with the lower portion of the above mentioned inscribed relic casket. The present finding indicates that the casket belonged to an Upāsaka named Āryabhadra or Bhadra-The noble one. It reaffirms the fact that Sanghol art and architecture gained momentum during the time period of Kanishka's reign. Another conceptual finding is of the wheel shaped cylindrical structure, which was contained in Stupa form, has the subject of the "Dharmachakra". The Stupa is the earliest known example of Buddhist iconography because in the early Buddhist art the blessed one-The Buddha Himself is never shown. Moreover it is not Śakyamuni Buddha, who is worshipped in the stupa, but it is the concept of Buddha that is worshipped/venerated. In this way Dharmachakra concept is ineffable with Dharmakāya the manifestation of a Buddha on earth, which was first known as Rūpakāya, the body of physical form. Later on the same was considered as Nirmāna kāya, a created body (Stupa) or manifested body (Dharmachakra). Here the same iconographical sign is seen symbolizing the Dharmachakra stupa, which looks like a wheel. It is the remarkable outgrowth of Kushana period art over the set mud mound pattern of Mauryan stupa. Among the wheel shaped structure of northern India, Sanghol stupa form and its plan is more meaningful and delineated with higher stature of the casual body perfected at the end of the life cycle. Its applied value is marked on the higher mental plane (air) above the lower nature (earth). In the northern part, the concept of wheel shaped stupa pattern was applied to those situated on the Uttarapatha route. Because the Stupa of

Kankali Mound (Mathura), Mahastupa at Sanghol (Punjab), Dharmarajika stupa Taxila (Gandhara), Fil-Khana Stupa of Jalalabad and Stupa of Shah ji ki Dheri are all having the wheel shaped pattern. Compared to their plan, Sanghol Stupa is of higher landmark in case of its designing and conceptual philosophy and it really depicts the wheel pattern to commemorate the Dharmachakra concept.

Further architectural purpose and main concept behind creating a mound was to show the dwelling



place of Lord. The Vedic and post Vedic philosophy, which defines the stages of time and space is another conceptual finding, out of wheel shaped Stupa of Sanghol of Kanishka's period. The stupas from Sanghol are designed with burnt bricks and entire architectural structure seems to be built on the natural soil, rather than on the maska like material for their foundation. It means all the stupas are of same (Kushana) period and of same style. Stupa # I and II are very much similar in a large central circular brickwork that is divided at regular intervals

by the radiating spokes. Sanghol stupa No. III is near to stupa No-II, southwest side of the monastery. Its form appears to have had at least two ring walls, intersected by spokes. These brick spokes radiate from a solid hub in design. Most interesting finding fact is the appearance of stupa No-I, which was elevated on a square plinth. The concept is similar to the Gandharan Stupa with raised square platform. But at the same it is elevated over a brick platform along with square railing. The finding of the four corner pillars has further justified the square plinth concept of stupa at Sanghol. The uœnisha (coping stone) bars are straight in length and design. Longest uœnisha bar is of 245 cms in length. It means circular stupa was decorated with straight square Vedika (railing), compare to their predecessors those who kept the railing round around the stupa. Comparative Study of Sanghol Sculpture (Kushana phase), Its Character and Nature. The Chinese traveler Shih-Fa-Hian adopted the Buddhist faith and travelled to Āryāvarta (India) with the desire to see Buddhist sect and monuments in A.D. 400. After that Hiuen Tsiang explained the sacred motive of his visit to the land of Brahmanas, to find the Buddhist law in A.D. 629. The traveler from China to India described the contemporary state of Buddhism after the remarkable time span of Kushana era. It is quite a different way to peep into the history from the silk route to Uttarapatha, in another word from Gandhara to Mathura and from Mathura to Kapilavastu at a glance. Though Buddhist concept and conceptual philosophy and thought traveled from Kapilvasta (Kie-Ki-Lo-Fa-Su-Tu) to Mathura (Mo-T'u-Lo), Mathura to Sanghol (She-To-T'u-Lu), to central Asia in general. The Buddhist travelers described about huge Buddhist conceptual art and architecture in the present state during their visit. Hiuen Tsiang on his way loudly talks about the culture, social life, art and architecture of many places including Śatadru (She-To-T'u-Lu), which is presently known as Sanghol. Sanghol is on the way Uttarapatha from Mathura to Gandhara. Thus Sanghol's geographical situation was unique on the bank of river Sutlej at that time, as it was connected with major towns of Madhyamikā or Madhyiya (Mājhā), Trigarta and Malwa (Bahudhanyaka - later on occupied by Malwas between



