

GSSCORE

An Institute for Civil Services

IAS TOPPER'S

TEST COPY

ACHYUTH ASHOK

AIR - 190

(CSE 2022)

HISTORY OPTIONAL

 **8448496262**  **iascore.in**

CULTURE

Time Allowed: 90 min.

Max. Marks: 150

Q.	Marks	Instructions to Candidate
1.		<ul style="list-style-type: none"> • There are 10 questions. • All questions are compulsory. • The number of marks carried by a question is indicated against it. • Answer the questions in 250 words each. All questions carry equal marks. 15 x 10 = 150 Marks • Keep the word limit indicated in the questions in mind. • Answers must be written within the space provided. • Any page or portion of the page left blank in the Question-cum-Answer Booklet must be clearly struck off.
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63½

1. Invigilator Signature _____

2. Invigilator Signature _____

Name ACHYUTH ASHOKRoll No. 42584

Mobile No. _____

Date _____

Signature Adp

REMARKS

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Q1) Stupas not only have their relevance in religious context but also show their importance in terms of architecture and social life. Substantiate. (15 marks) (200 words)

The construction of stupas are dated back to the 3rd century BCE, where relics of Buddha were stored and mounds were constructed over them as a sign of respect and a spot of worship. Although tied to the Buddhist religious ideology of non-idol worship, the stupas represented much more than the actual religious context.

Architecture of Stupas.

→ The stupa consisted of a mound (anda), a harmika (chalice) above it, a miraret like yashti over the harmika with a chhatra on top. A circumambulatory path for the worshippers to traverse on foot in clockwise direction around the mound called a pradakshina patha was also added.

→ The core structure as discussed above was graciously added upon in the later centuries by dynasties such as the Satavahanas (1 BCE - 2 AD). gateways were constructed in each direction (4 in total) and the whole structure was surrounded by sculptured wooden railings. The toranas (gateways) were also intricately sculptured and designed, not always using Buddhist iconography (eg:- shalabhanjikas in Sanchi stupa)

Note, it has been mentioned in Rigveda too

Good, just also try to depict them.

→ The use of burnt bricks was prevalent, even in the age when most constructions had wood as the primary building material.

Stupa of social life.

→ The artists who sculptured the toranas & medikas brought both their ideas about life into the sculptures.

→ The Jataka tales that were commonly used as a theme reflected social life and common people, as much as it relied on Buddha and his stories as a Bodhisattva.

→ Different sections of the people contributed to the ~~stupa~~ stupas - the patrons contributions were inscribed on the medikas.

→ Patrons ranged from ulers & ministers to merchants, even rich peasants and peasant communities.

Thus, although steeped in Buddhist origins, the stupa went on to reflect ~~the~~ a wider social & architectural providence. The decline of Buddhism also gets reflected in the dilapidated state of many discovered stupas (like the Amaravati stupa).

7

Overall, a good attempt, just try to depict stupa's structure for further enrichment.

Q2. In 6th and 5th century BC, Buddhism not only provided an alternate social and religious system, but also supported the changing economic conditions.
Comment. (15 marks) (250 words)

Buddha and his teachings found a wide audience and profound acceptance during the 5th century BC. This was chiefly due to the inclusive nature of the religion as opposed to the restrictive varna-based system that was prevalent at that time.

introduced very well.

Buddhism as a social system.

- The Buddhist sangha was open to all (except very few such as slaves, or debtors; even they had an opportunity to gain entry if their master or creditor accepted it)
- Although it was not against the vama-based classification, Buddhism denied the classification by birth - it attributed the action (karma) of the people to their social position.
- Buddha did not preach complete asceticism; instead he propounded a middle path (Madhyamika Marg).
- People could gain entry to higher classes in their next birth by virtue of right knowledge, thoughts & actions in this life.

Please note, Buddha condemned the caste system.

Good.

Buddhism - the religion

Good, further
talk about
certain
which also
led to improved
of women.

→ Buddha himself did not consider his ideas to be an organized religion. He opposed the authority of the Vedas. He also suggested that the world is soulless.

