



The Ramayana and Mahabharata have influenced on Indian art

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Abstract: This article is about Ramayana and Mahabharata influences on Indian art. So, we have to see somewhere Rama- Sita's photo on the wall as a symbol of religion society. How to use as a symbol in this article refers to religion society.

Key words:- Ramayana, Mahabharata, Indian Culture, Epic, Rajasthani paintings, Pattachitra, Indian art, Pat-Chitra, Rajput miniature, Temple, Religion and Art.

Introduction:-

Ramayana is a grand treatise written on Shri Ram, Who is the son of King Dashratha. This epic has elevated the idealism in Indian culture. In this epic Ram is mentioned as a wonderful king, father, brother, and husband of Sita. In this epic Ram has mentioned the kindness of a human race. Ram's character is effective for every men and women of india. And its effect is seen in all kinds of songs, such as (folk songs, classical songs), poetry and drama. And Ram's viscosity is increasing day by day. And if we want to see their characteristics, we can easily see in a materialistic world. And we can still see a different picture of Ram through people's behavior and their goals.

Ram's targets have been influenced by people who are still creative people who are creative poets or writers who are still encouraging people through inspiration. Like Ramayan written by Valmiki, it is an ancient article, and its impact still remains to be seen, even if the article is ancient, its version still looks similar. And by the same things the authors and poets of today's era have been introduced in different languages. If you talk about Indian subcontinent, then all the languages spoken in India. And the Ramayan is written in different regional languages. And in this way Ram Characteristics are appearing in the people of india. But we would know that Ramayan written by Valmiki is the main epic of Ram.

Ramayana is an ideal and inspirational epic not even for the poets and writers but for the artist too. Indian styles are described in various styles or schools of the Ramayana era. Rama's life has been shown in every human's life by color and light. Ramayana has also been shown on folk art by the classical art on the walls of various temples and palaces.

Medieval era of India, The art was developed by the walls and after that there was a tradition of pat-chitra not only in India but also in China, Korea, Japan, Cambodia, Java, Sumatra, Lanka, Nepal, Tibet and Afghanistan. And these are all seen in different subjects of Pat-Chitra on ilk leaves. It has been helped to spread religious beliefs in different countries by making it an interest in cloths and papers. Artists have now abandoned religious staunch and painted Kalpasutra, Kalka Charya Katha, Markandeya Puran, Durga Saptshati, Rati Rahasy, Kaamsutra with generosity.

We can easily seen this type of example is in the caves of Ajanta, ilora and Bagh. Gupta period has elaborated as the golden period of the history of artists and art critics.

And the obstacles in the art are due to various aggressions and political imbalances. But maintains a warm and viable process for the development of the art. This description enhances the art of art in Rajasthan with the beauty art of Rajasthan. Rajasthani painting is known as Rajput Painting. And Rajput words are used because the Rajput community and their patronage are ready.

Sage Narada requests Valmiki to write the story of Rama:-

Kangra style, Pahari Paintings, early 19th century, Paper, 40.6 x 55.7 cm, Acc. No. 49. 49/276 Collection – National Museum.) (Fig. 3.1) : In this painting artist has narrated one of the very first scene, from Baal Kaand of the epic Ramayana artist has depicted sage Valmiki and sage Narada sitting at the hermitage of sage. There sage Narada has urged him to write about the story of Rama after narrating the story to him.

One sage is sitting in front of the hut but sage Valmiki and sage Narada are sitting at the right side of the hut. A holy river has shown at both side of hermitage. At the foreground some small mounts has depicted at both the right and left side, with light colour grass and red and white forest flowers. Artist has depicted the environment in light colours, trees in dark colours and so the environment seems to be very pleasant and divine. In such peaceful and spiritual surroundings, the red cloth of sage Narada has become the central point for the viewer.

The Mahabharata:-

"Thus the principal concern of Mahabharata is relationship of the self with the self and with the others. This great epic provides us a method to understand the human condition itself."

In the present form Mahabharata has eighteen sections called Parv "of which the first section establishes the context of the rivalry between the Pandavas and the Kauravas. The next three build up to the war. Then come six sections describing the 60 emotional, material and spiritual consequences of the war." Thus the story and the narratives of Mahabharata seem to be so close to our life and society that it reflects in the poetry-prose through the different writers from the very early till now. Through the ages writers and poets depicted their emotions and agony in different languages. Indian subcontinent is a collage of many languages so Mahabharata has also been written in various regional languages. But the Mahabharata written by Vedvyas is in Sanskrit and much popular among the mass.

Mahabharata has been painted from the folk to the classical arts. The epic has been transformed into painting on the walls of many temple and palaces in India. Some of that are named such as:-

Pattdakal:-

In Mallikarjun Temple Ravananugrih Swrup, Panchpandav, Subhadraharn, scene of the game of Chausar, Duryodhan in Vaishampayan Sarovar, Abhimanu in Chakrayuha, Kiratarjun, Bhim, Duryodhan etc.