Sutlej and Saraswati) of Punjab with other towns of Āryāvarta (India) through Uttarapatha or subsidiary routes. “Fa-Hian changed his name and assumed the title of Shih or the Śakyaputra - medicants of Śākya whose original name was Kung The ideal geographical situation of Sanghol and its cultural relation through the network of roads transformed it (Sanghol) into a meeting place of several cultural centers. Hiuen Tsiang appreciated the manner, cultural and social richness of local habitants of Sanghol, those who believed in the law of Buddhism, within and in the outskirts of the royal city of Sanghol. There were ten monasteries (Sangharamas) and many Stupas. He discussed about the traces where the four past Buddhas sat and strolled. It is proved that Sanghol was a Buddhist center with its art and religious fervor. The traders and noblemen usually spent enough good amounts to import better stature for the Sanghol city by erecting monuments with their decorative concepts. Such cause of performing the noble deeds, were known as “Īstāputra”. In that way various factors have constituted to grace the Sanghol region as a hub of art and architecture. The social and religious factors and concepts had found Sanghol as a center to propagate the religious stature during Kushana era. It had given birth to a center of Buddhist socio-religious art and sect of high profile as a Buddhist art center transformed the shape of early Buddhist symbolic cult to the art of humanism and made a great contribution for Kushana Buddhist concept in the north. Before it developed as a Kushana Buddhist art center it had evolved as a Buddhist town during Mauryan (Aśoka) period. After Aśokan era, Greco-Śunga monarchs represented the northern region but successors of Pushyamitra “Sunga” lost all interest in the affairs of the Uttarapatha. Thereafter Śakas were followed by the Kushanas-”Vima Kadphises” in this region about the mid of 1 st century A.D. Vima Kadphises was succeeded by Kanishka, who has been one of the greatest figures in Kushana rule and patron of Buddhist art at Pañcanda. The coins of Vima Kadphises and Kanishka are frequently observed here at Sanghol. Like Menander (Malinda), they marched up to Mathura and settled over there. Kanishka patronized Buddhism along with other religion. Buddhist Art of Mathura, Buddhism through artistic culture and architecture. But the actual artistic tradition and metrology of continues narration was not adopted by Kushana School of art at Sanghol. In general concept, Yaksha and Yakshini are the images associated with “Tree spirit” and might have been a popular thought in pre-Aryan tradition. The concept of fertility (vegetative fertility) from and its use in Buddhist art at Bharhut, Sanchi was directly followed by their successors like Kushanas with great zeal and to be respected as auspicious symbol around the sacred Stupa railing, Individually not in narration process. In that way Sanghol art and its concept is purely assumed and creatively designed by Kushana period carvers, which is regarded as an out come of the ancient Indian art schools. Physical beauty and sensuous feelings in art traveled towards Mathura from Greco-Roman Gandharan School (Taxila-Takshaśīla) along the Uttarapatha. But did not overpower the local conceptual reality and philosophical thought to create image in idealistic manner. As soon as Kushana rulers proved their supremacy over Uttarpatha up to Mathura they inherited their own concept of physical reality to the contemporary traditional art. This knowledge of the likeness introduced by the Kushana to Uttarapatha has its own stylistic point of view. Sculptural art of Mathura school flourished under the Kushana calmly without disturbing the contemporary tradition. From which it appears that Mathura must have been the major artistic manufactory for the supply of Buddhist sculptural art in northern India. The images are evidently those of contemporary sculptural forms in indigenous style before us. The railing pillars of Sanghol Mahastupa art of Mathura stone material with the forms of Śalabhañjikas, Vrikśaka in typical Mathura style images were exported from Mathura during the Kushana rule. Sanghol as a center of Kushana Buddhist art is approved by the fact that all the images of Mahastupa Vedika stambha are chiseled out of red sandstone quarried at Sikri (Mathura). The second part of its approval that is concerned with the local workshop is neither noticed nor any dump of waste material is dug out during excavation. It is conformed that so far artistic sculptural art

