

The Comparative Analysis of Cultural Attitude of Arts and Music in Indian Subcontinent: A Review

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Abstract – The cultural development of India amid the British period. "Culture" is a difficult word to characterize, however I have taken it in the broadest sense, to incorporate every one of those developments which need to do with a people's psyche and its social organisation. Manners and morals, journalism and literature, education and public life, the change of religious and social thoughts, economics, craftsmanship and industry, lastly, politics in so far as they manage developmental thoughts as opposed to dubious certainties, will all claim our consideration. Be that as it may, every one of these issues must be put in due extent. Here we are not composing political or scholarly or religious or social history, or the history of education or journalism, workmanship, economics, or industry. We are taking a bird's-eye perspective of the powers which are forming our culture.

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INTRODUCTION

Culture is a principal system to investigate, coordinate and state the national character of India which really and surely pluralistic. Culture plagues each circle of human activity, decides and oversees life and pattern of Indian civilisation. The word 'Culture' is exuded from the Latin expression 'cult or cultus' which implies working, or cultivating or refining and love. By and large, it implies cultivating and refining a thing to such a degree, to the point that its final result summons our profound respect and regard. This is almost the same as 'Sanskriti' of the Sanskrit dialect. Fundamentally, Culture signifies to a human-made environment which incorporates all the material and nonmaterial results of gathering life that are conveyed from one age to the consequent.

The culture of India is about how individuals keep up their lifestyle. It was apparent that India's languages, religions, dance, music, architecture, food, and traditions changed from place to place to put inside the country. The Indian culture, frequently marked as a consolidation of a few cultures, traverses over the Indian subcontinent and has been impacted by ancient history where numerous rulers commanded and adjusted its craft, and architecture. Many highlights of India's different cultures, for example, Indian religions, Indian philosophy and Indian cooking, have had a profound effect over the world. Huge parts of Indian culture is the caste system. The caste system in India is noteworthy piece of ancient Hindu custom and goes back to 1200 BCE. The expression caste was first utilized by Portuguese explorers who entered to India in the sixteenth

century. In Hinduism there exists four castes masterminded in a chain of importance. The most noteworthy Varna is of the Brahman. Individuals from this class are ministers and the informed individuals of the society. The Varna after them in chain of command is Kshatria. The individuals from this class are the rulers and nobles of the society. After them are the Vaisia. Individuals from this class are the proprietors and specialists of the society. After them in progression are the Sudra. Individuals from this class are the laborers and regular workers of the society who work in non-polluting occupations.

The untouchability highlight in the caste system is one of the harshest parts of the caste system. It is seen by numerous as one of the most grounded bigot wonder on the planet. In Indian society individuals who worked in despicable, polluting and unclean occupations were viewed as polluting people groups and were consequently considered as untouchables. The untouchables had no rights in the society. In various parts of India they were dealt with in various ways. In a few locales the attitude towards the untouchables was cruel and strict. In different areas it was less strict.

Before partition in 1947, the Indian subcontinent incorporates Pakistan, India and Bangladesh; today, the three autonomous nations and countries. This Indian Subcontinent has a history of somewhere in the range of five thousand years and was spread over the zone of one and a half a huge number of square miles (Swarup, 1968). The locale is rich in regular and additionally physical excellence. It has mountains, fields, backwoods, deserts, lakes, slopes,

and rivers with various atmosphere and seasons consistently. This normal magnificence has profound effect on the culture and life style of the general population of the area.

This land has been a question of attack either from the course of mountains or the ocean, carrying with it the new masses and thoughts and absorbing and changing the culture of the general population. The intruders were the Aryans, the Dravidians, the Parthians, the Greeks, the Sakas, the Kushans, the Huns, the Turks, the Afghans, and the Mongols (Singh, 2008) who all carried their exceptional cultures with them and the amalgamation offered ascend to another Indian Civilization.

The culture of India is the way of living of the general population of India. India's languages, religions, dance, music, architecture, food, and traditions vary from place to place inside the country. The Indian culture, regularly marked as an amalgamation of a few cultures, traverses over the Indian subcontinent and has been impacted by a history that is a few centuries old. Numerous components of India's assorted cultures, for example, Indian religions, yoga and Indian food, have had a significant effect over the world.

India's decent variety has roused numerous essayists to pen their impression of the country's culture. These compositions paint a complex and frequently clashing photo of the culture of India.

As indicated by industry specialist Eugene M. Makar, for instance, conventional Indian culture is characterized by a moderately strict social progressive system. He additionally specifies that from an early age, kids are helped to remember their parts and places in society. This is fortified, Makar notes, by the way many trust gods and spirits have a basic and useful part in deciding their life. A few contrasts, for example, religion separate the culture. In any case, a significantly more capable division is the customary Hindu bifurcation into non-polluting and polluting occupations. Strict social taboos have governed these groups for a large number of years, claims Makar. Lately, especially in urban areas, some of these lines have obscured and some of the time even vanished. He composes critical family relations stretch out similar to gotra, the basically patrilinear ancestry or faction doled out to a Hindu during childbirth. In rural regions and now and then in urban territories too, it is basic that three or four ages of the family live under a similar rooftop. The patriarch regularly settle family issues.

