



CONTEMPORARY CULTURAL SITUATION

Suppose you woke up one morning to find yourself in an strange land, where people speak a language you do not understand, wear different clothes, eat food you are not used to. You would probably find it impossible to survive unless you learned their ways of behaviour. These ways of behaviour, along with many other things, go into the making of our culture.

As you will see, all of us are born into cultures. This may differ according to our region, religion and caste or class. As we grow, each one of us absorbs dozens of cultural practices almost automatically. Many of these practices have been handed down for generations, some of these for centuries, and some are even millennia old traditions. At the same time, cultural practices are subject to change. In this lesson, we will explore our relationship to culture.



OBJECTIVES

After studying this lesson, you will be able to:

- define culture;
- analyse how culture is shaped;
- explain cultural interaction and
- critically analyze phenomenon of globalisation.

29.1 WHAT DO WE MEAN BY CULTURE

Forms of Cultural Expression

When we hear or see a cultural programme either on radio or TV or on stage, this usually includes music, songs and dance. Each of these is a form of cultural expression. Each such form communicates a message. A sculpture of the Buddha in meditation for instance, may be meant to encourage feelings of peace and tranquility (Fig.29.1). A folk/story may teach and entertain, whereas a towering monument like the Qutab Minar may tell us with awe (Fig.29.2). In other words, culture can be used to transmit a variety of ideas. We will see more examples of this in Lesson No.31.

**Notes***Fig 29.1 Buddha**Fig 29.2 Qutab Minar*

We have a wide range of cultural forms in India. These include sculpture, architecture literature, painting and music to name a few. There is an immense variety within each of these. For example, if we think of songs, we can immediately think of so many types: folk songs, film songs, bhajans, qawwalis. etc. Each type is usually sung on a special occasion, and has a special purpose. At the same time, you may have noticed that some film songs are in fact bhajans or set to folk tunes. In what ways do you think that a bhajan in a film is different from that sung by devotees in a temple?

29.2 POPULAR OR FOLK CULTURE

Common people have developed rich cultural traditions which are often called popular, literally of the people. People have expressed themselves and communicated cultural values through song, dance and storytelling. All of these go into the making of folk culture.

Given their limited material resources, common people cannot build grand monuments, but they create and use countless smaller objects which are extremely beautiful. While some of these objects are used for routine activities, other are

*Fig 29.3 Kailashnath Temple*



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reserved for special occasions. Unfortunately, most of the material used is perishable, such as cane, cloth, wood, leaves or earthenware. As such, these objects do not last very long. So we know much less about the cultures of common people from ancient times (Fig 29.3).

29.3 CLASSICAL CULTURE

Dance forms such as Bharat Natyam are often referred to as classical. This means that it is one of the finest forms of artistic expression. Similarly Kalidasa is regarded as an example of a classical Sanskrit poet, The temples built by the Cholas are regarded as examples of classical temple architecture, as is the Taj Mahal of Mughal architecture (Fig.29.4)



Fig 29.4 Taj Mahal

We can justly be proud of these achievements. However, we need to remember that at the time when Kalidasa wrote (c 4th century AD) most people in north and central India spoke various forms of Prakrit (from which many modern Indian languages have developed). While they would have followed the Prakrit portions of Kalidasas plays, they would not have been able to understand his Sanskrit Verses. Similarly, common people would have found it difficult to enter the exquisite monuments we have just mentioned. Entry may have been restricted on grounds of caste or religion.

As such, classical culture tends to be highly developed but exclusive. It is only since the last two centuries or so that many Sanskrit works have been translated into regional languages, and monuments have been thrown open to a wider public.

Folk and classical cultures have co-existed and interacted for centuries. They have borrowed and adapted ideas from each other.

How Anthropologists Define Culture

Anthropology literally means the study of human beings. Cultural and social anthropologists study present-day societies, including rituals, beliefs, social customs, work patterns etc. So, When anthropologists write about culture they include some or all of these aspects.



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The Archaeologist And Culture

When often feel that we have something in common with those who eat and dress like us, whereas we tend to treat those who eat and dress differently as belonging to a different culture. This definition of culture is very similar to that used by the archaeologist. An archaeologist studies houses, tools, pots, statues, etc and tries to reconstruct how people lived in the past. Because all these objects can be seen and touched, and are more or less permanent they are regarded as part of our material culture. You will learn more about the production of some aspects of our material culture in next lesson (30).

While clothes and food are also part of our material culture, they decay very fast. As such, while archaeologists do often recover traces of food and clothes used in earlier times, these are generally fewer than those of things such as utensils, tools or weapons.

We can see then that culture can be defined in many ways:

- (a) as forms of cultural expression (e.g. song, dance, music, painting, sculpture, architecture, etc.)
- (b) in terms of the social group which produces or uses a cultural form (e.g. popular/folk, classical/elite)
- (c) broader definitions in terms of aspects of social, religious and material life.

Have you noticed how these definitions overlap? Look at the picture of this house (Fig.29.5). In terms of its form we would classify it as an example of architecture (as opposed to sculpture or music). It is also, at the same time, an example of folk or popular culture, as it is a part of the material culture of those who build and live in it.



Fig 29.5 A House

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Another example: a painting from Ajanta can be classified as a classical religious painting. In the next lesson you will learn about how cultural forms are produced.

**INTEXT QUESTIONS 29.1**

I. Match the following:

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|--------------------|-----------------------------|
| (a) Dance | Sanskrit poetry |
| (b) Taj Mahal | form of cultural expression |
| (c) Kalidasa | Mughal architecture |
| (d) anthropology | material culture |
| (e) archaeologists | Social customs |

II. State whether true or false:

1. Film songs never borrow folk tunes.
2. Story telling is a part of folk tunes?
3. Rituals are not a part of our culture.
4. Houses, clothes and food are part of our material culture.
5. Folk and classical cultures have not influenced each other.

29.4 HOW CULTURE IS SHAPED

Some of our most spectacular forms of cultural expression are connected with religion. In architecture, the stupa at Sanchi (Madhya Pradesh), the temples of south



Fig 29.6 Sanchi Stupa



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India mentioned above, and those at Dilwara (Rajasthan), as well as the Jama Masjid, Delhi (illustrations) are outstanding examples of beautiful structures created for religious purposes.



Fig 29.7 Dilwara Temple

Religion has, through the ages, also inspired some of our best poetry and music. These include Vedic chants, the compositions of Buddhist monks and nuns, and perhaps most well-known, the compositions of Bhakti and Sufi saints.

Tamil Nadu has had a rich and continuous tradition of Vaishnava and Shaiva devotional literature, which includes the compositions of women like Andal. One of the earliest and best-known Kashmiri poets was Lai Ded, a woman saint of the fourteenth century.