The ideas were centered around dukkha (sorrow) and how to alleviate it.

Buddhism - impact on the economic life.

→ Since Buddha formulated the ideology of middle path, people were free to follow a life of occupation and find a right livelihood. This was a break from the 4 ashrama-based life propounded by the Brahmins.

→ The merchants, traders etc. who were viewed with suspicious eyes in the peasant society of those times could embrace their jobs in this way.

→ And as the agricultural production created surplus due to the transplantation of iron-tipped ploughs, the number of agricultural labourers increased. They were at the bottom of the varna-based order, but they found equal respect in the Buddhist sangha.

Thus, aside from the socio-religious impacts of Buddhism, his ideas also subsumed the changing economic conditions of the age of Mahajanapadas.

Further
since there
with
of non-violence,
preventing
animal
sacrifice

Take more
space to
explain
these,
leave
some space
b/w the lines

6 1/2

Q3. Vedanta is not a static philosophy or religion. It is a highly dynamic, ever growing philosophy and religion, capable of meeting challenges and overcoming obstacles.
Comment. (15 marks) (250 words)

The post-Vedic age saw the origin of the Upanishads or the Vedanta (meaning end of the Vedas), which were more of a spiritual look into the inner self than the hymn-sutras of the Vedas. Vedanta dealt with topics such as the meaning of life and possibilities of life after death.

Vedanta - philosophy

- The core of the Vedantic ideas revolve around soul (atman) and the divine (Brahman) and whether the two are same.
- Although initial discussions considered the spiritual question as a whole instead of finding specific answers, different proponents of Vedanta found their own interpretations.
- Adi Shankara (9th Century CE) propounded Advaita, where the soul & the divine are the same and this realization/knowledge is the meaning & purpose of life.
- The Brahman (divine) here is nirguna (of no qualities).

Good, that you are discussing different phases to explain its dynamism.

→ Ramanuja (11th Century AD) suggested a qualified Advaita or 'Vishishtadvaita' where the diversity of the world is subsumed by an integrated whole. Here, even when the soul merges with the divine, both remain separate and distinct.

→ Vedantic philosophy even shed its 'nirguna' ideology and embraced monothestic 'bhakti' (complete devotion) in later ages. Here, the followers found god through intense unwavering devotion, often through songs.

→ Thus, even an abstract philosophy like Vedanta travelled through the obstacle of change and found different forms to suit the needs of the day:

→ even contemporary ideas of pantheism and pantheism find its root in Vedanta. Both these ideologies propound a formless Supreme, that is separate & distinct in the former or omnipresent in the latter.

The very nature of Vedantic philosophy is discovery of the self. As humans go through different social circumstances, their notions about the world change. With it, their idea of their self evolves and so does the ideals of Vedanta.

2nd part needs to be improved

6

It try to provide subheadings to differentiate each part of answer. — And try to include some current issues explain its relevance.

(Q4) Gharana system is the unique aspect of Hindustani music which sustained the diversity of style of singing and provided for traditional mode of musical training and education. Discuss. (15 marks) (180 words)

Although it has graciously borrowed from the Persian, and Central Asian styles, Hindustani music developed as an indigenous system in the medieval ages.

Gharanas are different schools of Hindustani music, formed by a founding father with a distinct taste, style and ideology. The 'Gharana' system resulted in diverse forms of the central Hindustani music, which helped in fighting dogmatism and ensuring for ages. *Good*

Gharanas.

- A founder with a distinct style of music and his disciples forms the core of the Gharana. This tradition is then transferred to disciples across generations, mostly in a 'gurukul' style of teaching.
- Some important Gharanas are Benari Gharana, Kiara Gharana, Lucknow Gharana.
- Pandit Taroaj, who passed away recently belonged to the Kiara Gharana.

