



RICH HERITAGE OF DOGRA STYLE OF PAINTING AND IT'S IMPORTANCE IN SHAPING THE CULTURE

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ABSTRACT

Human evolution has been influenced by culture. People are tied together through industrial technology and commercial exchange marketplaces in today's world, which is regarded as a single global-scale culture. However, the apparent differences between cultures demonstrate that each human community has its own culture or socio-cultural system, which includes language, ideas, beliefs, conventions, taboos, codes, works of art, rituals, ceremonies, symbols, and so on. Dogra culture, or the culture of the inhabitants of "Duggar Pradesh," is similar. This region is part of the Jammu division of India's Jammu and Kashmir state, and it is one of the three divisions of the state. Jammu is also the state's winter capital (the summer capital being Srinagar, in the Kashmir Valley).

Keywords: DOGRA CULTURE, TABOOS.

INTRODUCTION

The Pir-Panjal Range in the middle Himalayas borders this region on the north, Punjab on the south, Ladakh on the east, and Pakistan on the west. This is the homeland of the world's most famous warriors and artists, the Dogras. However, they also live in Punjab, Himachal Pradesh, and Northeastern Pakistan. They have their own language, Dogri, which was placed in India's constitution's 8th schedule on December 22, 2003.

Geographical factors play a significant impact in the shaping of cultural patterns, and Dogra culture is no exception. The Dogra region is located in the lower Himalayan ranges and is characterised by mountains, dense forests, barren lands, and rivers. It is a country of opposites and combinations. Ravi, Tawi, Chenab, Basanter, and Ujjha rivers provide water to the area.

Dogra culture is a secular culture made up of numerous castes and tribes that has evolved over time. People from many tribes arrived to this land, settled there, and built their own power centres in specific areas. They had diverse lifestyles and traditions in the beginning. People gathered together and exchanged rituals and views as a result of certain changes. Today, it's difficult to tell which caste or tribe affected the other's way of life. As a result, it is a land of nomadic tribes and civilisation from a sociological standpoint.

Today, the family is the most common social unit, and it can be found in many forms at practically all stages of cultural development. Families in our society are patriarchal.



In the past, Duggar had a joint family arrangement, which is still widespread in rural parts today. The great-grandfather and grandfather shared their home with their grandchildren. A combined family might have up to 50-60 people at any given moment. They lived in relative peace since the elders' directives were obeyed without question.

In agrarian communities, as well as for many people in commerce-based societies, kinship and familial bonds were extremely essential. Kinship and familial bonds, however, have become less significant for many people in today's big societies. Many people live in close-knit communities.

Agriculturists, military, and businessmen make up the economic landscape of this land.

The genuine colours of Dogra culture can be seen primarily in rural areas, as this region is a place of diverse beliefs and customs. Even so, metropolitan culture is rapidly changing. However, there is little evidence of metropolitan culture influencing rural culture. Rural people, even in this modern and industrial age, adhere to their old traditions and elaborate ceremonies with the same zeal as they did in the past. Customs and rituals that deal with special rites for specific occasions; customs appeal because they shed charm and beauty on



the mundane task of living until death. People are affected and carry on inherited rituals from birth, ranging from pre-natal ceremonies to house warming (Chattha) and weddings (Byaah). During the Shraadh, even the deceased bodies are buried/cremated with all due honours or remembered. People fast, pray, do aarti, holi dips, and give donations according to their religion.

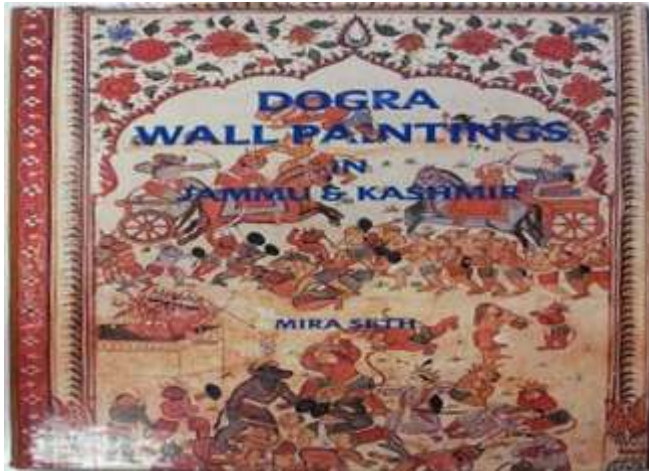
Dogra land is a place where members of all religions coexist together. All religions communicate a message of love and brotherhood. This peace can be witnessed at religious sites and in festival celebrations.