Today, medieval saint-composers such as Mira Bai, Guru Nanak and Kabir are revered not only in their own regions but throughout India. Many saints belonged to low castes and used the language of common people. Their compositions, part of our popular culture, have been transmitted orally for centuries.

Our religious beliefs also influences our daily lives. Sometimes, marriage rituals, the food we eat, and the clothes we wear are governed by religious rules. But, more often, what we eat and wear, or our marriage customs, “vary according to regions rather than according to religion. To take a simple example. Hindu Muslim Christian and Sikh wornd in Punjab—generally wear salwar kameej, whereas Hindu, Muslim and Christian women in Tamil Nadu usually wear saris. So while our religious beliefs do shape our cultural practices, they are not the only influence.



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Fig 29.8 Jama Masjid

29.5 OUR SOCIAL AND ECONOMIC SITUATION

Many of our cultural practices are influenced by our social and economic situation. For example, our social situation may influence what we wear. You may have noticed that many women are required to dress differently, depending on whether they are unmarried, or widowed.

Sometimes, our cultural practices may be influenced by both our social and our economic situation. This includes such things as our tastes and preferences in music—whether we like folk songs, film songs, classical music or western pop music. While we can learn Hindi film songs quickly from the radio, for example, learning classical music is far more difficult and expensive. It also takes much longer, and many of us might find it difficult to spare time for it.

The cultural objects we produce and use are also often limited by our economic resources. None of us would have been able to build the Taj Mahal even if we had wanted to. This was only possible for Shah Jahan, the ruler of a large and prosperous empire.

Shah Jahan began the construction of the Taj Mahal in 1632, in memory of his wife, Mumtaz Mahal. It took about twenty two years to build the monument, with as many as twenty thousand labourers working daily during the earlier/stages. The cost of construction was forty million rupees, an enormous sum in those days.



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Fig 29.9 Jodhpur Fort



Fig 29.10 Jaipur Fort



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In fact, most of the splendid forts, palaces, and religious monuments we see (illustration, Jodhpur/Jaipur) were built by rulers. Apart from serving as royal residences or places of worship, they were also meant to proclaim the power and glory of those when got them built. However, although material resources are important, they are not always decisive. Mira Bai left the wealth and splendour of the palace of Chittor to embrace a life of homelessness and freedom to pursue her spiritual goals. Today we remember her songs and *not* her husband.



INTEXT QUESTIONS 29.2

1. Fill in the blanks:

1. The _____ at Sanchi is an example of religious architecture.
2. Vedic chants are a form of _____ Music.
3. _____ was a famous woman saint of Tamil Nadu.
4. _____ is one of the best-known Kashmiri poets.
5. Bhakti and Sufi saints composed poems in the language of the _____.
6. These poems were transmitted _____.
7. The clothes we wear vary according to rather than _____.
8. Forts and palaces were built by _____.

29.6 CULTURAL INTERACTION

Our culture is often shaped through a process of interaction. This happens when people with different cultural traditions come into contact with one another. Such contact can take place through the expeditions and voyages of merchants or traders, or when conquerors invade a country. It also occurs when pilgrims or travellers visit distant lands, and when craftsmen and labouring women and men travel from place to place in search of employment.

Those involved in such interactions learn about the practice of different peoples, and carry their own ideas and customs to new lands. In the process, the cultural practices of all those who participate in such interaction tends to change.

Let us take the example of food. Did you know that vegetables like the potato and tomato were introduced to India about five hundred years ago by Portuguese traders and soliders who brought them from central America, and that tea has come from China? Other food items, such as rice and the dals we use, oilseeds like mustard and sesame, have been cultivated in India for over five thousand years.

If you look at what we eat today, you will notice that it is a mixture of foods which have been traditionally available, as well as more recent additions. At the same time, people in other parts of the world, such as the USA and Great Britain, have developed taste for Indian cuisine, especially curries and kababs. You will come across more examples of cultural interaction and its effects in the lessons which follow.



INTEXT QUESTIONS 29.3

State whether true or false:

1. Cultural interaction can take place when merchants visit new lands.
2. Invasions do not lead to cultural interaction.
3. Tea was grown in central America.
4. Mustard and sesame were brought to India by the Portuguese.
5. Curries are popular in Great Britain.

29.7 GLOBALISATION

The process whereby the entire world is being brought under a single economic and cultural network is often referred to as globalisation, (from the word globe)



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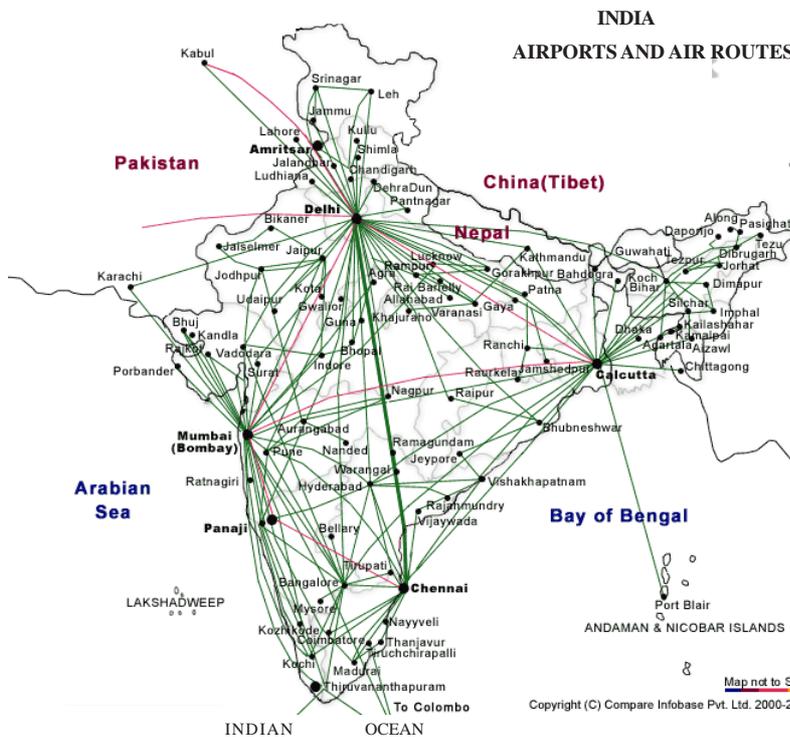


Fig 29.11 Airline network

29.8 WHAT IS A GLOBAL VILLAGE

You may have heard the expression global village. At first sight it may appear to be contradictory. How can something which is global or worldwide be a village at the same time?

The phrase global village was used for the first time by a scholar named Mc-Luhan. He felt that with the increased use of television, communication would change



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dramatically This meant that people would be able to send messages across thousands of miles almost instantly. As a result, physical distance would no longer appear as a barrier, preventing or slowing down communication.