- The musical style, the instruments used, the ragas emphasized all varied from one Gharana to another.
- Proponents of one Gharana are not inimical to other styles either - there is constant give and take, especially in the contemporary age.
- And supposedly each Gharana is a set of local artisans & woodmen who produce instruments tuned to the needs of the Gharana.
- The traditions are carried on across centuries, assimilating new ideas into it at the same time, which makes the music relatable & enjoyable in all ages.
- A note of caution about the Gharana style can be delivered about the inherent problems of the 'gurukul' system - ^{since} ~~when~~ the 'guru' has command immense respect and patronage, cases of exploitation can arise. One such instance had been reported recently.

quote any relevant example.

Need to improve your structure

The Gharana system helped diversify the tradition of Hindustani music and enabled it to stand

on one the feet of uniqueness of Gharana's system and then describe few common features

6/1/24

Q5. While classical dance in India is linked to its 'divine origins', the origins of Indian folk theatre lie with the people. Illustrate with examples. (15 marks) (250 words)

Folk theatre and art stands distinct from the 'classical' arts because there is an absence of dogmatism, no reliance on scriptures and rigid traditions, no restrictions on participants and many such lenient considerations. Thus, folk art is embraced by the people. It is closely related to their way of life, their customs, their festivals - such to such an extent that every one in the community is aware of it and is a part of it without actually learning it. Some folk arts & theatre has been added to the UNESCO Representative list of Intangible Cultural Heritage, like Kalaripayattu, Chhau, Mudiyaattu, Koodiyattam etc.

Chhau

- There are 3 forms of Chhau
 - Purulia Chhau of Bengal
 - Seraikella Chhau of Jharkhand
 - Mayurbhanj Chhau of Orissa.
- Basically, Chhau is a ~~war~~ martialised war dance performed by an all male troupe. The stories performed are derived from the folk tradition of the respective areas.

Try to keep intro shorter, though this is relevant.

Good use of example.

Mudiyettu

- It is a vigorous ritualistic dance performed in Devi (Durga) temples of Kerala.
- People crowd during the Mudiyettu performance, engage with performer and encourage them to lose themselves in the performance.

Some other less common folk theatre forms are the Swang (Uttar Pradesh), Nautanki (UP & Rajasthan).

Both are satirical dance-dramas that are performed on stage with constant reference to the current social events and constant interaction with the audience.

^{Some} folk theatre is associated with a folk festival, like the Bihu dance during the Bihu festival in Assam; the martial art-cum-dance Thapa-Ta of Manipur etc. In almost all cases, what makes the folk traditions different is the non-dogmatized casual approach and inclusivity that is alien to the 'school' system of classical arts.

you explained folk theatre and their linkage with local pop culture, but you also had to describe origin of classical dance with religion.

(5)

Q6. Elaborate on the concept of Sufism in India and its relevance in present context. Highlight the influence of Indian tradition on Sufism. (15 Marks) (250 Words)

The medieval age saw the rise of Sufism in India, propounded by the Islamic mystics who interpreted the Quran in a more spiritual and less dogmatized manner. Similar to the Bhakti movement among the Hindus, Sufism encouraged its followers to get closer to God through intense devotion, through songs, breathing exercises and even dances.

Sufism & its features:

→ Different schools of Sufism called silsilas exist which follow the ideals of one founder saint (pir). His disciples (murshid) then take this idea over generations, incorporating changes along the way.

→ Sufism found its patronage among the rulers of India during the Sultanat & the Mughal age, which found them immense acceptance among a wider audience.

Sufism in India

Although all followers of Islam bank on the authority of the Quran, it has been differently interpreted by the Sufi saints.

You introduced it well.

Need to take about its various types etc to describe concept better

→ The development of Sufism in India borrowed heavily from the prevalent ideas in India during the medieval age - even from outside the Islamic world.

Indian influences on Sufism

→ Bhakti tradition finds its parallel in Sufism with the devotional songs & music.

→ Sufi saints incorporated the breath exercises of the Yogis into their & their disciples' life & prayers.

→ The Sufi school was not closed to followers of other religions.

→ Sufism in India also found expression through dance, which is not traditionally associated with Islam.

→ The musical forms of 'qawwali' were extensively developed since it got incorporated into the Sufi tradition.

