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Sample Question Paper - I

(Solved)

T.S.-4

INDIAN CULTURE: PERSPECTIVE FOR TOURISM

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Time: 3 Hours] *[Maximum Marks: 100*

Note: (i) Answer ***any five*** *questions., (ii)* ***All*** *questions carry* ***equal*** *marks.*

Q. 1. How far do you agree that heritage and culture are the backbone of Indian tourism? Discuss.

Ans. India has always been famous for its rich heritage and ancient culture. So, the onset of heritage tourism in India was long anticipated. India's glorious past and cultural diversity make a potent blend which attracts millions of tourists each year to its heritage tourist attractions. The Government of India and the Ministry of Tourism and Culture encourage heritage tourism in India by offering several benefits to the Indian states that are particularly famous for attracting tourists.

India's rich heritage is amply reflected in the various Temples, Palaces, Monuments, and Forts that can be found everywhere in the country. This has led to the increase in India's heritage tourism. The most popular heritage tourism destinations in India are:

Taj Mahal in Agra
Mandawa Castle in Rajasthan
Mahabalipuram in Tamil Nadu
Madurai in Tamil Nadu
Lucknow in Uttar Pradesh
Delhi, the Indian capital

The maximum number of tourists who come to India visit the Taj Mahal because it is one of the 7 wonders of the world. It is made of white marble, which has intricate inlay work done in an exquisite and meticulous style. The Mandawa Castle in Rajasthan, built in 1775 reflects India's rich heritage and attracts thousands of tourists each year to Rajasthan which seems especially popular for its antique paintings, jade jewelry, palaces, and costumes. Mahabalipuram has sculptural and architectural sites which are considered the greatest in India. Mahabalipuram has cave temples that have been carved from Granite blocks and belong to the 7th century. This is the primary reason why many heritage tourists in India visit this place.

The tourism of heritage in India has also increased due to the interest of many foreigners in the temples of India. Madurai is known as the 'Temple city' due to the presence of a large number of temples in the city. And for this reason, many tourists

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go and visit the place each year. The most important temple in Madurai is the Meenakshi temple.

Heritage tourism India has also been popularized because a lot of tourists go to Delhi which is not only the capital of India, but also has many heritage sites. The most famous heritage sites in Delhi are the Red Fort, Jama Masjid, Humayun's Tomb, and Tughlaqabad Fort.

Heritage tourism India has grown in recent years, but there is scope for further development which can be attained only through combined efforts of the Government of India and the tourism boards.

Q. 2. Describe the difference between Indus Valley Civilization and Harappan Civilization.

Ans. Harappan Civilization : The Indus Valley Civilization, or the Harappan Culture, formed the earliest urban civilization on the Indian sub-continent, and one of the earliest in the world. Its unique urban characteristics ensure it a place in the annals of world architecture. Then, in 1856, six miles from the river Ravi, in the foothills of the Himalayas, railway construction workers came upon a small crumbling hill of fire-baked bricks. These they quickly appropriated for the railway line's ballast. Along with the bricks, certain steatite (soapstone) seals were found. Archaeologists, notably Sir John Cunningham, quickly confirmed their antiquity. Thus, started a voyage of amazing discovery during which archaeologists unearthed the remains of an ancient civilization, which had its epicenter in the plains of the Indus. If by 'urban' we mean the tendency to form society, founding cities with all their attendant rules, then the Harappan people succeeded admirably. Excavations show a degree of urban planning which the Romans achieved only later, after a gap of 2500 years. The twin cities of Mohenjodaro and Harappa formed the hub of the civilization. They are representative in the sense that planning principles employed here are followed practically without change at all other sites. Both cities were a mile square, with defensive outer walls. An orthogonal street layout was oriented toward the cardinal directions. The street layout shows an understanding of the basic principles of traffic, with rounded corners to allow the turning of carts easily. These streets divided the city into 12 blocks. Except for the west-central blocks, the basic unit of city planning was the individual house. The Harappan house is an amazing example of a native people, without the benefit of technology, adapting to local conditions and intuitively producing an architecture eminently suited to the climate. The house was planned as a series of rooms opening on to a central courtyard. An advanced drainage system is also in evidence. In most of the sites, the central-western blocks were reserved for public architecture. Perhaps the most famous examples are the Great Bath and Granary at Mohenjo daro. The most numerous of the surviving artifacts are a series of steatite (soapstone) seals, of which the best known are those of the Humped Brahmani Bull and Pashupati. Apart from this, there are some carved figurines–the bronze Dancing Girl and the statues of a priest and a male torso, again in steatite.