available for study traveled to Sanghol from Mathura during Kushana period. Hiuen Tsiang further recorded his travel account in his book-IV that he visited to China Pati (Patti area of Amritsar now in Taran Tāran); Jalandhara ; Kuluta; Śatadru (Sanghol); Paryatra (Bairat is about 220 miles south of Sirhind) and then Mathura via – Uttarapatha route. It means Sanghol (Śatadru) was on routed from Mathura to Gandhara (Taksaśila). Export of general merchandise and artistic sculptural art in stone material toward north was the common trade fact. He further talked about the traces where the four past Buddha sat or strolled in Sanghol along with Buddhist Stupa and Sangharamas add before the time to express its Buddhist connection. He further talked about the Buddhist faith at Mathura, its traces in the



form of Stupa, Monasteries and impressions of past four Buddha. It is another connection between Sanghol and Mathura that shows religious link between these places. Compare to all the facts Sanghol, as a center of Kushana art predominantly is full of Mathura idiom, its character and Nature, by virtue of its sculptural forms and material. Vima Kadphises, Kanishka and Huvishka were the great rulers of Kushana dynasty at Sanghol and that is proved by numismatic proofs. Whether Sanghol attained the status of a major religious and cultural center during Kanishka reign, is not clear even from numismatic proofs. But its artistic sculptural art prove the thought that Sanghol shot up to a great eminence during Kushana era. Kushanas encouraged all religious activities predominantly the Buddhist with much zeal and enthusiasm. The fact is approved by the sculptural art of Sanghol Mahastupa Vedika,

which is before us.

The good-looking sculptures show female image (stambha Yośita) carved in high relief as a motif stand for other images as an emblem. In its initial expression, she stands for the concept of Śrī or Maya, conceived in a new version and has retained the idea of “Purnaghata” or “Purnakalsha”. She is the emblem of fullness and prosperity in life. The figure of Śrī or Maya is considered as a vase, which is overflowing with content of life is well interpreted here with her physical contours. So does there human forms manifest here as a visible sign of complete nature. It is a beautiful expression of art and religion together in a place.

#### REFERENCE

- Buddhist Records of Western World*, Two Vol. in one, London, Kegan Paul, Trench, Trubner & Co. Ltd.  
 GUPTA, S.P (ed).(2003), *Kushana Sculptures from Sanghol*, Vol. Ist., II nd edi., New Delhi, National Museum, Janpath, P. 25. 6  
*Introduction.*, P. XI. 2 “Si-Yu-Ki. *Buddhist Records of Western World*, Two Vol. in one, London, Kegan Paul, Trench, Trubner & Co. Ltd  
*Introduction.*, P.XVIII. 3 Beal. Samuel., (n.d). Si-Yu-Ki. *Buddhist Records of Western World*, Two Vol. in one, London, Kegan Paul, Trench, Trubner & Co. Ltd., Vol.I. (Book IV of Hiuen Tsiang) P.178. 4



JHA, TARINISH (ed).(1989), Matsya Purana, Purva Bhaga (Tripathi, Eastri Ram Partap. Tran ), Allahabad  
*Kushana Sculptures from Sanghol, Vol. Ist., II nd edi.*, New Delhi, National Museum, Janpath, P.17. 5  
MEHTA, VASISHTHA DEV MOHAN (1974), North West India of Second Century B.C., Ludhiana, Indological  
Research Institute.,P P.18. 107.n19. 7  
MEHTA, VASISHTHA DEV MOHAN (1974), North West India of Second Century B.C., Ludhiana, Indological  
Research Institute.,P P.16.107.n19 8  
MEHTA, VASISHTHA DEV MOHAN (1974), North West India of Second Century B.C., Ludhiana, Indological  
Research Institute.,P P.16, 42, 48  
(Prayag). *Hindi Sahitya Samelan, Ch-114. P. 518.*, Gupta, S.P (ed)., (2003),

