EPRA International Journal of Multidisciplinary Research (IJMR) ISSN (Online): 2455-3662
SJIF Impact Factor: 3.395 (Morocco) Volume: 2 Issue: 3 March 2016

CULTURAL HERITAGE IS ART OF INDIA

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ABSTRACT

Cultural heritage is the legacy of Body art works also abstract art of a cluster that are inherited from past generations, maintained in the present and bestow for the benefit of future generations. Cultural heritage includes shapely culture , intangible culture and natural heritage The deliberate act of keeping cultural heritage from the present for the future is known as preservation or conservation.

KEYWORDS: *Cultural heritage, Indian culture, cultural practices, languages, traditions and dances*

INTRODUCTION

India is the only state with the big, and greatly miscellaneous conjunction of art and culture. The charming state is so seductive were the foreign memorial and artistical terminus say anything magnitude about the art and culture of Indian public. India is resort to several of the premium artistic signs of the planet which includes temples, churches, mosques, citadel, urbane arts, reputable shindig, sculptural art, drawing, tectonics, literature etc., certain of the glamor and impressive globe tradition Sites in India are the Humpy, Khajuraho, caves of Ajanta and Ellora, Konark Sun Temple, Taj Mahal, and Brihadeswara Temple in Tanjore. The culture of India is one of the senior in the world the one who is wealthy and miscellaneous. Culture is the whole thing in a picky society and Indian culture is no straightforward complex of unreliable styles and prestige. Indian culture was moulded all the way through different eras of narration. It is a combination of remarkable assortment and amazing contradiction, other than exceeding every, it represents the comprehensive aspects of India as a complete. India is the origin of famous 90 religions such as Hinduism, Sikhism, Buddhism and Jainism, which have a strong dominance and power not only extra India, but also the total planet. India has managed to preserve its culture and art during the ages, all the while fascinating society, art and ideas from both invaders and immigrant. a lot of cultural practices, languages, traditions and dances are examples of this co-mingling more centuries. Therefore, Indian culture is a complex fusion of changeable styles and efficacy. It would not be a hyperbole to letter that every miscellaneous in environment cover to shape the culture of India. extremely only some countries in the world have analogous an early and different culture since India. India's cultural narration of several thousand years shows that the restrained but burly line of union which runs during the inestimable diversity of her days, was not rush by tension or anxiety of influence groups, but the revelation of seers, the pernoctation of wiseman, the thought of philosophers and the thoughts of poets and artists, and that these are the only revenue which can be use to formulate this general union wider, energetic, and advance durable.

ESSENTIAL CHARACTERISTICS OF INDIAN CULTURE

The most outstanding feature that has made Hindu culture a living force is the tradition of tolerance. Indian culture is primarily and fundamentally religious. The religious note generally permeates all the intellectual and artistic creations of the Hindus. Hinduism believes in Universal durability and admit all religions as true. The Hindu mentality is all- approval. This is seen in the word human culture which the Hindus gave

to their culture. Indian culture is inclusive and suits the desires of each one, distinct of social group, faith, sex. It has universal petition and fabrication extent for every. It has the reserve to confess the respectability of extra points of vision. This idea has been skillfully developed in the Jaina theory. According to this theory no absolute affirmation or denial is possible. since all knowledge is feasible and virtual, the other man's point of vision is as exact as anybody's. In other words, it suggests that one obligation show self-control in making judgments. This is a especially vigorous theory. One must know that the judgments are true only incompletely and can by no means be regarded as true in absolute terms. It may be likened to the story of the seven blind men "trying to make out the form of an elephant, by each feeling a different limb. They are convinced that the elephant is like a pillar, or a snake, or a hard substance, or a wall, or a brush with a flexible handle, accordingly as each in turn touches its leg, or trunk or tusk or body, or tail." It is this understanding and catholicity of outlook that have been largely responsible for the advancement of Indian culture. This attitude has helped to bring together the divergent races with different languages and religious persuasions. And this spirit explains the existence of a common culture from the Himalayas in the North to Cape Comorin in the South.