Whether it's a mosque's mausoleum, a temple's Kalash, a Gurudwara's Nishan Sahib, or a church's Cross, each one looks to be one of the four pillars standing solid to give a shared roof of brotherhood and amity to their adherents.



Dogra Mural Painting

Dogra Wall paintings may be seen in Jammu and Kashmir's outer Himalayan range. This location was once known as "Durgara," which was a tribal name. This region encompasses the entire area of the outlying hills between the rivers Ravi and Chenab. The Khasas and Kanets were most likely the first people to live in this area. Several tribal immigrations of people speaking the Dogri language, which is categorised as a Punjab dialect, occurred in the area. 1 The language is similar to Pahari, which is spoken in the adjacent state of Himachal Pradesh, and Griesson appears to have accurately linked it to Kangri in his classic linguistic Survey of India.



The Dogra people were extremely attractive and had an artistic approach to life. They were drawn to lovely things. It may be seen in the architecture and sculpture that was created under their patronage. Painting had not progressed much in this area prior to the Mughal period. The Muslim influence on this region's painting may be observed in abundance. The hills rajas paid frequent visits to the Mughal court, which paid off handsomely for Dogra wall paintings. Following the Dogras' encounter with the Mughals, Dogra painting began.

The Basholi was, in fact, the first painting centre. The primary patrons of art in Basholi were Raja Bhupat Pal (1598-1635), Sangram Pal (1635-73) and Kirpal Pal (1678-93). Raja Hari Dev (1660-1690), the first ruler of Jammu, was the first to promote the art of painting. Raja Dhruv Dev (1703-1735) and his four sons, Ranjit Dev, Ghansar Dev, Surat Singh, and Balwant Singh, all supported the arts. Of his book "History of Basholi," Kahn Singh Kalauria describes the wall paintings in the Balwant Singh palace at Saruin.

Some political exiles who took safety in Jammu were Malka Zamani (one of Mohammad Shah's queens), Mir Manu's widow, Hari Singh (the viceroy of Lahore), Raja Kaura Mal, and Dalpat Rai (son of Lakhpat Rai). It's probable that these exiles arrived in this region with some late Mughal miniatures.

During Ranjit Dev's rule, the Sikhs rose in Punjab with all the ferocity and vigour of newly discovered strength. The Sikhs, on the other hand, were not destined to entirely conquer Durgara Pradesh's old kingdoms. By a strange twist of fate, the Rajput pride of this region was rescued by completely unexpected occurrences. The three Dogra brothers — Gulab Singh, Dhian Singh, and Suchet Singh – had an extraordinary climb. They were royal aristocracy who claimed ancestry from Surat Singh, Dhruv Dev's third son.

All three brothers were highly powerful leaders in Maharaja Ranjit Singh's Sikh court. Gulab Singh rose to become a brilliant army commander, Dhian Singh lived at the Sikh court and got to the position of prime minister in 1828 via talent and diplomacy, and the youngest, Suchet Singh, rose to become a general and a favoured courtier. Maharaja Ranjit Singh was close to the Dogra brothers.

Jammu had always been a wealthy state, and when Timur attacked it, he claimed to have taken a substantial loot of grain and property. ⁷ As a result of the state's wealth, several sorts of art blossomed throughout the state. Art and artists were patronised by all of the monarchs. The most closely associated with the wall painting is Suchet Singh. Apart from the Dogra Rajas, royal ladies played a major role in the region's wall painting. They offered patronage, financial support, and models for the paintings' subjects. The royal families' ladies get large sums of money as dowries at their wedding ceremonies.



They were free to spend their riches on anything they pleased, such as charity or creative endeavours such as temple construction and wall painting. Wall painting piqued the curiosity of the commercial sector, in addition to the royal families. However, there is little indication that the general public was a client of wall painting. Pandit Seu of Guler was the region's most prominent family of artists. Raja Balwant Singh (Raja Dhruv Dev's son) employed Nain Sukh (Pandit Seu's son). Religion was the primary source of inspiration for the development of these region's wall murals.