→ The 'dargah' of Sufi saints (mausoleum) were thronged by people of all religions - artisans from different backgrounds contributed their bit to the design of the dargah.

Although not originated in India; Sufism developed in a highly 'Indianized' way, even when it did not sever its connection with its core tenets.

Concept of Sufism needs to be described better. (6)

Good

Further talk about system of succession by Chandrak by Buddhists or traditions etc

Avoid repetition
↓
Being more concise impact.

Q7. It is said that Gupta Empire was the golden age for India in history particularly for the advancements in the field of S&T it achieved. Substantiate with examples. (15 marks) (280 words)

The Gupta Age (300 - 550 AD) is considered the golden age of Ancient India in many ways - coins, literature, sculptures, temples. One often overlooked area is the development of Science and Technology during this time.

Science & Technology during the Gupta Age.

→ Aryabhata (5th century AD) made significant contributions to astronomy, found an approximate value of π , calculated the circumference of the Earth (very close to current measure). His book Aryabhatiya is a significant treatise on Astronomy.

→ Brahmagupta (6th century AD) worked with negative numbers and began calculations with zero.

→ Varahamihira (7th century AD) wrote books on mathematics - Pancha Siddhantika & Bija Ganita.

→ Just prior to the actual Gupta rule, in the 2nd-3rd century AD, significant studies were made

Can have these development with political stability as well.

books

in medicine by Charaka and surgery (including plastic surgery) by Sushruta.

→ Elaborate further.

→ The Guptas were well renowned for their coinage represented the ideals of life of the current ruler. Significant developments were made over the 3 centuries of their rule in coinage and they produced the maximum number of gold coins in the Ancient times.

Further describe developments in metallurgy.

→ Temple constructions were taken to new heights in this age with structural temples replacing the rock-cut temples of older years.

Thus Science & Technology developed leaps & bounds during the 'Gupta Era', which is all the more significant since the succeeding age is considered the 'Dark Age' in terms of developments in art, science & technology.

Good, but try to describe few points in more detail.

6½

Q8) Painting is one of the most delicate forms of art giving expression to human thoughts and feelings through the media of line and colour. In this light trace the origin, evolution and significance of wall paintings in India. (15 Marks) (200 words)

The wall paintings in India can be dated back to the palaeolithic paintings in the Bhimbetka Caves in the Vindhya mountains of Madhya Pradesh.

→ The 'lithic' cave paintings represented mostly hunting scenes — other common paintings include the group dances or war & battles. Natural colours are used in paintings (Red & Green during the Palaeolithic, Mostly red during the mesolithic age and red, blue, green, yellow & a multitude of colours in the Neolithic age).

→ The Ajanta cave paintings are the earliest recorded fresco paintings in the Buddhist canon. The representation of Vajrapani, Padmapani & Manjushri (Bodhisattvas) are a feature of this group of paintings.

→ Bagh caves also contain a series of fresco paintings, not that far different from the Ajanta style.

→ Jain wall paintings are found in the Sittanavalai Caves in Tamil Nadu.

Good

This is good that you started

from Bhimbetka

Include Ellora as well

→ Badami cave paintings are the earliest recorded evidence of Hindu paintings. Most of this type are found in the Ellora caves.

→ In the medieval age, wall paintings were used in the form of mural in temple walls and relief; prime examples of this is found in the Lepakshi Temple in Andhra Pradesh. Temples in Kerala also carry a rich tradition of murals with bright colours.

seen from this sequence, the content of the paintings represented the chief ~~social~~ ~~social~~ social-religious context of the time. Their significance lies in tracing the pattern of life of early humans, their lifestyle ~~from the~~ nature of materials they used in their paintings; Also evident is the communication & interaction between different regions which is represented in the form of borrowed styles, repeated patterns etc. In the medieval age, murals dominated the scene, mostly in temples, representing the ideals of artisans of the age and their social life.

India has a rich tradition of paintings & the wall paintings in particular are a representation of the popular art of the time.