## AN ANALYSIS OF WOMEN CONDITION IN INDIAN ART

HARMANDEEP KAUR\*

### *Declaration*

The Declaration of the author for publication of Research Paper in SAARC: International Journal of Research ISSN 2347-8373 Six-monthly Journal of all Research: I, Harmandeep Kaur the author of the research paper entitled AN ANALYSIS OF WOMEN CONDITION IN INDIAN ART 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 SAARC 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 SAARC Journal to own the copyright of my research paper.

### *Abstract*

*Women are an integral part of society. In medieval Indian history women Played an important role in the society. There was a wide range of activities opened for women and so their role was very crucial. The meager availability of artifacts, particularly related to craft and production technology of the period, greatly reinforces the worth of Indian paintings largely wall paintings, classical Indian sculpture, Mughal, Rajasthani and Pahari miniatures. Alongside in the absence of detailed literary evidence on the women's life and their work, pictorial depictions assume great significance to reconstruct their history. Indian sculpture can be referring them of fascinating history of the ancient time. Bringing about mention of religious beliefs, their dresses, ornaments and social customs, these beautiful records of centuries and provide an aesthetic continuum that existed Mughal period The human figures become the main subject matter for the artists in the present period. Most of the figures were sculptured in stone. These sculptures depict many scenes like before the birth of Gautama his mother Maya Devi saw a dream in which a divine elephant descended from the Tushita heaven (residency of Devine being) and entered her womb. There are also beautiful figures of Yakshi and Gaja Lakshmi. Gates of Sanchi stupa are lavishly carved and depict a Yakshi of the conventional female form. The Amravati sculptures are very vigorous, full of movement, vibrating with life and energy and charming in every detail. Some jataka story is sculptured in Mathura school of art. The human figure became the main subject matter for the artists in the Gupta period. The material culture that is depicted in the Ajanta cave paintings is extremely helpful for the study of women. The artist displays a command of the technique of foreshortening and is fully familiar with the principles of perspective. Ajanta's creative genius lies in the portrayal of women. The lovely ladies of the court with their handmaids, the dancers and the musicians, the devotees, the common women and even the beggar girls are all drawn with brilliant zest and extraordinary knowledge.*

**Key words;** Women , paintings , figures , sculptures , paintings , Mughal , history

\*Research Scholar, Desh Bhagat University Mandigobindgarh (Punjab) India.

### *Introduction*

Paintings are relatively a new source from which much valuable information can be gleaned for the material culture of Indian history from ancient to Mughal India. Through the years of successive reigns, these paintings came to represent a mass of evidence for the material culture as well as the social and cultural history of Mughal India. Art is a mirror of society. In other words, it is a visual commentary on women's life and her activities: and it is possible to reconstruct the history of material culture of the people in enriched and vivid form from the pictorial art, i.e. sculpture, cave paintings and illustrated manuscript paintings. In view of the vast store of information on our past that comes from the written sources, we tend to forget that pictorial depictions preceded pictographs and ideographs, the early form of writing. In the present research article an attempt has been made to study life of women and their contribution to the society and culture from Ancient to Mughal times. The emphasis of the article is on the study of their social condition through their representation in sculptures and paintings and of course, the textual evidences. It thoroughly presents a picture of a working woman and gives information about their pastimes, social and economic condition during the period. The centre focus of my study is the women of Mughal India. Some work has been done on social condition of women of Mughal India, but no systematic study has been made till date. This article is a humble attempt to fill this lacuna in our studies. The study is largely based on paintings, as well as on contemporary textual evidences.

First of all, without almost any previous warning, came the wall paintings of Ajanta. with their breath taking mastery of colour and line. Here women appear to us in devotion and at work, affected by all varieties of emotion. Despite much willful and natural destruction, enough remains of these paintings remain to tell about the real life of the times what we would have never learnt from any other source. The sculptures in ancient Indian history represent the best examples of cultural continuity. The women figures are excellent. These exhibit the skills of the sculpture in the carving figures with delineating expression and movement. The ancient textual sources also provide information about the life of women.