Others have an alternate impression of Indian culture. As per a meeting with C.K. Prahalad by Des Dearlove, writer of many top rated business books, present day India is a country of exceptionally differing cultures with numerous languages, religions and customs. Youngsters start by adapting and

figuring out how to acknowledge and acclimatize in this assorted variety. Prahalad - who was conceived in India and grew up there - asserted, in the meeting, that Indians, as every other person on the planet, need to be dealt with as extraordinary, as people, need to convey what needs be and look for development. In another report, Nancy Lockwood of Society for Human Resource Management, the world's biggest human resources relationship with individuals in 140 nations, composes that in the previous two decades or somewhere in the vicinity, social change in India is in sensational difference to the desires from conventional Indian culture. These progressions have prompted Indian families giving education chances to young ladies, tolerating ladies working outside home, seeking after a vocation, and opening the likelihood for ladies to achieve administrative parts in corporate India. Lockwood claims that change is moderate, yet the size of cultural change can be detected from the way that of India's 397 million specialists, 124 million are presently ladies. The issues in India with ladies strengthening are like those somewhere else on the planet.

Indian craftsmanship is the term normally used to assign the specialty of the Indian subcontinent, which incorporates the present political divisions of India, Pakistan, and Bangladesh. Despite the fact that a connection between political history and the history of Indian craftsmanship before the approach of Islam is, best case scenario problematical, a short survey will give a wide setting. The most punctual urban culture of the subcontinent is spoken to by the Indus Valley civilization, which had a few prospering urban communities in the Indus Valley as well as in Gujarat and Rajasthan. The conditions in which this culture arrived at an end are dark. Despite the fact that there is no evident verification of historical progression, researchers have seen a few striking similitudes between this early culture and highlights of later Indian civilization.

ART AND MUSIC IN INDUS VALLEY CIVILIZATION

The history of Indian subcontinent starts with the Indus Valley Civilization and the happening to Aryans both are known as Pre-Vedic and Vedic periods.

The Indus River Civilization goes back to 2300 – 1750 BC and had two principle urban communities; Harappa in western Punjab and Mohenjo-Daro on the lower Indus in Sindh – now the two critical territories of Pakistan. The two urban areas were urban grain developing civilizations and were accepted to have kept running by Aryans who originated from Iran (McIntosh, 2008).

Sculpture: The statues found at the locales incorporate both human and creature shapes with complexities and finest subtle elements. A few seals were discovered engraved with figures and themes moreover. Every one of these things were made with limestone, bronze, stone and earthenware (Pal, 1988).

Architecture: The Harappa and Mohanjo Daro destinations demonstrate the considerable architecture patters of the time. The Houses were made of prepared blocks, the channels and restrooms were likewise set around blocks. There was an appropriate waste system from the houses to the focal deplete. The houses were twofold story with the ground floor made of blocks and the upper story of wood. There was a public shower site found that could have been utilized for religious intentions. In this way the urban areas were experimentally set down. The development of the houses was rich with restrooms, upper story, wells, gathering lobbies, storage facilities, military quarters and workshops. There were commercial centers and delightful individual adornments found there. The gold, silver, lead, copper, tin composites, valuable stones, cotton and fleece had been being used by the tenants and the local creatures like wild ox, sheep, elephant, bull and camel were available in the family units (Mcintosh, 2008).

Dance: In Harappa, a middle of a moving young lady was discovered which demonstrates that dance as an art was available there. The musical instruments of that time found in the history are woodwind and drum. (Mcintosh, 2008).

Impacts of culture on intercultural relations: There is confirmation of cultural connections of Indus valley civilization with different groups like the comparative things are found in Mesopotamia (Mcintosh, 2008).

ART AND RELIGION IN INDIA

Indian art is religious because of the fact that it is to a great extent committed to the administration of one of a few incredible religions. It might be instructional or edificatory similar to the alleviation sculpture of the two centuries when Christ; or, by speaking to the heavenly nature in representative frame (regardless of whether structural or figural), its motivation might be to incite thought and along these lines put the admirer in correspondence with the perfect. Not all Indian art, in any case, is simply religious, and some of it is just ostensibly so. There were periods when humanistic streams streamed emphatically under the pretense of edificatory or pensive symbolism, the art motivated by and thoroughly enjoying the life of this world. (see additionally Index: religious art, iconography) Although Indian art is religious, there is no such thing as a partisan Hindu or Buddhist art, for style is a component of time and put and not of

religion. In this way it isn't entirely right to discuss Hindu or Buddhist art, at the same time, rather, of Indian art that happens to render Hindu or Buddhist topics. For instance, a picture of Vishnu and a picture of Buddha of a similar period are elaborately the same, religion having little to do with the method of artistic articulation. Nor should this shock in perspective of the way that the artists had a place with nondenominational societies, prepared to loan their administrations to any benefactor, regardless of whether Hindu, Buddhist, or Jaina.