Good that you used example from this region as well.
Can further talk about some examples of folk wall painting

Avoid writing such a long para -
though good,

7

(Q9) "Protecting ancient monuments and other archaeological sites is an important step in preserving India's heritage and culture, and everybody can play a part". Critically examine the present institutional mechanism in place to protect our architecture. Also suggest innovative measures that can be employed to address the issue. (15 Marks) (200 words)

Architectural remains in India are protected and conserved by the Archaeological Survey of India under the Archaeological Monuments and ~~Sites and~~ Remains (AMASR) Act, 1956. The monuments that are not ~~covered~~ covered by the ASI, are conserved by the respective state governments. Also, the constitution has made it a ^{fundamental} duty of the citizens to cherish & conserve the rich heritage of India and protect & conserve the national monuments and public buildings under Article 51A. Thus, it is well clear that conservation of the architectural marvels of yore is a collective venture, ~~riding down~~ riding down to individual responsibility of ~~each~~ each citizen.

→ UNESCO (United Nations Educational Scientific & Cultural Organisation) also does marvelous work at the International level in conservation of heritage.

Need to keep your intro short and concise

Let try to explain need for conservation and then in 1st part explain existing mechanisms

→ UNESCO recognises 'World Heritage Sites', which gets added protection & prestige. It also enforces strict conservation measures for such sites.

→ But the resources that are available to the Ministry of Culture (ASI being under this ministry) in terms of allocated budget is low and has declined over the years. The pandemic situation and associated closures have pushed many sites into further degradation (especially ones outside ASI's ambit).

Idea to promote conservation of Heritage.

→ Educational hours for school children to build awareness. Digital hour can be considered during the pandemic age.

→ Grounding of resources for sites that need immediate preservation/renovation.

→ Utilise Corporate Social Responsibility (CSR) funds to conserve local heritages.

→ Awareness programs on national television & radio.

→ Add a cess-component to property tax for large constructions for heritage conservation.

Heritage & Culture should be cherished, nurtured and kindled and the onus of this effort lies with all citizens of the country.

Issues with existing structure need to be dealt separately.

Bring more issues.

Also argue to strengthen ASI —
Suggestions are good — but explain issues better.

6

(Q10). 'Indian architecture is a synthesis of indigenous styles and external influences which has lent it a unique characteristic of its own'. Elaborate with a particular reference to Mughal & British architecture.

(15 Marks) (280 words)

Indian architecture has evolved over time, gradually adopting the features of different traditions from abroad, brought in by the invaders & traders and transformed into a syncretic style. The Indo-Islamic architecture brought about by the Sultanate and Mughal times was a sea change from the temple architecture of the preceding centuries.

The Victorian styles of the British colonialists has sealed the root, since, even today finding its expression in contemporary architecture.

Indo-Islamic Architecture.

- This period is characterized by the prevalence of the arch & dome architecture.
- Also significant is the char-bagh (garden) and artistic use of water in the form of ponds or fountains.
- Paintings & sculptures were replaced by arabesque calligraphy & pietra-dura inlay work.

very good. As you have mentioned the reason for such synthesis in intro.

you also need to mention where indigenous styles were followed?

→ The Mughal buildings at Agra and Fatehpur Sikri are representative of most of these features.

→ The Taj Mahal, built by Shah Jahan in the 17th century is the high watermark of this style.

British (Victorian) Architecture.

→ While the Indo-Islamic style relied on large open spaces and wide bases, the Victorian style was more dense and emphasized functionality over everything else.

→ The flat facade with long windows and small balconies are representative of this style.

→ The buildings were taller than they were wide.

Both these styles did not evolve in isolation outside India and get transposed here. Instead, there has been great give and take from the Indian artisans of the age as well. The 'jali-work' of the Rajputana architecture had been adopted in the Mughal style, and the minarets were re-fashioned into bell-towers in the British style. Even though arches were used, the arcade style did not go out of vogue during the Mughal age, making a significant comeback in the Victorian style in the later centuries.

Good, may be on last part

Good

7

have followed impact as well - just try to describe it further