1 The Buddhist palm leaf manuscripts and illuminated Jain palm leaves with painted wooden covers represent scenes of Buddha's and Mahavira's life. Depiction of various deities like Manjusri, Prajnaparamita and Maya (Mother of Buddha) is remarkable. These palm leaf paintings are also valuable for social and cultural history of Bengal and Gujrat.

Miniature painting in early medieval times often suffered from stylization that limits the value of its evidence for the study of the life of people at large. Realism began to intrude in the work of the Malwa

and central India schools, but it acquires true dominance in the splendid Mughal school. The Mughal Art is essentially court art, but it is still one in which ordinary women are brought into complete the picture. And, since every part of a Mughal painting, aims at perfection in rigorously accurate detail, we have more intimate views of material life than we can get anywhere else in pre-Modern Indian art. The famous Rajasthan and Hill schools are limited in themes and less exciting in detail, but much of what artists depict is set in rural scenes, and these, too are therefore useful quarries for reconstructing the history of the people. Of late, there has been an emphasis on the social and cultural history - a study of the people at the bottom of the society, but their daily life and work yet remain to be brought under full focus.

These people constituted the largest section of society but never occupied a central place in historical works. Thus their story largely remains untold. Pictorial representation in the absence of textual evidence, nothing can be greater value than contemporary pictorial records: sculpture and painting. Through this medium we find, in illustrated form, a variety of evidence that supplement or explain textual descriptions. The importance is still greater, when as in the case of ancient and medieval India, textual evidence on common women is so limited. The pictorial evidence comes to us in the form of sculpture, cave paintings and miniatures, both in albums and manuscripts. These manuscript paintings depict rural women in their daily life, artisans and professionals at work with their tools and implements. Fortunately the Mughal period is the richest in this respect. The Mughal Emperors maintained atelier employing a large number of painters. Consequently we have fairly continuous record of their works. A good many of these have been lost; yet those surviving, provide us ample material for studying the culture of the time. A brief survey of my work illustrates the life of women in general. There are quite a few miniatures depicting present life of women. A woman did most of the domestic work. She grounded corn, churned buttermilk, fetched water from the well and spun cotton and also carried food and water for their men at work in the fields. Mughal miniatures represent that dancers and musicians are part of court Entertainment. The illustrations depicting women engaged in various professions like building construction work, hunting, painting, water carriers, washer women and attendant etc. These women attendant can be seen fanning and standing ready to serve their mistresses.

Paintings of the period also portray different type of entertainments. Picnics b} ladies were occasions when they sought and found pleasure. Women of royalty also enjoyed drinking party with their man folk. Music and dancing was a necessary accompaniment of court life. It is well known that Mughal aristocratic women participated in various games. These games were not only indoor but also outdoor. Chess, chaupar playing cards and chandalmandal were the main indoor games and were the chief among the indoor games and were accessible to the rich and poor alike. The Mughal ladies also played wide and seek and chauganor polo.



Women of Mughal India were also educated. Some royal ladies were interested in promoting the cause of education. Some aristocratic women like Bega Begum, Maham Anga, Qultuq Nigar Khanum, Aisan Daulat and Gurukh Begum etc. were educated and cultured ladies.

The women of harem celebrated festivals with great pomp and show. These women arranged parties on various occasions i.e. birthday, marriage and picnic etc. In the observance of festivals and ceremonies the role of religious or semi-religious people's significant. Many Mughal paintings represent vividly various festivals observance by the men and women both. These are Holi, Diwali, Dashehra, Rakshabandhan, Shab-e-barat and Id, etc. Holi and Diwali are the ancient Hindu festival, all these were adopted by the Mughal emperor. There is unmistakable pictorial evidence of an animated participation of the Muslim ladies as well as Hindu ladies in the celebration of these festivals.