India ensue a policy of 'live and let live'. She was not reluctant to call with unknown cultures. In fact, it is her contacts with the outside elements that have added to the wealth and multiplicity of her culture. as well the initial races like the Neuritis, Proto-Austroloids, Dravidians and Aryans, who have contributed a good treaty to her merged culture, India proverb the arrival of several distant hordes approximating the Indo- Greeks, the Scythians or the Sakas, the Pahlavas or the Parthians, the Kushans, the Huns, the Gujars and others from the second century B.C. She compliment them and captivated their greatest essentials in her culture. In the words of Murthy and Kamath (1976), "In medieval times, the advent of Islam into India created many cultural complications. For a time India stood surprised. But it is to the credit of Indian culture that it Indianite Islamic culture by gripping the most excellent fundamentals. These days there are about seventy million Muslims living in India. It is acceptable to note that in spitefulness of the supporting tangle heave out of the Isolation of the mostly Muslim territory and their establishment into a disconnect State, India has successfully upheld her tradition or religious and social toleration by her unbending insistence on the secular character of the state and her stern refusal to convert into a Hindu nation. India also gave protection to the Jews and the Zoroastrians which were mandatory to disappear their domain. They unmoving live in India nowadays rather in accord with other sociality by 84 ensue their place without a few permit or difficulty. The identical may be supposed of the Christians who are seen in Indian society because the second century. Their arithmetical vigor improved with the supporting authority of India by the European powers. It is this courage of space that balance sheet for the stability of Indian culture.The affinity of Hinduism to take up its family and the advise felt by its rebelling children to fall back into the family fold has been illustrated many times in Indian history. The process is going on today." This has been the depths basis of Indian culture. nowadays whatever thing is Indian, whether it be an idea, a word, a form of art, a political institution or social custom, is a blend of many different strains and elements" (Suniti Chatterji, 1966). However any more characteristic feature of Indian culture is its accord with environment. Indian culture is exciting due its implausible thoughtful of the nature of man and his association with other beings in the world. The relationship of man with the bio-diversity is indicative of a healthy attitude towards nature. The similar seizing true of mountains and rivers, which are demean in a higher podium in Indian life. The manipulate of the royal Himalayas in shaping the life of Indians is worth mentioning. Many holy places like Amarnath, Badrinath and Kedarnath are located in the mountains. The rivers are also measured sanctified and respected. Indians have a strong conviction that a immerse in the waters of holy rivers wash off all peccancy. River Ganga plays an important role in the religious life of the Hindus. On the banks of the consecrated rivers plentiful sacred congregations and revels are held illustration hordes of pilgrim tourists participating with lot of vim and dedication. Even trees appoint a important place in the religious life of Indians, for occurrence, The pipal tree is valued in the modern day. The Bodhi tree underneath which Gautam Buddha attained explanation is worshipped and treated with terror and respect. The follow of 'totemism' i.e., worshipping trees and plants by considering them as ancestors was prevalent in India. Indian culture, thus takes into its fold all nature. Of course, Indian culture holds consequence as a existing culture. The present invention, charming motivation from the tough institution erected by the reputed personalities need to added expand the spiritual inheritance of nation. "It is the "profound knowledge of ourselves" that mainly characterizes Indian culture" (Suniti Kumar Chatterji, 1966). All that there is in Indian culture of durable assessment, is based on the deeper knowledge of activate and creation. The Indian word for culture is sanskriti, 85 from a root which means to purify, to transform, to sublimate, to mould and to perfect. As per belief it is discipline or sanskara that elongation us to a superior position in life. Extreme changes have full place in the

research methods as regards history, making the approaches more analytical and objective, and as a result more new substantiation and expansion have been employed to examine the past with rationality. Historians are more aware now about the socio-political ethics of tape narration during before time. exclusive of conciliate on the realism and authenticity, historian are capable to contribute further to the social milieu (Romila Thapar, 1976). current Indian narration has developed during the past two centuries. The distorted versions of history due to certain attitude and theories have spot the soil. Indian history has to overcome the royally loom and the controversy that surfaced because of it. India need to develop assurance to perilously evaluate our historical dimension and culture. Romila Thapar has reiterated in her works that Indian 'Sanskriti' is beyond the protection of Sanskrit language. The fundamental nature of Indian culture is digest by several factors outside the ambit of Sanskrit language, literature and records. "A peculiar type of culture and civilization, utterly different from any other type in the world, has been evolved among the diverse peoples of India" (B.N. Luniya, 1980). This culture has a fundamental unity. In spite of different languages, customs and political disunity, a uniform cultural stamp was printed upon the literature and thought of all the different units of India. There has been a essential harmony of legendary thoughts, philosophy, congress and viewpoint leading life all through the country. The cultural unity and homogeneity is also reflected in the social ceremonies and the religious rites, festivals and modes of life which are the same in both, the north and the south. The sanctity of the family, the rules of the castes, the sanskars(for example, the Namaskaran sanskar), the rite of cremating a dead body, the cleanliness of kitchen, etc, are common to all the communities and sects. The Rakshabandhan, Dussehra, Diwali, Holi and Ramdan are celebrated throughout the length and breadth of the country mostly in a uniform way.