Over the last few decades, and especially in the last ten years, the vast TV networks which have emerged through the use of satellites and other powerful technological devices might make us believe that McLuhan's prediction has come true. Sitting in India, we can watch Nelson Mandela taking over as president of South Africa, or a cricket match in Sharjah. But then we may ask are the differences amongst people only those of physical distance?

While most people who live together in a village are farmers, there are obvious differences amongst rich landlords, small farmers, tenant cultivators, craftsmen, and landless agricultural labourers. In other words, people can be close to one another in physical terms, but be separated by social and economic distance. As the landlord are more powerful they tend to dominate social, economic and cultural interaction in the village. So although communication may be direct, and face-to-face, it is at the same time influenced by the fact that those who participate in it are not equal in status.

This problem is aggravated even more in the global village. Here communication is dominated by people in cities. You may have noticed that on the average, city-dwellers are richer and more influential than those who live in villages. We can go a step further and distinguish between cities in developing countries like India, and those in developed countries like the USA. People living in the latter are generally richer than those living in Indian cities, and it is usually powerful people in these cities of the developed countries who produce and beam out TV programmes, which we then receive.

What happens in the global village is that although distances are overcome, communication becomes a one-day process. We can see and hear what is presented by the TV producers, but there is no genuine dialogue. So unlike face-to-face conversation in a small village, where we can discuss, interrupt, quarrel and make up, we simply receive the messages which flow to us from TV and often follow them. It is much more difficult to question or challenge what we are told.

29.9 ADVERTISING AND CONSUMERISM

Consider the programmes we listen to on radio, or watch on TV-news, films, talk shows. programmes on science, music, history, sports-the variety seems infinite. However, no matter what we might choose to watch, we also see dozens if not hundreds of advertisements. Why is this so? This is because advertisers or sponsors pay for the programmes we see. They are usually carefully to choose programmes which are popular, so that they can reach out to a wide audience. They can then advertise their products to millions of people.

What the advertisers hope is that while watching our favourite TV shows we will notice their products and be tempted to try out. In other words, they get an

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opportunity to persuade us to buy their brands or products, no matter what soaps, creams, cars, household appliances the list is endless. This tendency to buy things beyond our immediate and basic requirements and occasionally beyond our means is known as consumerism.

Thus, while distances have indeed been bridged dramatically, the new technology is used to the advantage of big manufacturers including multinational companies. They create a large population of consumers who are persuaded to spend what they earn, or even borrow to buy various “objects of desire”.

As it works at present, globalisation usually serves the interests of rich industrialists more than anything else. For globalisation to be truly beneficial it will have to develop into an interaction based on respect for cultural diversity and a sharing of the world’s resources rather than their concentration in the hands of a few.

We also need to remember that the potential benefits of globalisation cannot be ignored. Even as we are persuaded to buy foreign products through TV programmes, we also learn about other cultures. We have to decide what is worth accepting and what can be rejected. Globalisation is something we now live with. We must understand that we can do so on our own terms.

**INTEXT QUESTIONS 29.4**

Fill in the blanks:

1. Globalisation is taking place in the spheres of the _____ and cultural communication.
2. The _____ phrase was coined by McLuhan.
3. Advertisers _____ TV programmers.
4. Global communications are dominated by the _____ countries.

**WHAT YOU HAVE LEARNT**

Culture is an integral part of human existence. There are many forms of cultural expression. Forms which are produced by or for common people are known as popular, whereas more exclusive forms are known as classical culture includes our social customs as well as objects such as clothes or food which we use in our daily lives. Our cultural practices are often influenced by our religious beliefs and our social and economic condition. They are also shaped through interaction amongst people. In the present-day situation, globalisation represents one specific form of interaction. This is a mixed blessing. It often leads to consumerism. This is encouraged by manufactures who advertise their products. At the same time, globalization is a beneficial force as it helps us communicate across great distances. And facilitates the exchange of all kinds of ideas and information.

**Notes****TERMINAL QUESTIONS**

1. Make a list of all the forms of cultural expression mentioned in the lesson. Tick the ones you have seen and heard yourself, and mention when and where you saw or heard the one you liked the most (e.g., you favourite painting, song, etc.)
2. Describe some of the ways in which our social and economic situation influences our cultural practices. Do you think that these are all important? Give reasons for your answer.
3. Think of a place you visited. Is it in your (a) district (b) state (c) country? Describe the ways in which the culture of the people of the place is similar to/ different from yours.
4. Describe the nature of communication in a global village. In what ways is it similar to or different from that in an ordinary village?
5. Cut and paste five advertisements from either a daily newspaper or a magazine. Describe the products being advertised, where they are manufactured, where they are available, and what is the price. Describe how the advertiser tries to persuade you to buy the product.

**ANSWER TO INTEXT QUESTIONS****29.1**

- (a) form of cultural expression
- (b) Mughal architecture
- (c) sanskrit poetry
- (d) social customs
- (e) material culture

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1. F
2. T
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29.2

1. T
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**Notes****29.3**

1. economy
2. global village
3. sponsor
4. developed

GLOSSARY

Anthropology	–	literally means the science of man. It includes a study of human beings in totality emphasizing both the physical and social aspects.
Archaeologist	–	is a scholar who analyses material remains of past societies and helps us understand them.
Classical	–	refers to anything which is considered to have perfect proportions. It is also used to describe what is usually thought to be excellent.
Consumerism	–	refers to the tendency to want more goods and services than are actually necessary, sometimes even if these cannot be afforded.
Material culture	–	includes things we use in our daily life. These are tangible, i.e. we can see and touch them, unlike ideas, which form part of our culture, but are intangible.
Popular	–	refers to something of the people, which is carried on by them. It also means something which is within the means of the people, as well as that which is approved or liked by the people.
Vedic Chants	–	The Vedas are four in number; Rig, Yajur, Sama and Atharva. These consist of mantras, many of which were meant to be chanted or sung during sacrifices and other rituals.



CULTURAL PRODUCTION

Pots and Pans, paintings, textiles, literature & food amongst other things are part of our culture. In this lesson we will look at how some of these are produced, who produced them and who uses them.



OBJECTIVES

After Studing this lesson, you will be able to;

- what techniques were used in the production of paintings and for whom were these paintings produced;
- the different kinds of textiles and costumes produced in India;
- the rich and varied literature of India which ranges from epics to folk songs and
- the nature of food production and the wide variety of foods in the various parts of India.

30.1 PAINTINGS, PAINTERS & PATRONS

In this section we shall try to understand about our artists and their paintings-what did they paint what did they paint with and for whom did they paint?