Discovery and Naming of the Harappan Civilization

The Indus Valley Civilization, or the Harappan Culture, formed the earliest urban civilization on the Indian sub-continent, and one of the earliest in the world. Its unique urban characteristics ensure it a place in the annals of world architecture. However, before discussing these, it is worthwhile to briefly examine the history of its discovery.

Archaeologists were always puzzled by Vedic texts (1500–900 BC) that talked about "nomadic invaders conquering mighty citadel under the banner of their God, Indra. However, no trace of the 'mighty citadels' had ever been found, nor of their mysterious inhabitants, the Dasas. Then, in 1856, six miles from the river Ravi, in the foothills of the Himalayas, railway construction workers came upon a small crumbling hill of fire-baked bricks. These they quickly appropriated for the railway line's ballast. Along with the bricks, certain steatite (soapstone) seals were found. Archaeologists, notably Sir John Cunningham, quickly confirmed their antiquity. Thus started a voyage of amazing discovery during which archaeologists unearthed the remains of an ancient civilization, which had its epicenter in the plains of the Indus.

Unlike in Mesopotamia and Egypt, the script in which the Harappan people wrote is still not deciphered. So we do not know what those people called themselves and their civilization. We also don't know the ancient names of the various Harappan cities discovered so far. We are therefore, forced to name them after the names of modern Places where these sites are located. Since Harappa was the first site to be

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discovered, the entire epoch was termed as the Harappan Civilization following a convention among the archaeologist to name it after the first-discovered site.

The Period of the Harappan Civilization

The Indus Civilization is among the world's earliest civilizations, contemporary to the Bronze Age civilizations of Mesopotamia and Ancient Egypt. It peaked around 2500 BCE in the western part of South Asia, declined during the mid-2nd millennium BCE and was forgotten until its rediscovery in the 1920s by R.D. Banerjee. The Indus civilization is still poorly understood. Its very existence was forgotten until the 20th century. Its writing system remains undeciphered. Among the Indus civilization's mysteries are fundamental questions, including its means of subsistence and the causes for its sudden disappearance beginning around 1900 BCE. We do not know what language the people spoke. We do not know what they called themselves. All of these facts stand in stark contrast to what is known about its contemporaries, Mesopotamia and ancient Egypt. By 4000 BCE, a distinctive, regional culture, called pre-Harappan, had emerged in this area. It is called pre-Harappan because remains of this widespread culture are found in the early strata of Indus civilization cities. The earliest cities became integrated into an extensive urban culture around 4,600 years ago and continued to dominate the region for at least 700 years, from 2600 to 1900 B.C. It was only in the 1920's that the buried cities and villages of the Indus valley were recognized by archaeologists as representing an undiscovered civilization.

Q. 3. What is N.B.P.W.? Why is this pottery considered important for Knowing Indian Civilization?

Ans. While attempts are made to identify the Vedic culture with the Harappan culture, the importance of the Vedic culture and its archaeological counterparts is ignored by emphasizing the impact of the Harappan tradition on the Ganga culture. Some Indian archaeologists notice Harappan influence in the mid-Ganga Chalcolithic and later cultures, though archaeologists elsewhere in the world proceed with caution. Stray elements of the Harappan culture such as beads may have reached the Ganga plains, but neither the basic traits of the PGW/later Vedic culture in the upper Ganga plains nor those of the NBPW/early Pall texts culture in the mid-Ganga plains had Harappan ancestry. General modes of subsistence such as agriculture, cattle keeping and elementary crafts may share common features in a good part of the subcontinent in the first millennium B.C. But what about such diagnostic Harappan traits as town life, fired bricks and script in the PGW phase. Even when the script appeared in the mid-NBPW phase it was entirely different from the Harappan. The Harappans wrote from right to left while Brahmi was written from left to right. The effective use of iron inaugurated a new socio-economic structure in the mid-Ganga plains in the fifth century B.C. But iron was not derived from the Indus culture, and so is the case with coinage, which also played a vital role in the new structure. The script appeared in the mid-NBPW phase it was entirely different from the Harappan. The Harappans wrote from right to left while Brahmi was written from left to right. The effective use of iron inaugurated a new socio-economic structure in the mid-Ganga plains in the fifth century B.C. But iron was not derived from the Indus culture, and so is the case with coinage, which also played a vital role in the new structure.