Sati system was considered by the Hindus as an act of chastity. A widow had to burn herself with the dead body of her husband or had to lead a life of suffering and misery. In medieval India, the custom of sati gained an upper hand. Custom of sati and jauhar (of women on self-immolation the eve expected defeat in battle), which were so greatly in vogue in Rajput society, both in the region of Rajasthan and in Punjab hills.

The lives of the harem ladies were governed by the strict rules of purdah and Seclusion. These women rarely went out of the palaces, but when they did, their faces, were well hidden behind veils. When they travelled, they were not seen by the outside. But inside the harem quarters these women could move about freely. Many of the royal ladies were educated, but their interest in learning did not stop with their receiving good education. Many of them composed beautiful verses and some of them have left behind works of great literary value. They spent much of their personal allowances in giving active support to the spread of education, establishing educational institutions, patronizing men of learning, maintaining their own libraries and collecting rare and valuable books.

An attempt has been made to study the social, cultural and economic life of women, which is depicted in sculptures, Ajanta cave paintings, ancient literature, eastern and western school of Art, Malwa School, Mughal, Rajsathani and Pahari miniature paintings. Painting was colourful art, which was employed in Mughal and pre Mughal times.

### *An Analysis of Women's Social and Economic Condition*

The socio-economic life of women is an interesting topic of study among historians. We cannot ignore their contribution in society. The position of women in the Indian society changed during the Mughal period. The Mughal Age not only witnessed the glorious achievements of its emperors and princes, but also that of the princesses, queens and other ladies of the royal Mughal harem. The ladies of the Mughal dynasty were almost as remarkable as their men and in certain cases even more cultivated. These beautiful, educated and extremely talented women not only contributed towards the social, cultural, literary, artistic and economic fields, but also yielded great power and played a dominant role in contemporary politics.

During the Mughal age, the first lady of the realm was usually the emperor's mother and not his chief queen, except in the case of Nur Jahan and Mumtaz Mahal. Abul Fazl said that when long fasts came to an end, the first dishes of meat went to Akbar from his mother's palace. Once when Akbar's mother was travelling in a palanquin from Lahore to Agra, Akbar was travelling with her. At one place he took the palanquin upon his own shoulders and carried her from one side of the river to another. At one place in the Tuzuk-i-Jahangiri, Jahangir reveals his love and respect to his mother in these words: on the same day. Her Majesty the revered Maryam Zamani (his mother) came from Agra, and I acquired eternal



good fortune form the blessing of waiting on her. I hope that the shadow of her bringing up and affection may be perennial on the head of this suppliant.^ The daughters of the Mughal family or the Mughal princesses occupied places of great honour in the seraglio. The birth of a girl in those days was less welcomed than that of a boy. But the Mughal emperors loved their daughters a lot and made the best arrangements for their education and cultivation of their talents. Abul Fazl gives information about the celebration of a girl child during the reign of Akbar. He writes a daughter was born in Akbar's harem". The girl was named Khanum, and Akbar "ordered rejoicings" The most important position a lady occupied, the more privileges she enjoyed. If she was childless, she was allowed to bring up the child of some other royal lady as her own. Maham Begum, one of Babur's principle wives and the mother of Humayun had lost four children after Humayun's birth. She was given Hindal and Gulbadan, the children of another wife Dildar Begum and she brought them up."

The childless first wife of Akbar, Ruqqaiah Sultan was given Prince Salim's son Khurram after the child was born. She brought him up with a lot of love and care as revealed by Jahangir in his memoirs when he wrote, my father had given my son Khurram into her charge, and she loved him a thousand times more than if he had been her own. Shahjahan's second son Prince Shuja was brought up by Nur Jahan^ as per Jahangir's wishes. A folio in the British library, from Akharnama shows Akbar and Mariyam Makhani in Humayun's camp (1542)". Jiji Anagah may, however, have been the principal nurse, in the sense that Akbar drew most of his milk from her, for we are told by Abul Fazl how other nurses accused her of "practicing incantations" so as to prevent the infant Akbar from accepting anyone else's milk but her own. Some nurses of Akbar are Daya Bhaval, Fakhar-un-Nisa Anaga. Bhaval Anaga. Hakimch, Bibi Rupa, Khaldar Anaga and Pija-jan Anaga etc' During the Mughal period girls, like boys, received early education in a 'Maktab' , which was a permanent institution of primary as well as elementary education. In these 'Maktab', 'Maulvees' were appointed for two purposes - to lead prayers and to teach children. For the education of girls there was arrangement of separate Birth of Jahangir, attributed to Bishan Das from Jahangimama Manuscripts, Mughal, Ca. 1620 'Maktab'. But usually, up to the primary standard the girl received their education in the same school where the boy read.