In the past arts and crafts were a part of everyday life and what was useful was also beautiful. The pots and pans our ancestors used, the clothes they wore and the homes they lived in had different kinds of designs on them. (Fig 30.1)



Fig 30.1 Harappan Painted Pottery

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The most exquisite designs were produced by women on the threshold of their homes with rice flour, turmeric (haldi) and vermilion (kumkum) powders. The Madhubani paintings originated in one such rural tradition in Bihar where scenes from the life of Krishna were reproduced on the walls, on paper or any other medium during the Janmashtami (Lord Krishna's birthday) festival as well as other festive occasions these instances art had a ritual purpose and was considered auspicious.

The earliest paintings which have come down to us are the cave paintings created by hunting and gathering tribes. Some of the best known of these are to be found in the caves and rock shelters of Mirzapur and Banda in Uttar Pradesh, Bhimbetka near Bhopal and Singanpur near Raigarh, in Madhya Pradesh, the Mahadav hills of the Vindhya ranges and Bellary in Karnataka. These paintings are usually hunting scenes which give us an idea of the vegetation and animal life of the area and the nature of tools used by early men and women. These were simple tools like the bow and arrow or axes. We do not know exactly why these paintings were made but it is possible that they had some magical significance and were meant to ensure success in the hunt.

While early men and women made these paintings for their own needs, in later times paintings were usually produced under royal patronage which means that kings paid and sometimes maintained the painter in order to get them made.

The earliest of these are found at the famous caves of Bagh (in Madhya Pradesh) and of Ellora and Ajanta (in Maharashtra). The themes in Ajanta are drawn from the life of the Buddha, especially depictions from the Jataka stories which record the many lives of the Buddha. You will be learning more about Buddhism in the lesson No.31. There are also some scenes from every day life such as the famous depiction from the Ajanta caves of the princess engaged in her makeup. The arts of Ajanta and Ellora were patronized by the Gupta and Vakataka rulers and who belonged roughly to the period from the fourth to sixth centuries. These paintings are remarkable for their unfading colours. It is believed that the Mahabalipuram cave art of the time of the Pallava kings who ruled between the sixth and tenth centuries, were inspired by the artistic techniques employed in the Ajanta and Ellora paintings.

The rock cut temples of Mahabalipuram (located just outside Chennai) belong to the period of Mamallan Narasimha Pallavan who ruled in the seventh century. Here beautiful paintings and sculptures depicting scenes from the Mahabharata, are found in the interior of caves and on rock surfaces.

The origin of paintings as art objects was a development that happened in royal courts and in towns and cities. Among such traditions we can count the Mughal miniatures. The Mughal paintings (produced between the 16th and 18th centuries) were often times a pleasing blend of Safawid and Hindostani traditions. The Mughal and Rajput painters despite their distinctive styles also inspired each other. Book binding and manuscript illustrations were two associated art which sprang up around the same time. The lavishly illustrated Padshahnama is a good example of the skill Persian craftsmen possessed in the art of manuscript illustration. Other famous illustrated manuscripts include the Akbarnama. Both are biographies of kings celebrating their achievements.

Another example is the illustrated Jain manuscripts. These manuscripts begin to appear from the sixth century A.D. onwards. The Jains decided to preserve their



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ancient knowledge by writing it down. In some cases merchants paid artists to prepare the manuscripts. These manuscripts were beautifully illustrated through miniatures. It is believed that the first Tirthankara Rishabhadeva was himself a skilled painter. Among the early illustrated Jain manuscripts is: Ashtasahasrika Prajnana Paramita. The best known miniature paintings on Jain religion and philosophy is the Trilokya Dipika.

The early paintings were leisurely works of art while some modern artistic works are done at a fast pace to meet immediate requirements. For example hoardings and posters advertising films are meant to catch the attention of the public and are changed every week. Unlike early paintings these hoardings have a short life since they are frequently replaced.



INTEXT QUESTIONS 30.2

1. State whether true or false:
 - (a) Madhubani paintings originated as ritual and religious traditions.
 - (b) Cave paintings enjoyed royal patronage.
 - (c) Mughal miniatures constitute a rural tradition.
 - (d) Akbarnama and Padshahnama are biographies of kings.
2. Name some of the places where early cave paintings are to be found.

30.2 INDIAN TEXTILES AND COSTUMES

Geographical and climatic factors have greatly influenced the clothing of the Indian people. While in northern India people use both woolen and cotton clothes, in southern India which has a warm climate people wear only cotton. The clothing of men in the warm regions consists of an upper cloth and a lower cloth of roughly one and a half yards. In northern India men also wear a stitched shirt called kurta and trousers known as pyjama. The women may “either wear a six yard unstitched cloth called sari or may wear stitched garments similar to what the men wear called kurta and salwar. The wearing of the sari depends on the cultural, traditions of different regions. For example the Maharashtrian and Tamilian women wear a nine yard sari with a separator between the legs while the women of Kerala wear a four or five yard sari just up to the ankles.

It is believed that costumes in early India consisted of unstitched cloth. It is difficult to tell when Indians first began to wear stitched clothes but some of the paintings and sculptures dating back to the early Christian era show Kushana guards and soldiers wearing trousers and jackets. This may have been the result of Greek influence. In ancient sculptures such as the ones at Amaravati (in Andhra Pradesh) or Brahadisvaram (in Tamil Nadu), it is only the serving classes and dancing girls who are depicted in stitched garments and not the kings or the gods.

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National Museum depiction of the headless sculpture of Kanishka wearing a coat, from Mathura Museum.

The production of cotton in India goes back to pre-historic times. We have definite evidence for the use of cotton from Mohenjodaro one of the largest cities of the Harappa civilization. Spindals have been found by archaeologists. The earliest literary reference to the loom on “which cloth is woven, comes from the Atharva Veda. Spinning was the work of women especially widows and unmarried women.

Indian textiles reflect culture. Everything is important- the colours chosen, the designs and the occasion it is worn. Red represents fertility and is generally worn by the bride on the occasion of her wedding. Ochre and white represent purity and sacrifice and are usually worn by spiritual persons and also by widows. Black is considered inauspicious although in south India pregnant women wear black perhaps to ward off the evil eye. Colouring was traditionally done with vegetable dyes such as indigo and madder although now most dyers have switched over to cheaper chemical dyes.

The earliest designs on textiles were geometrical. The depiction of certain types of plants and animals on textiles from different regions gives us an idea of what those people were familiar with and also regarded as auspicious. The lotus or the kalka (mango) designs are popular in most parts of India. India produces a rich variety of textiles. The brocaded silks of Varanasi called Jamdani and Jamewar, the gold bordered silks of Kanchipuram and the tassore of Assam, Birigal and Karnataka constitute well known varieties of silk- Cotton textiles can be woven on simple horizontal looms while brocaded silks required more complex looms with multiple pedals. Silks are more expensive than cottons and can be afforded only by a few.