Like all other handicrafts and crafts, the tradition of pottery making in India is very old. The ancient pottery of a country speaks volumes about its civilization. Pottery is one of those important mediums through which men have expressed their emotions. For thousands of years pottery art has been one of the most beautiful forms of expression. A piece of pottery has a visual message in its shape and colour. Pottery is the most sensual of all arts. In India, we have had a great tradition of pottery making. In fact, being an agricultural country, pots for storage of water and grains were in demand. The real beginning of Indian pottery began with the Indus Valley Civilization and the art of shaping and baking clay articles as pottery, earthenware and porcelain has continued through the ages. While pottery and earthenware are definitely utilitarian and often decorative, porcelain and studio pottery belong to the sphere of art. There is proof of pottery making, both hand made and wheel-made, from all over India. In the Harappan civilization potter's place was quite an important one in society. The craft was well advanced. Rectangular oven for firing the product were in use. Seals and grain and water

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containers were made that were put to use effectively. The potter occupies a unique position in the craft traditions of India. India is home to more than a million potters. The potters are wonderful masters of their trade.

Q. 4. Dance is an integral part of Indian culture. Describe its evolution in historical perspective.

Ans. All classical dance forms in India have two main aspects. These are *nritta* and *nrittya*. *Nritta* is pure dance. This means that it is 'movement' that has beauty, but does not tell story. It is simply beautiful, graceful and energetic. *Nrittya* on the other hand, is the art of story telling through *hastas* or gestures, movement and facial expression. It would be true to say that the dance forms of India are very different from another. There is a lot that is not common among them. And yet, they are all based on certain common principles. Apart from the common elements of *nritta*, *nrittya* and *natya* that we spoke of, there is also the element of *sahitya* or the lyrics. These dances are based on similar stories taken from the 'common pool' of our myth. But various poets, in different languages, wrote these. So, while the South Indian dance forms used verse written in the South Indian languages, the North Indian dances used the North Indian languages, Sanskrit was the only common language. While the poetry written in Sanskrit was truly great poetry and is being used a lot by dancers today, not much was written especially for dance, in Sanskrit. Another element that all the dances use, is the *hasta mudras* or hand gestures. The dancer, to translate the *sahitya* or the verse into the visual language of the dance, uses these finger gestures. These gestures are common. Some styles use them more explicitly, while the others use them merely as a suggestion. For instance in Kathakali, the gestures are elaborate, while in Manipuri they are minimal. There are 28 single-hand gestures and there are 24 double-hand gestures. To say something, it is possible for the dancer to use two different single-hand gestures on each hand. For instance, she can say 'lotus-eyed' girl, by holding a 'lotus' in her left hand and showing the 'eye' in her right hand, at the same time. She can also use a double hand gesture, like when you say '*nameste*' where both hands are used simultaneously. A very beautiful shloka or verse advises the dancer on how to give life to these gestures. Indian dance forms specialize in *abhinaya*, the art of facial expression. *Abhinaya* may be either 'realistic' or *'stylistic'*. When expression is 'realistic', it follows the normal pattern of human behaviour. It imitates the way people behave and act, in everyday life. When expression is 'stylistic' it goes beyond everyday behaviour and becomes a work of art.

The earliest archaeological evidence is a beautiful statuette of a dancing girl; dated around 6000 B.C. Bharata's Natya Shastra (believed to be penned between second century B.C. and second century A.D.) is the earliest available treatise on dramaturgy. All forms of Indian classical dances owe allegiance to Natya Shastra, regarded as the fifth Veda (Sacred book of knowledge created by Lord Brahma). The Natya Shastra contains deliberations on the different kind of postures, the mudras or hand formations and their meanings, the kind of emotions and their categorization, not to mention the kind of attire, the stage, the ornaments and even the audience. Dance was one of the forms of worship. As indicated by sculptures and paintings, it was a part of the rituals during temple festivals. The fascination for Indian dance all over the world is indicative of the deep-felt need to use the human body to express and celebrate the great universal truths. Indian dance does just that in a heightened, reverential form. Also, since dance is physical and visual, it illuminates India's culture in a direct manner, playing on the sensibilities of the onlooker.

Dance in India has permeated into various other fields, such as poetry, literature, architecture, sculpture, music and theatre. We find many hymns in the Vedas associating different gods with dance, apart from some beautiful descriptions of dance. The earliest archaeological evidence is available in the Mohenjo Daro and Harappan civilization, dated at about 6000 B.C., where we find a beautiful statuette of a dancing girl. Bharatha's Natya Shastra believed to be a work written between Second Century B.C. and Second Century A.D. is the earliest available treatise on dramaturgy. Panini, the celebrated grammarian of Sixth Century B.C. mentions two writers on dance, Silalin and Krusasva, both prior to Bharatha, but their works are not available. Natya Sastra is the most important work to which all forms of Indian classical dances attributes their technique and movements.