Vijay Nagar:-

In Virupaksha Temple the scene of Arjun is participating in Draupadi Swayamwara, Wedding of Arjun, Bhishma on Arrows bed and in Leepakshi Temple the scene of Arjun is receiving the blessing of Shiva, Arjun Meditating, Krishna

driving the Arjun's chariot, Draupadi's marriage to Arjun in Krishna's presence has been depicted.

Mysore:-

The scene of Great War of Kurukshetra, preaching of Krishna to Arjun, Krishna driving Arjuna's chariot is in Narsimha Temple.

The Unveiling of Draupadi:-

Artist has depicted the scene of royal court of blind Kuru king Dhritrashtra. The king has surrounded by many noble intellectual men, like Bhishma, Drona, Vidur, Karna and many sages. In the left side on foreground five Pandavas have depicted in deep distress after the defeat in chausar game. In the centre at foreground Duryodhana has painted while provoking Dushasana for the insane behavior with Draupadi.

The whole assembly became astonished, "whether is the woman in the cloth, or is the cloth in her or is she made of clothing, or is it (nothing but) the woman's dress?"

Mahabharata; The Unveiling of Draupadi:-

At the centre of foreground artist has painted chaupad and scattered dice. In the right side of the chaupad artist has depicted five helpless Pandavas after their defeat in the game. They have also become the witness of disrespectful behavior of the royal court with their wife Draupadi, when Dushasana has tried to unveil her by dragging out her clothes. But he could not succeed in his intentions through the divine grace of lord Krishna to her. Artist has marred the story in a very balance composition.

Parikshit takes refuge in a palace atop a pillar:-

In this miniature artist has depicted a scene from the story of king Parikshit and snake Takshaka.

Here artist has depicted that when king Parikshit came to know about the curse, he tried to escape and took refuge in a palace atop a tall pillar, with some physicians and learned Brahmanas. But after all precautions, snake Takshaka reached at the top of the pillar and bites at the neck of king Parikshit.

Artist has also painted a water pond with lotus flower and leaves, fishes, ducks, and crocodile. Near that pond artist has depicted a burning tree but with new leaves, a sage and a serpent. This is the another part of the story, where sage Kashyapa is coming to protect king Parikshit but on the way he saw a burning tree with the poison of snake Takshaka so he gave new life to the tree.

"An exact replica of this painting in a different colour scheme was offered for sale at Sotheby's on April 16, 1984 (lot 22). Some decorative details of the palace structure and the text line are missing in this replica."

The Snake sacrifice of Janamejaya:-

In this miniature artist has depicted the episode of Sarpa-Yajna performed by Janamejaya, the son of Parikshit. Janamejaya has wanted to take revenge by exterminating all snakes on the earth because his father king Parikshit had died through the poisonous bite of serpent king Takshaka. In the painting artist has shown snakes of all shapes, sizes, colours, harmless and deadly pour in from every direction and perish in Yajna.

Among all of them Janamejaya was probably the young man in the middle right since he is the only one who seated on a mat. At the upper space of the painting artist has depicted Indra seated on a throne which seems to be float in the air. Snake king Takshaka's head protruding from Indra's left armpit as he too shelter to escape from the yajna fire. The two celestial dancers also depicted behind the throne of Indra.

Dushyanta and Sakuntala:-

King Dushyanta was going for a hunt, with a large retinue. While chasing the prey he has reached at the hermitage of rishi Kanva after paying homage to the sage he decided to rest there. There he meets Sakuntala, a young girl with incredible beauty and sweet manners. Rishi Kanva has found her and brought up her lovingly, over whelmed by her loveliness as his own daughter.

Conclusion:-

Rajsthani paintings are those works which has been painted in Rajputana. Thus Rajput miniature painting school has flourished at the various centers of Rajasthan. Ragmala, Gita Govinda, Chaura Panchasika Kama-Sutra, Epics Ramayana and Mahabharata are some themes that inspired Rajsthani painters. In Rajput paintings the epics Ramayana and Mahabharata are one of the major themes for narration, which continues to develop and proliferate into expressive variability with the decades.

"Akbar's interest in books and paintings went deeper than merely maintaining a family tradition. He collected & commissioned manuscripts and books not only because he was keen to expend the horizons of his own knowledge but also because he wanted to disseminate this knowledge to his principal courtiers and subjects. He made substantial additions to his father's atelier and recruited eminent calligraphers, master painters, skilled papermakers, expert bookbinders and other book craftsmen from all over the Islamic world and the subcontinent. Akbar specially loved paintings and he ensured that his personal copies of manuscript were lavishly illustrated."

"Akbar choose the saga of Mahabharata, Badauni says, because 'this is the most famous of the Hindu books, and contains all sorts of stories and moral reflections, and advice, and matters relating to conduct and manners and religion and science, and account of their sects and mode of worship, under 64 the form of a history of war of Kurus & pandus'... And the Hindu believers consider it a great religious merit to read and copy it. And they keep it hid from the Muslims."

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