Different types of textiles require different production techniques. The textile called tie and dye’ and known within different cultural traditions as bandhini (Rajasthan and Gujarat), ikat (Orissa) or chungdi (Tamil Nadu) is produced by a process in which the cloth and sometimes the yarn is tied and dyed.

The kalamkari textiles constitute a living tradition in Andhra. Literally the term ‘kalamkari’ means wording (lean) with the pen kalam). The painters were patronized by the Deccani Sultanates (from the fourteenth to the seventeenth centuries) and the nobility. The themes depicted constitute a blend of Islamic and Hindu motifs. Interestingly, what is sold today as ‘kalamkari’ are machine made, block-printed textiles! In fact much of the cloth that is produced these days is done on the power loom.

**INTEXT QUESTIONS 30.1**

1. What do you understand by the bandhini technique and where are bandhins produced?

2. Explain the meaning of the term kalamkari?

3. State whether true or false:
(a) Cotton clothes are worn in warm weather.



- (b) Silks are cheaper than cotton.
- (c) Textiles which are tied dyed are known as jamdani.
- (d) Indigo and madder are vegetable dyes.

30.3 LITERATURE

We shall now look at our rich and varied literatures which range from epics to folk songs, from classical to popular texts.

India is a land where many languages are spoken. There are as many as 325 languages dialects spoken in India, for eg. While Hindi is the main language in Uttar Pradesh, the people of this state speak in as many as eighty five dialects which are regional variations of Hindi.

Our literature is both religious as well as nonreligious in content, dealing with themes from the life of the people or the court. The Vedas written in Sanskrit form a part of our religious literature while texts like the *Mrichakatika* literally 'The Story of the Toy Can' of Shudraka deal with worldly themes.

A rich range of regional variations exists especially in the re-telling of our major epics - the Ramayana and the Mahabharata. It is well known that while Valmiki wrote the Ramayana known as the 'Adi Kavya' in Sanskrit, Tulsidas wrote the Hindi version which is popularly known as *Ramcharitmanas*. The court poet of the Cholas called Kamban wrote the Ramayana in Tamil while the popular folk version of the Ramayana in Telugu was written by a peasant woman called Molla.

It is interesting that even the style of writing the text is influenced by the social situation of the writer. For example while Kamban uses the language and imagery of the elite ruling class Molla writes like a peasant woman and in describing the sunset she says that the sun went down the sky like a worker tired after the day's labours.

We shall now briefly look at some of the regional and folk variations of the Mahabharata which is believed to have been authored by the sage Veda Vyasa in Sanskrit. In a Telugu version of the Mahabharata it is said that after the Pandavas led by Yudhishtira lost their Property and freedom in the game of dice to Duryodhana Draupadi exercised her right to participate in the dice game. To show her contempt for her opponent she threw the dice with her foot and began to win back whatever her husbands had lost. Draupadi is worshipped as a deity in many parts of south India.

A Tamil version of the Mahabharata refers to a Pandyan queen called Alirani who hated man and ruled only with the aid of women. It is said that she conquered Arjuna in battle, and later married him. Bhima is the central figure in the Mahabharata stories from the Himalayan region. He and his tribal wife Hidimaba are primary deities in the region of Mandi in Himachal Pradesh. The practice of polyandry still exists following the Mahabharata tradition in which Draupadi is married to the five Pandava brothers. In the Chattisgarh version of the Mahabharata called *Pandavani*, Bhima is again the central character. Many tribal communities of the north-east claim to be directly descended from Bhima and Hidimba. For example the Darrang Kachari of Dimapur describe themselves as *Bhim-ni-fa*, i.e. the children of Bhima¹.

Although many events and characters are identifiable with northern India, the Mahabharata has a rich tradition which spreads across the length and breadth of the



country. Different communities understand and transmit it in their own ways incorporating various local stories this way, the Mahabharata reflects the different cultures of the people. These range from classical narrations to folk ballads.

**INTEXT QUESTIONS 30.2**

1. What kind of literature do the Vedas represent?

2. In which regions of India can you expect to find Bhima and Hidimba being worshipped?

3. Who wrote the Hindi version of the Ramayana and what is it known as?

30.4 THE CULTURE OF FOOD

Let us now take a look at our food habits.. We shall see how widely they differ from region to region and the ways in which, over a period of time, our food habits have changed due to interaction.

The food habits of Indians varies depending on the nature of crops grown in different regions, the cultural practices of different communities and the economic and social status of the consuming class/community or individuals. While wheat is the staple diet of the Indo-Gangetic belt, consumed mainly in the form of rice is the staple food of south Indians because very little wheat is grown in the regions south of the Vindhya mountains.

We know something of the food eaten by our ancestors through the archaeological evidence of food grains. Habitation sites, where people had actually lived, have produced evidence of wheat (for example the new Stone Age site of Mehrgarh in Baluchistan) or the evidence of rice, ragi and horsegram especially in the southern sites like Brahmagiri and Hallur in Karnatakas, Piklihal in Andhra Pradesh and Paiyampalli in Tamil Nadu. Evidence from Piklihal suggests that the people here were herders who domesticated cattle, sheep and goats.

Pots were used for storing water and grain as well as for cooking. Indian archaeologists have classified ancient cultures on the basis of the pottery they produced such as the Painted Grey Ware, Black Polished pottery etc. Bronze age archaeological sites like Adichanallur in Tamil Nadu have also produced bronze and gold vessels. These, more obviously used by the rich.

Most regions have their own distinctive cuisine. The southern states like Andhra Pradesh, Karnataka, Kerala and Tamil Nadu are rice-based cultures. Idli, Dosa and Upma prepared by south Indians have now gained popularity in northern India and the easy availability of the these dishes in north Indian states is a proof of the interaction between different communities. Kerala like West Bengal which also has a coastal culture, is known for its fish preparations.



Notes

With the coming of the Mughals, ‘Mughlai’ dishes like the tandoori chicken and seekh kababs along with fruits like the water melon, became a part of Indian cuisine. Awadhi (Awadh refers to the region of eastern UP) cuisine today is reflective of Mughal Nawabi culture. In the sixteenth century the Europeans, especially the Portuguese introduced potatoes, tomatoes and green chillies into Indian food which is now an indispensable part of our cooking. French beans *also became* a part of Indian cuisine during this period. Thus, cultural interaction has led to changes in our food habits.

An ordinary meal in a family may consist of rice or roti, dal i.e. lentils and a vegetable preparation. While the daily meals are usually prepared by women at home cooking on a large scale is generally done by men. There are many poor people in India who can only afford to eat gruel. The rich may eat a variety of foods consisting of both vegetarian and meat dishes, meat being much more expensive than vegetables. On special occasions like marriages all communities prepare a feast of a number of dishes having the distinct flavour of their region.