INDIAN ART

Art is a very precious heritage in the culture of a people. "It is more so in India, where the story of art is as old as the history of the race- a panorama of five thousand years. The essential quality of Indian art is its preoccupation with things of the spirit. Art in India did not aim at objective presentation of the human or social facets of life. It was primarily the fruit of the artist's creative meditation and effort to project symbols of divine reality as conceived and understood by the collective consciousness of the people as a whole. It is a vast, unending social and religious endeavour of devotees to depict the forms of the gods and goddesses they worshipped. Any tourist desirous of understanding the real significance of Indian art should be prepared patiently to go to the length and breadth and savour deep of the symbolic meanings that make up a world of their own. "Indian religion does not yield its secret to one who only skims the surface; and of the same mysterious, secretive essence is the art of India" (Agrawala, 1976). The essential truth in the art of India is the tribute to the abstract and unmanifest power behind the material world, the primeval source of all things. Agrawala (1976) enumerates four elements of Indian art for its theme, namely, the divine principles, the cosmos in its two fold manifestation of good and evil, man and the material world. The Indus Valley people were prolific in the arts of house-building, stone and clay statuary, bronze-casting, making of ornaments of gold and silver, and cutting of beads in various semi-precious stones like agate, carnelian, chalcedony, ivory-carving and weaving. The beautiful objects of domestic use that have been unearthed reflect the refined taste of their makers. The symbolism of Indian art attained its highest expression in the Saranath capital, which is as much Buddhist as Vedic in the significance of its several parts. The tradition of folk art was supplemented in the Mauryan period by a court art of great vitality and technical competence. Mauryan art is notable for the bewildering variety of its 89 creations – there are pillars, railings, parasols, capitals, animal and human sculptures and several other motifs. It was during the Sunga age that sculpture and architecture witnessed a new efflorescence. Art was developed at many centre and the two great stupas of Bharhut and Sanchi give evidence of almost a continental planning. A similar art movement flowered during the Kushana period and Mathura emerged as the new centre of art. This art movement was the offshoot of the visual Endeavour with the intention of ongoing in full swing. all through the period of the Keshena king an extremely vigorous discipline of carving and architecture flourished in Gadara, that is, from Taxila to the swipe Valley. During the Saka-Satavahana period, an visual movement of great extent articulated itself in the form of several immense stapes burdened with sculptures and bas-reliefs of delicate prettiness. The stapes of Amaravati and Nagarjunakonda have produced art specimen of perfect splendor. There was a impressive expansion of the state art during the golden age of the Gupta emperors. Gupta art is beautiful in both its outer form and its inner inspiration. Beauty and virtue seved as the ideals of the age. The best examples of Gupta images are the standing Buddhas from Mathura and the seated Buddha delivering the first sermon at Sarnath. Pottery constituted an equally noteworthy part of the artistic productions of the Gupta age. The master piece works of Chalukyan art comprises the group of temples at Badami and Aihole. Both the sculpture and architecture of the kailasha temple at Ellora bear testimony to the creative spirit of the