The Dogra Jewellery and its Classification

As previously noted, migration to locations outside of historic Duggar Pradesh, as well as intermingling with various cultures, has resulted in a vast range of Dogra traditional jewellery. In Dogra jewellery, Rajputana style, Rajasthani craftsmanship, and Himachali arts are all plainly discernible. The ornaments' functional uses and value, however, remain the same. Traditionally, pure gold ornaments were chosen, but silver and gold plated alloys gained popularity later, most likely due to cost reasons. In addition, the size, weight, and motifs depicted on the ornaments vary depending on whether they were made in a rural or urban setting. As a result, the Dogra jewellery can be categorised as follows:

On the Basis of Metals
of Make:

- Gold Ornaments
- Silver Ornaments

On the Basis of Origin:

- Rural Ornaments
- Urban Ornaments

On the Basis of Gender
of the Wearer:

- Ornaments for Men
- Ornaments for Women



The majority of the ornaments have either vanished or been melted down by their owners over time. The Dogra Art Museum in Jammu City has only a hundred and eleven ornaments, but the Himachali, Punjabi, and Haryanvi varieties are largely unavailable for study. Only a few pieces are passed down from generation to generation, and the Mrijhri is the most unmodified decoration, both in terms of design and in terms of how it is passed down.

Mrijhri:

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Object and its Significance

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2. Silver Ornaments

II. On the Basis of Origin:

1. Rural Ornaments
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III. On the Basis of Gender of the Wearer:

1. Ornaments for Men
2. Ornaments for Women

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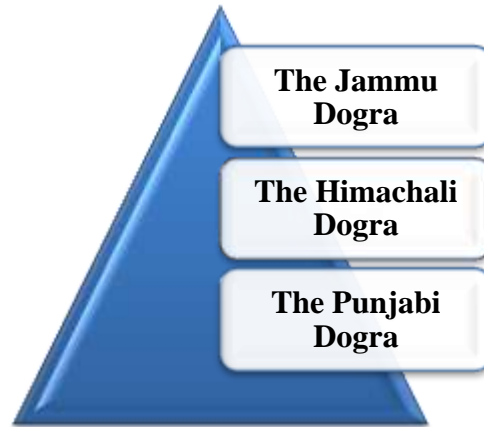
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A Mrijhri is a wide silver bangle with bells that is traditionally worn by young girls and ladies. A Mrijhri is very regularly worn by ladies of the Dogra ancestry during weddings, festivals, and family celebrations, despite the fact that no recorded samples of the object are on show in any museums around the world. Although there are regional differences in terms of bangle width and etched motifs, the common features include an ornamental lock in the front with multiple silver bells dangling from it. Interestingly, unlike other Dogra jewellery, Mrijhri is usually passed down from the maternal side, ideally from mother to daughter, though maternal grandmothers and aunts have been known to pass it down to their female offspring as well. A study was done online for the aim of this paper, which revealed that this tradition is shared by all those who privately possess the artefact, despite the fact that the

owners come from varied regional and theological origins. Three of the twenty-one samples received will be thoroughly examined for this particular article, which is owned privately by three people.



- **The Jammu Dogra-** The silver jewellery in question is of the Jammu Dogra kind. It has a 5 centimetre diameter and a 3 centimetre wide outer strip. The centre is flower-encrusted, with silver strands leading from one four-leafed flower design to the next. A round motif, on the other hand, runs along the sides. The ornament is a 19th and 20th century family heirloom from a Brahmin family in Jammu's Reasi District. Her maternal grandmother, who had received it from her mother, passed it on to the current owner.



- **The Himachali Dogra-** The Himachali Dogra variation is represented by the object under observation. This bracelet, unlike its Jammu counterpart, has fewer bells and a more beautiful lock with maple leaves carved on a blue background using the meenakari method. It has a diameter of 6cm and a width of 4cm. The screened strip of the bracelet has no designs etched into it. This, like the first, is a family heirloom from a Rajput family in Kangra, dating from the late nineteenth century and passed down from mother to daughter.



- **The Punjabi Dogra-** The Punjabi Dogra samples were perhaps the most diverse of the samples chosen for this study. These incorporate the ornamental characteristics of both the Jammu and the Himachali samples, with an average width of 5 cms and a diameter of 7 cms, however the front lock is more Himachali in form. The sample in question is also a part of a Khatri Sikh family's heirlooms, having been passed down to the current owner from her maternal aunt, who acquired it from her mother.



SIGNIFICANCE OF THE STUDY

- The study will help in understanding the importance of Dogra Culture.
- The study will help in understanding the Dogra's jewellery.

OBJECTIVES OF STUDY

The following are the goals and objectives for conducting this survey that will aid in evaluating the results:

1. Determine different Dogra Styles.
2. Determine the level of customer satisfaction on each styles.
3. To understand classification of Dogra Styles.

METHODOLOGY

- 100 respondents of different age groups were selected from Dogra region and a questionnaire was administered to them in order to understand their likeliness on different styles of Dogra.