INTEXT QUESTIONS 30.3

1. What are the staple crops of India and how do they shape on food habits?

2. Name some popular dishes of south India.

3. Match the Following:

Roti	Kerala
Upma	Portuguese
Seekh kabab	Tamil Nadu
Chillies	N. India
Fish	Mughalai food



WHAT YOU HAVE LEARNT

We have looked at forms of cultural production and the regional variations as well as the nature of cultural interaction in terms of our clothing or food habits. We have seen that our early ancestors produced objects such as pottery which were useful as well as beautiful. However in later times art objects like paintings began to be produced under royal patronage.

We also noticed that people wore clothing according to climatic requirements and that costumes varied from region to region. We have learnt about textile varieties, designs and some special types like the kalamkari and the chungdi. In the section on literature we saw that the wide range of Indian languages has contributed to the richness of our literature. Here we have noted some of the regional and folk variations of the

**Notes**

Mahabharata. Finally we have studied the food habits of the different regions in India and the changes brought about through constant cultural interaction.

**TERMINAL QUESTIONS**

1. What do you know of the arts of Ajanta and Ellora?
2. How are today's film hoardings different from the paintings in illustrated manuscripts?
3. Explain the significance of colours in traditional Indian textiles?
4. Briefly discuss some of the regional variations of the Mahabharata epic?
5. Describe the nature and variety of the regional cuisines in India?

**ANSWERS TO INTEXT QUESTIONS**

Paintings:

1. a = t, b = f, c = f and d = t.
2. Early cave paintings are to be found in the caves at Mirzapur and Banda in Uttar Pradesh, Bhimbetka and Singanpur in Madhya Pradesh the Mahadev hills of the Vindhya ranges and at Bellary in Karnataka.

Textiles and Costumes

1. Bandhini involves a process in which a yarn and sometimes cloth is tied and dyed.

Bandhini is produced in Gujarat and Rajasthan, ikat in Orissa and Chungdi in Madurai.

2. The term 'kalamkari' literally means working i.e. 'kari' with a pen, i.e. 'kalam'.
3. a = t, b = f, c = f and d = t.

1. The Vedas written in Sanskrit form a part of our religious literature.
2. Bhima and Hidimba are worshipped in the region of Mandi and in Kinnaur in Himachal Pradesh.
3. Tulsidas wrote the Hindi version of the Ramayan and it is known as the Ramcharitamanas.

The Culture of Food

1. The staple crops of India are rice and wheat. Rice is the predominant crop in south India and therefore south Indians are basically rice eaters. Since a lot of wheat is grown in north India wheat constitutes the staple food of the north.
2. Idli, dosa and upma are some popular dishes of the south Indian cuisine.
3. Answers to Match the following:



Notes

Roti	N. India
Upma	Tamil Nadu
Seekh Kabab	Mughlai
Chillies	Portuguese
Fish	Kerala

HINTS TO TERMINAL QUESTIONS

1. Refer Para 30.1
2. Refer Para 30.1
3. Refer Para 30.2
4. Refer Para 30.3
5. Refer Para 30.4

GLOSSARY

Brocade	:	The weaving of patterns usually with golden thread on silk cloth.
Cuisine	:	A style or method of cooking.
Elite	:	A select group or class of persons.
Fired clay	:	Clay which is fired or baked in a furnace used for making pottery or as building material.

Hindustani

Indigo	:	A blue colour obtained from the indigo plant.
Madden	:	A red colour extracted from the root of a climber called Madder.
Miniatures	:	A painting on a very small scale.
Polyandry	:	A system of marriage in which a woman has more than one husband.
Safawid	:	A dynasty of Persia the term is usually used to denote Persian influence in Indian art and architecture.



31

CULTURAL COMMUNICATION

When you were younger, your grandparents must have told you stories about kings and queens, magical events, animals and birds and other tales of long ago. Many of these stories are drawn from epics and religious texts like the Ramayana or the Bible, or from collections of stories like the Panchatantra or the Arabian Nights. Through these stories, all of us have absorbed many aspects of our cultural heritage. Culture is communicated through various means- oral, written through music, and nowadays, via film and television too.



OBJECTIVES

- after studying this lesson you will be able to;
- explain how speech writing & printing help cultural communication;
- list some methods of cultural communication;
- describe how music is used to communicate different ideas and
- explain how a variety of cultural forms were used to spread Buddhism.

31.1 HOW CULTURE IS COMMUNICATED

Can you imagine a world without language? Language is a basic characteristic of human society. It is not only a means for people to understand each other, but is also a vehicle for the transmission of cultural ideas. A shared language knits people together, but also distinguishes them from one another. For the people of Punjab are bound together by their common language, Punjabi, but are also differentiated from those whose mother tongue is not Punjabi. Did you know that Punjabi is one of the two most widely spoken languages in Pakistan also?

Another language in the subcontinent which is shared by people of different countries is Bengali.

The spread of language and culture is influenced by geographical factors. People living in near by areas usually speak the same or similar languages. Those who live thousands of miles apart have very different mother tongues. This is because



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communication between far flung areas was difficult before modern means of transport developed. Cultures tended to evolve in relative isolation and ended up being very distinct.

Communication is still difficult in densely forested and mountainous areas. A tribe living on one face of a hill or a valley may not even know of another tribe living on another hillside just a few kilometers away. The language they speak can therefore be very different.

However, in areas like Uttar Pradesh and Bihar where vast plains are well connected by rivers, people could travel easily even in ancient times. So similar languages and customs developed due to regular interaction.

Even where one language such as Hindi or Tamil is spoken over a large area, there are variations from district to district. No version is sufficiently different to be called a language, so they are called dialects of a language.

Spoken language was and remain one of the most important means of communication. However the invention of writing widened the scope of communication. Messages could henceforth be sent over long distances and preserved over time.

Writing was known in India over 4000 years ago. This was the Harappan script which has not been deciphered yet. With the decline of the Harappan civilization around 1800 BC, writing was also lost. The knowledge of writing reappeared around the 3rd century BC. This writing called Brahmi is the mother of all modern Indian scripts.

Initially, rulers and wealthy people had important documents engraved on rock surfaces, stone tablets and copper plates. Cloth leather, the bark of the tree called bhojapatra and palm leaf called talapatra were used for writing on.

What kind of books do you think there were in earlier times? There were religious texts which were used by priests. Law books, called Shastras were written for the use of kings and their ministers. Drama and poetry were composed for the enjoyment of the wealthy. It is clear that most books were therefore meant only for a small number of privileged people.

However, there were also epics like the Mahabharata (about which you read in lesson 30), popular stories collected in the Jataka tales, Hitopadesa etc, and numerous mythological legends in the Puranas. Stories from these were transmitted orally by professional story tellers, bards and even local temple priests. In the course of telling stories, many variations occurred over time. So we have today, numerous different versions of popular legends. Books thus touched the lives of many people even though very few could read or write.