Q. 5. Write short notes on the following:

***(a)* Concept of commodity**

Ans. Anything that can be sold is a commodity. In the original and simplified sense, commodities were things of

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value, of uniform quality, that were produced in large quantities by many different producers; the items from each different producer are considered equivalent. It is the contract and this underlying standard that define the commodity, not any quality inherent in the product. Commodity includes all kinds of goods. In broader sense it means "Goods" as "every kind of movable property other than actionable claims, money and securities". Futures' trading is organized in such goods or commodities as are permitted by the Central Government. At present, all goods and products of agricultural (including plantation), mineral and fossil origin are allowed for futures trading under the auspices of the commodity exchanges. The national commodity exchanges have been recognized by the Central Government for organizing trading in all permissible commodities which include precious (gold & silver) and non-ferrous metals; cereals and pulses; ginned and un-ginned cotton; oilseeds, oils and oilcakes; raw jute and jute goods; sugar and gur; potatoes and onions; coffee and tea; rubber and spices, etc.

A physical good that is bought and sold based solely on its price, rather than quality and features. Examples include coffee, cocoa, grain, cotton, metals, and oil. These goods are generally traded on as futures contracts. Also, it can be described as Generally speaking, any tangible good can be categorized as a commodity. A commodity is typically a bulk good such as gold, silver, natural gas, and oil. A commodity may also be a bulk food product like grain, oats, corn, beef, pork bellies, and coffee. Traditionally, a commodity was merely a good, subject to sale or barter. Today however, a commodity can also represent an investment vehicle. One example is commodity futures. A commodity is traded at the commodities exchange. A commodities exchange not only facilitates the commodity trade, but also establishes and enforces rules and regulations pertaining to the commodity trading process. Depending on its use and trading purpose, a commodity may come in two types–cash commodity and spot commodity. A cash commodity is an actual commodity that is under a futures contract. A spot commodity, on the other hand, is one that is traded on a spot market, pending delivery.

The process of turning a useful thing into a thing for sale; that is, into a commodity, is called commoditization. The extent of commoditization is limited in pre-capitalist economics where the market system was fully developed. For example, in a barter economy, goods are exchanged in lieu of each-other and consumed more or less immediately. The majority of the handicrafts items are also produces for exchange or sale a situation when financial contracts are changed or modified in a way that promotes trading and results in a more liquid market or making a product into a commodity or while many consider this sort of adjustment worthwhile, some view commoditization as a cause of price fluctuations. While the commoditization of handicrafts is not unwelcome, it must be carefully handled in order to avoid its negative impacts.

***(b)* Note on any tourist fair of your choice**

Ans. The Kumbh Mela is generally held every three years in rotation at Allahabad, Haridwar, Ujjain and Nasik. Kumbh Mela is organized in the month of Magh according to the traditional calendar, which when converted to Gregorian turns to be Feb-March. The most important among these is the one celebrated at Allahabad. Due to the rotation system, the Kumbha Mela comes to Allahabad every 12 years. The Kumbh Mela that runs for over a month is not only the largest fair in the world but also the largest conglomeration in the human world. The Kumbh Mela that is also at times called Maha-Kumbh is held every 12 years on the confluence of river Ganges, Yamuna and Mythical Saraswati are attended by devotees from all over the world. In fact, the last addition of this fair saw 15 million people taking dip at the confluence in a single day. This is still held in the record books. The total number of people who took dip in the confluence on the 4 days reserved for general devotees, stands around staggering 40 million!

There is a very interesting legend behind the Kumbh Mela. According to the Hindu mythology it started with the very creation. It is said that once Hindu deities asked for the help of Demons to churn the ocean. This was done to centrifuge the 'Amrit' or 'Nectar' that would have in turn made them immortal. Nevertheless when it came out, deities stole it and didn't share it with the demons. It was hidden at four places in the course of time and a drop of Nectar fell at all those places. These places now hold Kumbh Mela. The main Kumbh is the day of Mauni Amavasya. Other important bathing days are Makar Sankranti, Paush Purnima, Vasant Panchmi, Maghi Purnima and Maha Shivaratri. The Ardh Kumbh Mela at Allahabad is celebrated every 6th year in the month of Magh.

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