Rashtrakuas. The Pallavas were great patrons of art, especially cave and temple architecture. In the southern region of Karnataka a distinctive style of architecture was developed during (1050-1300A.D) known as the Hoysala style. The greatest achievement of Hoysala art is the temple of Hoysaleshvara at Halebid, Agrawala, (1976) marks the climax of Indian architecture and its most prodigal sculptured magnificence. The Pala school of sculpture and architecture which Taranatha refers to as the Eastern school flourished in Bihar and Bengal from the 8th to the 13th centuries. It was a vital and creative effort which handled stone sculpture, architecture, bronzes and paintings with equal facility. Nalanda was its greatest and most active centre during the 9th and 10th centuries. The Khajuraho group of temples were erected under the patronage of the Chendela kings dedicated to Shiva, Vishnu and the Jaina pontiffs . 90 The arrival of Islam in 1206 revolutionised Indian architecture. The Muslim monuments in India comprise mosques, mausoleums, palaces, citadels and cities. Their special features include the dome, arch, perforated Jail work, inlay decoration as well as artistic calligraphy. The art of metal casting always received great attention in India and is of the highest antiquity. The southern school of Indian bronzes, which flourished between the tenth and thirteenth centuries, was of such aesthetic quality and creative abundance that it is regarded as representing that art at its best. One of the great creations of Indian art is Shiva Nataraja. Indian painting has a history of over two thousand years and presents a comprehensive record of the religious and emotional life of the people. The art of painting was widely cultivated in the Gupta period and is best known through the paintings surviving in the Ajanta Caves, and also in the Bagh caves. "The artist in the Indian tradition had long been exploring man's inner experiences and his creative energies. The aesthetic enjoyment in the Indian tradition was based on, and aimed at, an art experience which took place in the citta – the creative centre where the appropriate shape/form of an image was determined" (Pran Nath Mago, 2000). It was, therefore, necessary to activate the citta shakthi to revivify the experience, shape its rupa (form) and give it a nama (name). Ancient India understood that art form change according to time and position, and according to the phase of narration and district. It also implicit so as to nearby should be no reproduction of environment with the exception of as seen during 'instinctive assimilation of trance'. Art in India has been confidentially anxious with the occurrence of ramanyata-the beautiful. It is said to release the current of creative strength in a person's creature. It manufacture the core of the visual state which vitalize the individual realization of man. An artist's work is an detonation of the human courage- instructive prettiness and heaven. India is the guardian of precious background, community, ethical and artistic. The concept of traditional culture, introduces new complexities. It signalize that what is traditional is always appeal conserving. The folklore in world art reflects the continuous play of bar and colour which is native to the mind of India. Aurobindo Ghosh pointed out that "All Indian art is a throwing out of a positive thoughtful self-vision created by a obtainable inside to uncover out the covert significance of form and appearance, a discovery of the subject in one's deeper 91 self." In the words of Pran Nath Mago "Artists were drawn to folk-art not from a desire to identify with the ethos of the people who created it, but from the growing awareness of the beauty and characteristic vitality of the basic design elements in the innumerable variety of folk forms." The growing number of private art galleries in the metropolitan cities of India has played a significant role in the promotion of contemporary art. The Lalit Kala Academy and the State Academies subsidized by the government do undertake the promotion of contemporary art. Contemporary Indian art is yet to attain the level of greatness of ancient Indian art" states Pran Nath Mago. The creative scene and the art market in modern India, particularly in big cities, seem to have converged, with the blossoming of successful artists, seeking the limelight of the market place. yet, it is not only art consciousness that has contributed to the increasing curiosity in acquiring installation of art. The market for existing Indian art has developed as a result of financial changes, an open economic system and the expansion of the classified quarter. Indian art is an immediate phrase of Indian culture as a entire. It represents viewpoint and philosophies, morals and outlooks, the materialize life of the society and its spiritual activities in changeable stages of expansion. To appreciate the art of India (Shanti Swarup, 1967), "it is necessary to estimate the formative influences that have gone into the moulding of the aesthetic sensitiveness of the people." A inclusive approach is essential to appreciate and recognize the several examples of India's history art that survive and continue into India's past nearby. The art of Dhulichitra (a form of painting with powders), as one of the many examples, can be placed in its cultural setting today as a continuity of a great tradition of the past (Clifford Tones, 1981).

CONCLUSION

The cultural heritage in vast South Asian *state* blight distinct place among the countries of the_earth,. its significance is getting straight more realized and recognized, to the amount of considering culture as the foundation of the major democratic system in the globe. unbelievable India movement has risen to a superior stand remaining to the significance being

specified to the cultural signs of the country. The socio-economic, supporting, lawful, ecological and scientific feelings of India are directly knit to form part and bundle of the nation's civilization- where in dishonesty its potency and determined strength. In the land of familial sightseeing too, the diverse civilizing terminology have play a enormous role. Indian art are characteristic representation of aesthetic beauty and time-tested originality. The backgrounds of creative productions are sole to India. Several stirring and powerful factors could be credited to art of India. Yet, the modesty and unclenched obligation to the society, which were the pattern of early artists, are depreciating in the 21st century. This is not at all a good symbol for the cultural delight and self-esteem of the nation. On the basis of the model and track of discriminating cultural variation that is attractive place in India in the process of globalization of culture, and bearing in mind the historical features of its social structure and institutions it could be completed that the Indian culture, whether local or national has enough flexibility to do well in preserving its cultural 97 identity and also exercises a victorious and original mixture between the universal and the local, regional and national levels of cultural styles, forms, and practices.

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