Each book had to be copied out by hand. Such handwritten copies are called manuscripts. Manuscript production became, a specialized art in medieval times. Scribes used beautiful handwriting called calligraphy. The pages were often decorated with beautiful illustrations. Copying manuscripts was obviously a laborious process, so very few copies were made.

Printing was introduced in the mid 16th century. Books could now be produced in far greater numbers in lesser time and lower cost. However since few people were literate, the immediate effect was limited. A more dramatic transformation took place in the 19th Century when full use of the press and printing technology was made by nationalists and social reformers.

**Notes**

The first newspaper in India was published in 1760 in English by an officer of the East India Co. This was followed by many others. These newspapers focused on providing information about Europe to Englishmen in India.

From the early 19th century, many newspapers began to appear in the vernacular languages. They were published by nationalists who had the interests of Indians in mind. News and views were carried across not only to the educated few, but through them to many others as well. Many thinkers saw that British domination of India could be overcome only if the traditional ills of Indian society were first removed. These reformers not only campaigned directly, but also used the press to build public opinion. One such reformer was Raja Rammohan Roy of Bengal.

In 1821, Rammohan began to publish the newspaper 'Samachar Kaumudi' in Bengali, followed by the 'Mierat-ul-akhbar' in Persian in 1822 and the 'Brahmanical Magazine' in English. Through these papers, he advocated education of women and widow remarriage and attacked sati and the ills of the caste system. He also published numerous pamphlets underlining his vision of an ideal society based on the best teachings from major religions of the world. He founded a community called the Brahma Samaj which was joined by numerous educated and progressive men in Bengal. It was owing to the printing press that Rammohan's ideas could reach such a wide audience. You can estimate the power of the press when you consider that a rival newspaper, 'Chanridka' was published in 1822 to oppose his ideas of social reform.

We see thus that newspapers and magazines do not merely give information about events and occurrences around the world, but also mould our ways of thinking. Ideas and views have of course been exchanged from time immemorial. What however is specific to modern forms of communication is that the transmission of ideas becomes a one-way process. While the owner of a newspaper can influence the views of its readers, the reader cannot exert a similar influence. Can you see the similarity with globalization about which you read in lesson 29.

**INTEXT QUESTIONS 31.1**

1. From which script are most modern Indian scripts derived?

2. Name two kinds of books written in earlier times.

3. Why was manuscript production expensive?

4. State whether true or false:
 - (i) Language is not a means of communication.
 - (ii) Hitopadesa is a collection of stories.
 - (iii) Rammohan was the only reformer to use the press in the 19th century.
 - (iv) Writing made long-distance communication possible.



Notes

31.2 MUSIC AS A VEHICLE OF CULTURE

Among the earliest expression of culture are music and dance. Early people clapped hands, or beat the earth with sticks for rhythm to accompany songs and dances. Gradually many kinds of drums and instruments came to be used. Garba Gujarat, Kathakali from Kerala and Gidda, Bhangra from Punjab are examples of folk dance. These were and are still performed to celebrate festive occasions, to mark important ceremonies, to express various sentiments, and sometimes even to serve as a channel of protest.

Folk songs celebrate spring, the coming of rains, or the ripening of corn which are all central to the agricultural cycle. There are also songs of masons and potters. You may have heard construction workers singing while heaving heavy loads as a team listen to them carefully the words are about their work.

There are also numerous songs by and about women-expressing the sorrow of a lover whose beloved has gone away, of a girl leaving her parental home upon her marriage, even about the conflict between mother and daughter-in-law.

Folk music is by its very nature participatory. It evolves along with the people's experiences. Folk art can therefore be said to be 'consumed' by the same people who create it.

Folk culture is not meant for an audience. However, in modern times, the original purpose of this culture is transformed. Thus you may sometimes see folk dances performed on stage while an audience watches!

You read about classical culture in lesson 29. Classical music is a highly developed form of music since it is based on precise rules, it can be called the grammar of music singing or playing it (on an instrument) requires a long period of intensive training. However, anyone can derive great joy from listening to it. In fact, numerous melodies of film and folk songs are based on classical ragas/or simplified forms of classical ragas. Both classical and folk music have interacted closely and enriched each other for centuries, so much so that it is sometimes difficult to draw a sharp dividing line.

Classical music was earlier patronised by kings. The legendary Tansen was one of the nine jewels in the court of the Mughal emperor, Akbar.

Nowadays business houses, and national and international cultural organizations patronize classical music.

Related to both these kinds of music is that used for religious purposes. In fact many folk and classical songs have religious themes.

The earliest example of religious music in India come from the Samaveda. This 3000 year old text comprises Vedic chants set to melody for recitation during the performance of sacrifices.

From medieval times, the compositions of Bhakti and Sufi saints were sung by their followers and by lay worshippers. These songs are familiar to us today as bhajans and qawwalis. The lyrics express devotion and love for a personal god sometimes they request divine help to tide over worldly troubles. Qawwalis and bhajans often have a classical foundation and a popular or folk form.



Notes

Bhajans are sometimes related to the experiences of the common people. The dohas of Kabir for eg., frequently refer to his hereditary profession of weaving.

Qawwalis are specially associated with dargahs, ie. Shrines of venerated Sufi saints.

In Gurudwaras, the Granth Sahib, the sacred text of the Sikhs is recited in a musical way. The Granth Sahib is a compilation of the sayings of the 10 Sikh gurus as well as numerous Bhakti and Sufi saints.

The person who recites the Granth Sahib undergoes not only religious training but also training in classical music, and is therefore called 'raagi'.

A comparatively new form of music is film music. Initially film music relies very heavily on classical and folk music. Many of the old, popular film songs are based on melodies from both Indian and western classical music. But film music also evolved certain new features. It brought into use the orchestra which originally belong to western classical music in addition to Indian instruments. Nowadays of course, new kinds of fusion music are evolved everyday.

The popular song "Itna na mujh se tu pyar badha" from the film "Chhaya" is based on a symphony by an 18th century Austrian composer, Mozart.

Almost all the songs of "Mughal-e-Azam" are based on classical Hindustani music. The songs "Muhabbat ki jhooti kahani" for eg., is set to raga Darbari Kanada.

Film songs are dependent not only on one of the theme of the film but also on technological considerations. The earliest recording mechanisms at the start of our century could run for only 3½ minutes at a time. So a format evolved where by a song would last between 3 and 3½ minutes. Now with technological advancement, continuous recording is possible for hours together, but film songs retain the established format. Next time you hear a song on the radio, you can time it yourself.

Music like all expression of culture, carries ideas. The Bauls of Bengal have traditionally carried their messages of universal brotherhood and unselfishness through their songs.