The religious idea of Indian art records to some degree for its basically emblematic and conceptual nature. It carefully stays away from illusionistic impacts, evoked by impersonation of the physical and vaporous universe of the faculties; rather, objects are made in impersonation of perfect, divine models, whose source is the inward universe of the brain. This attitude may represent the relative nonattendance of picture and for the way that, notwithstanding when it is endeavored, the accentuation is on the perfect individual behind the human lineaments instead of on the physical resemblance.

THE SALIENT ASPECTS OF ART FORMS IN INDIA

It is archived that India have a rich and ancient history. Since ancient circumstances there has been an amalgamation of indigenous and outside impacts that have formed the course of the arts of India, and in this manner, whatever is left of Asia. Arts is characterized as paintings, architecture, literature, music, dance, languages and silver screen. In early India, the majority of the arts were inferred Vedic impacts.

Ancient Indian art: It is examined that every period is elite in its idiosyncratic culture. Similarly Indian art frames have continually advanced more than a large number of years. In ancient India, different art frames like paintings, architecture and sculpture developed. The history of art in ancient India starts with ancient shake paintings as hypothetical literature showed.

After the introduction of current Hinduism, Jainism, Buddhism, and Sikhism, arts flourished with the help of heads. In the period of Islam, new type of Indian architecture and art were noticeable. At last, the British brought their own particular Gothic and Roman impacts and joined it with the Indian style. They have a culture implantation in their art. The utilization of emblematic structures in India is ancient since the period of the Harappan seals. The fire sacrificial stones of the Vedic period, with their galactic and numerical centrality additionally assume a vital part in the improvement of the later sanctuaries. It was trailed by a period in the history of Indian art that is critical for shake cut hollows and sanctuary architecture. The Buddhists presented the

stone cut hollows, Hindus and Jains started them at Badami, Aihole, Ellora, Salsette, Elephanta, Aurangabad and Mahabalipuram. The stone cut art has continually advanced, since the principal shape cut hollows, to suit distinctive purposes, social and religious settings, and provincial contrasts. Together with the art shapes like architecture, paintings and sculpture, there have been developing, evolving, modifying, people and ancestral art conventions in India. These art shapes are articulation of individuals having a place with various cultural and social groups of India. It is the correspondence of individuals whose life is acclimated to the rhythms of nature and its laws of repeating change and whose life is gone head to head with characteristic vitality. In India convention, Gods and legends are changed into current structures and commonplace pictures. Fairs, celebrations and neighborhood divinities likewise has noteworthy part in the advancement of these arts shapes. It is an art where life and imagination are indistinguishable. The ancestral arts of India have a special affectability, as the innate individuals have an extraordinary mindfulness altogether different from the settled and urbanized individuals. Their psyches are adaptable and serious with myth, legends, and pieces from epic, incalculable gods conceived. Their art is a declaration of their life and holds their enthusiasm and secret.

BRITISH EFFECT ON SOCIETY AND CULTURE

Indian society experienced many changes after the British came to India. In the nineteenth century, certain social practices like female child murder, youngster marriage, sati, polygamy and an inflexible caste system turned out to be more predominant. These practices were against human poise and qualities. Ladies were victimized at all phases of life and were the hindered area of the society. They didn't approach any advancement chances to enhance their status. Education was restricted to a modest bunch of men having a place with the upper castes. Brahmins approached the Vedas which were composed in Sanskrit. Costly ceremonies, forfeits and practices after birth or passing were sketched out by the clerical class.

At the point when the British came to India, they brought new thoughts, for example, freedom, uniformity, flexibility and human rights from the Renaissance, the Reformation Movement and the different unrests that occurred in Europe. These thoughts engaged a few segments of our society and prompted a few change developments in various parts of the country. At the front line of these developments were visionary Indians, for example, Raja Ram Mohan Roy, Sir Syed Ahmed Khan, Aruna Asaf Ali and Pandita Ramabai.

These developments searched for social solidarity and strived towards freedom, equity and

organization. Numerous lawful measures were acquainted with enhance the status of ladies. For instance, the act of sati was restricted in 1829 by Lord Bentinck, the then Governor General. Dowager Remarriage was allowed by a law go in 1856. A law go in 1872, authorized between caste and between common relational unions. Sharda Act was passed in 1929 averting kid marriage. The demonstration gave that it was illicit to wed a young lady beneath 14 and a kid underneath 18 years. Every one of the developments seriously scrutinized the caste system and particularly the act of untouchability.

CONCLUSION

The art of Indian subcontinent is optimistic in nature with solid hints of various cultures and civilizations in it. It is apparent from the history that the cultural negotiators in the district were the trespassers, warriors that brought the cultural dispersion through hard power yet alongside them there were an awesome number of delicate power promoters as artists, suifs, artists, musicians, and story tellers. The part of these cultural ambassadors was critical in adding to the better socio-cultural comprehension and building connection between individuals of various religions, factions and districts.

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