During the Mughal age, higher education of Muslim women was mostly confined to the upper classes of society. The emperors, nobility and higher classes were keenly interested in imparting higher education to their ladies. Believing that, education made bright the path to the apprehension of truth, they adorned their ladies with the jewels of '(knowledge). These women had ample opportunities and leisure for intellectual pursuits. For the education of their girls, well to do classes appointed learned ladies or old men of tried merits'^, in their own houses, while highly paid Educated matrons and superintendents were appointed in the royal harem, among the inmates of royal harem, those who were very much interested in receiving higher education had the facility of instruction from several learned scholars. The curriculum for the secondary and higher education included Ethics. Arithmetic, Accounts, Agriculture, Economics, the art of Administration, Physics, Logic, Natural Philosophy, Abstract Mathematics, Divinity, History, Medicine, Morals, Law, Ritual, Rhetoric, Household matters, Poetry, Prose, Novels, Astrology, Geography, Scholasticism, Jurisprudence, Tafsir, Fiqhah, Hadith, and traditions, Mysticism, Grammar, Syntax, Biography (lives of Prophets) and calligraphy.

As for their choice in the selection of subjects and books, the Muslim ladies were very fond of poetry, as per the fashion of the day, the spirit of which came from their Persian lady teachers'^, who often dictated poems to them. The well known books of Shaikh Sadi Shirazi's 'Gulistan' and 'Bostan' written in the form of poetry got much popularity among the students of that time. The ladies of the harem took great Delight in reading these outstanding books, in their leisure hours. Persian works, as these were not mere books of poetry, but were treated as a treasured sea, lull of knowledge and lessons.'

Besides the Holy Quran and the study of 'Hadis' (Ahadith) the fair sex were taught Persian and Arabic literature. Elementary Arithmetic

#### REFERENCES

- FAZL, ABUL (1873); *Ain-i-Akbari*, vol. 1, tr. By Blochmann, Calcutta, pp. 61-62.
- FOSTER, W. (1968); *Early Travels in India (1583-1619)* contains narratives of Coryat (pp. 234-287), Bombay, p. 278.
- Jahangir, Nur-ud-din Muhammad, Tuzuk-i-Jahangiri*, tr. by Alexander Rogers & H. Beveridge. Delhi, 1968, vol. 11, p. 68. 97 "two and a half months after Prince Sa'ad, in November 1569
- FAZL, ABUL; *Akharnama*, vol. 11, tr. H. Beveridge, Calcutta, 1921-1948, p. 509.
- Begum, Gulbadan, Humayun Namah*, tr. by A.S. Beveridge, Delhi, 1983, p. 8-9.
- Jahangir, Nur-ud-Din Muhammad*, op.cit. (tr.) vol. 1, p. 48.
- Ibid.*, vol. II, p. 45,
- British Library, Akharnama, MS Or. 12988*, fol. 22a, and Titley, Norah M., *Miniatures from Persian Manuscripts: A Catalogue and subject Index of Paintings from Persia, India, and Turkey in the British Library and the British Museum*, London, 1977, p. 4.
- FAZL, ABUL, *Akharnama*, vol. 1, p. 130.
- Begum, Gulbadan*, op. cit., pp. 185, 122.
- BHAGI, M.L. (1965); *Medieval India Culture and Thought*, p. 158.