Devotional songs express not only the emotions of the worshippers but also draw others into the fold. Today music serves as an important bridge in the global village about which you read in lesson 29. While assimilating new forms, it is important to remember not to lose one's own rich heritage of music.



INTEXT QUESTIONS 31.2

1. What do folk songs and dances celebrate?

2. Fill in the blanks:

(i) _____ requires intense training.



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(ii) The compositions of Bhakti and Sufi saints are called _____ and _____.

(iii) The Bauls of Bengal sing songs about _____ and _____.

3. State whether true or false:

1. Folk dances are meant to be performed only on stage.
2. Classical and folk music have never interacted with one another.
3. Film songs sometimes borrow classical tunes.

Contacts between India and the outside world flourished between the 2nd century BC and the 2nd century AD. Political and commercial interaction led to interchange of ideas and wide ranging social and cultural development. Buddhism was adaptive to the new circumstances and won followers among the Indo Greeks, and Central Asians. Missionary monks traveled with traders and established monasteries in far-flung areas in central Asia, from there, Buddhism spread further to China.

Interaction with the Greeks led to developments in sculpture. Earlier the Buddha was represented in the carvings on stupa gateways only symbolically by a wheel, lotus pipal tree etc. now following the models of Greek gods like Apollo, he was represented in human form.

Parallel to this was the development of a complex mythology. Popular belief in rebirth and reincarnation led to belief in many hundreds of previous lives of the Buddha. These earlier Buddhas birth were called Bodhisattvas. Bodhisattvas were imagined as compassionate beings entirely concerned with the welfare of fellow beings. Worshippers could pray to them to ease their troubles and help them with their worldly cares.

31.3 CULTURAL FORMS & SPREAD OF BUDDHISM

You have learnt that religion is one of the features of our cultural heritage. Religious ideas may themselves be transmitted through the medium of culture. Let us consider the example of Buddhism.

The Buddha lived in the 6th century BC. He preached that the nature of the world is sorrowful and to free oneself from it, one must overcome desire. He asked his followers to lead simple, virtuous lives and to follow a middle path between extreme austerity and luxury.

The Buddha's message was quickly accepted by the common people because he spoke in the common language, Prakrit. While the Brahmana's used Sanskrit, a language which ordinary people didn't understand.

The Buddhists also adopted and adapted a number of religious and cultural practices. For example, the worship of trees was a popular practice. The Buddhists suggested that tree worship was identical with the worship of the bodhi tree at Bodhi Gaya. According to Buddhist traditions, the Buddha had meditated sitting under the tree and had attained enlightenment here.

Another popular practice was the erection of circular mounds over the remains of the dead as a kind of memorial. The relatives and associates of the dead offered worship at such mounds. The Buddha's followers adopted this practice and erected stupas or



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mounds which often contained relics of the Buddha such as his teeth or objects he was supposed to have used.



Fig31.1 Buddha

As Buddhism spread, Buddhists came into contact with the Indo-Greeks who had settled in the north west of the subcontinent. The Greeks had an old tradition of representing their gods in human form. The Buddhist adopted this tradition as well, depicting the Buddha in an identical fashion. (Fig. 31.1)

Here is a little Jataka story known as the Bidala Kukuta Jataka (the Jataka of the cat and the cock). The story runs as follows:

The cat tells the cock that she wants to marry him. Her plan is to get the cock down from the tree and eat him. However, the cock is wise and refuses to get “married”. The Buddhist preachers identified the wise cock with the Buddha in a previous birth. Look at the lively sculptural representation of the story from Bharhut (central India).

The Buddhists also adopted hundreds of popular folk stories. In the Buddhist tradition they were known as Jatakas or birth stories of the Buddha. These were regarded as stories about the previous births and lives of the Buddha. Many of these stories were also depicted in sculpture.

Stories from the Jatakas were also depicted in paintings on the cave walls at Ajanta as well as on the railing surrounding the Sanchi stupa (MP). Men and women who visited these places and saw these works of art would be reminded of stories they knew. At the same time, they would be taught about Buddhism through these stories.

Buddhist teachers were not the only ones to use a variety of cultural means to spread their message. If we look at any of our major religious traditions, including Christianity, Hinduism, Islam and Jainism, we will find that they owe their long lived success to the many ways in which their message has been transmitted-through



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music, painting, story telling, and through the use of a variety of architectural styles to build centres of worship.

Ancient and popular fertility cults centering around worship of mother goddesses were also incorporated in the growing religious mythology of Buddhism. Each Bodhisattva was associated with a female divinity called Tara. The Bodhisattvas were believed to act through these goddesses. This pairing of male and female powers is a characteristic feature of numerous fertility cults. The adoption of such cultural motifs of folk beliefs and practices made acceptance of Buddhism very easy.

While these developments led to the growing popularity of Buddhism the original simple teachings of the Buddha were almost forgotten. The Buddha had firmly refused to perform miracles and opposed any attempt to be worshipped. However, he was now considered a deity, and stories of miracles performed by the Bodhisattvas became the basis of the faith.

Buddhism gradually died out in the country of its origin not only because it lost the original, simple teaching. The monks lost touch with the ordinary people as patronage from rulers and merchants made the monasteries wealthy. The newer Buddhist texts were composed in Sanskrit which was not understood by the common people.



INTEXT QUESTIONS 31.3

1. What language did the Buddha preach in?
2. Which contacts led to the sculptural representations of the Buddha in human form?
3. What are the Jataka tales?

Fill in the blanks:

1. In the stupa carvings, the Buddha was symbolically represented as _____, _____, _____ etc.
2. Taras were female divinities associated with the _____.
3. _____ were circular mounds covering relics of the Buddha or important monks.



WHAT YOU HAVE LEARNT

Language is a vehicle for transmission of cultural ideas, spread of culture is influenced by factors like geographical, spoken & written form of language, inscriptions printing, newspaper, magazines.

Along with language Music & Dance are also expression of Culture, Music has universal appeal its Folk & Clerical forms both have enriched the culture as they also disseminate ideas.

**TERMINAL QUESTIONS**

1. What are the various means of communication of culture ?
2. Assess the importance of speech writing and printing in culture communication.
3. What is the importance of musicians communicating different ideas ?
4. How did different culture forms help the spread of Buddhism ?

**ANSWER TO INTEXT QUESTION****31.1**

1. Brahmi
2. Religious texts and shastras
3. They were handwritten
4. (i) F (ii) T (iii) F (iv) T

31.2

1. events of natural change and life's pleasure & sorrows
2. (i) classical music
(ii) Bhajans ; Qawwalis
(iii) Universal brotherhood ; unselfishness
3. (i) F (ii) F (iii) T

31.3

1. Prakrit
2. Greek
3. Birth stories of Buddha
4. (i) Gods in human form, birth & lives of Buddha
(ii) Bodhi Sattva as fertility cult
(iii) Stupa

**Notes**