### *Note for Contributors*

#### **SUBMISSION OF PAPERS**

Contributions should be sent by email to Dr. Maneesha Shukla Editor-in-Chief, SAARC, International Journal of Research (maneeshashukla76@rediffmail.com). www.anvikshikijournal.com

Papers are reviewed on the understanding that they are submitted solely to this Journal. If accepted, they may not be published elsewhere in full or in part without the Editor-in-Chief's permission. Please save your manuscript into the following separate files-**Title; Abstract; Manuscript; Appendix**. To ensure anonymity in the review process, do not include the names of authors or institution in the abstract or body of the manuscript.

**Title:** This title should include the manuscript, full names of the authors, the name and address of the institution from which the work originates the telephone number, fax number and e-mail address of the corresponding author. It must also include an exact word count of the paper.

**Abstract:** This file should contain a short abstract of no more than 120 words.

**MANUSCRIPT:** This file should contain the main body of the manuscript. Paper should be between 5 to 10 pages in length, and should include only such reviews of the literature as are relevant to the argument. An exact word count must be given on the title page. Papers longer than 10 pages (including *abstracts, appendices and references*) will not be considered for publication. Undue length will lead to delay in publication. Authors are reminded that Journal readership is abroad and international and papers should be drafted with this in mind.

**References should be listed alphabetically** at the end of the paper, giving the name of journals in full. Authors must check that references that appear in the text also appear in the References and *vice versa*. Title of book and journals should be italicised.

#### **Examples:**

BLUMSTEIN, A. and COHEN, J. (1973), 'A Theory of Punishment' *Journal of Criminal Law and Criminology*, 64: 198-207

GUPTA, RAJKUMAR (2009), *A Study of The Ethnic Minority in Trinidad in The Perspective of Trinidad Indian's Attempt to Preserve Indian Culture*, India: Maneesha Publication,

RICHARDSON, G. (1985), 'Judicial Intervention in Prison Life', in M. Maguire, J. Vagg and R. Morgan, eds., *Accountability and Prisons*, 113-54. London: Tavistock.

SINGH, ANITA. (2007), *My Ten Short Stories*, 113-154. India: Maneesha Publication.

In the text, the name of the author and date of publication should be cited as in the Harvard system (e.g. Garland 1981: 41-2; Robertson and Taylor 1973: ii. 357-9). If there are more than two authors, the first name followed by *et al.* is mandatory in the text, but the name should be spelt out in full in the References. Where authors cite them as XXXX+date of publication.

**Diagrams and tables** are expensive of space and should be used sparingly. All diagrams, figures and tables should be in black and white, numbered and should be referred to in the text. They should be placed at the end of the manuscript with their preferred location indication in the manuscript (e.g. Figure 1 here).

**Appendix:** Authors that employ mathematical modelling or complex statistics should place the mathematics in a technical appendix.

**NOTE :** Please submit your paper either by post or e-mail along with your photo, bio-data, e-mail Id and a self-addressed envelope with a revenue stamp worth Rs. 100 affixed on it. One hard copy along with the CD should also be sent. A self-addressed envelope with revenue stamp affixed on it should also be sent for getting the acceptance letter. Contributors submitting their papers through e-mail, will be sent the acceptance letter through the same. Editorial Board's decision will be communicated within a week of the receipt of the paper. For more information, please contact on my mobile before submitting the paper. All decisions regarding members on Editorial board or Advisory board Membership will rest with the Editor. Every member must make 20 members for Anvikshiki in one year. For getting the copies of 'Reprints', kindly inform before the publication of the Journal. In this regard, the fees will be charged from the author.

"After submission, the manuscript is reviewed by two independent referees. If there is disagreement between the referees, the manuscript is sent to third referee for review. The final decision is taken by the Editor in chief".

COPYRIGHT of the papers published in the Journal shall rest with the Editor.

## **Other MPASVO Journals**

**Anvikshiki**

**Bi-monthly International Journal of All Research**

**[www.anvikshikijournal.com](http://www.anvikshikijournal.com)**

**Asian Journal of Modern & Ayurvedic Medical Science  
(Six Monthly Journal)**

**[www.ajmams.com](http://www.ajmams.com)**



**[www.anvikshikijournal.com](http://www.anvikshikijournal.com)**



**₹ 1500/-**