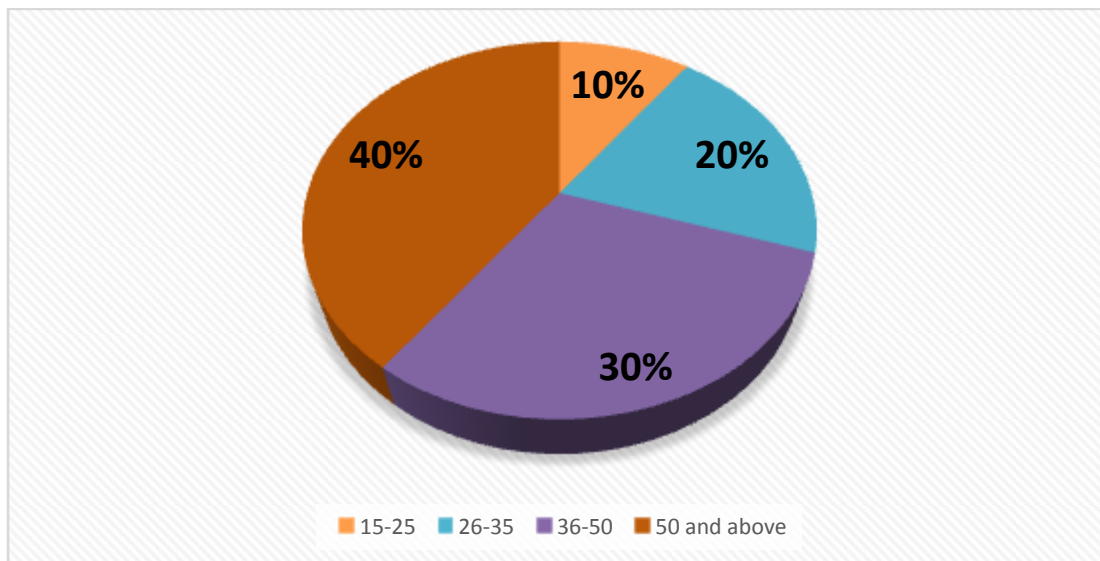


DATA ANALYSIS

In this section we will be analyzing the data collected through the short survey by circulation of questionnaire to 100 respondents aged in the different age group from Dogra region to understand how often they prefer Dogra Styles?

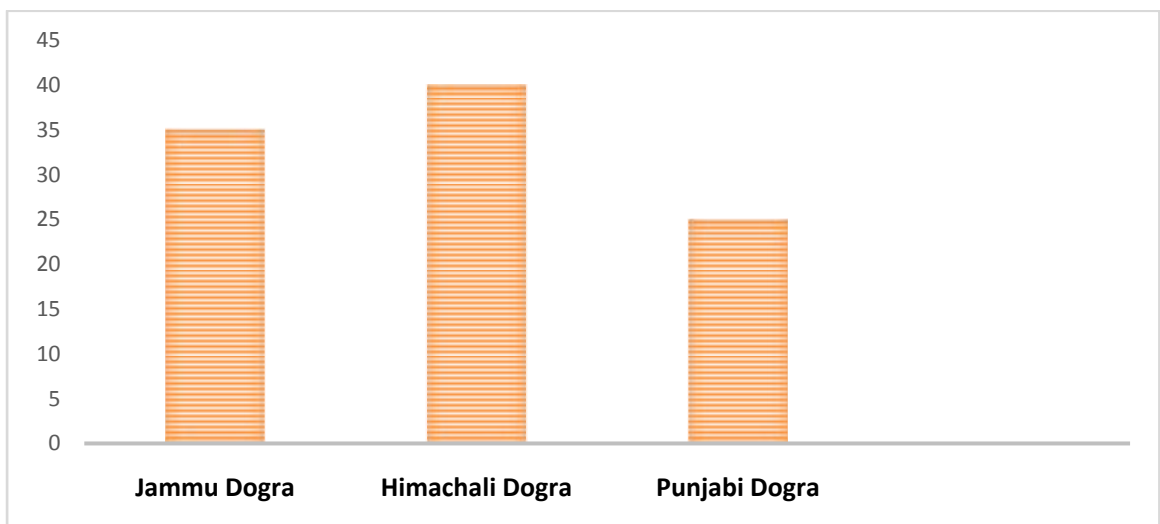
On the basis of all the above questions we can conclude if it is likeable or not. The data collected through questionnaire is presented in the form of bar graphs and pie-charts for easy representation and analysis.

Q1- Age group that prefer Dogra Styles most of the time?



- 40% of the people above 50 years of age prefer Dogra Style
- 10% of the people 15-25 years of age do not prefer Dogra Style

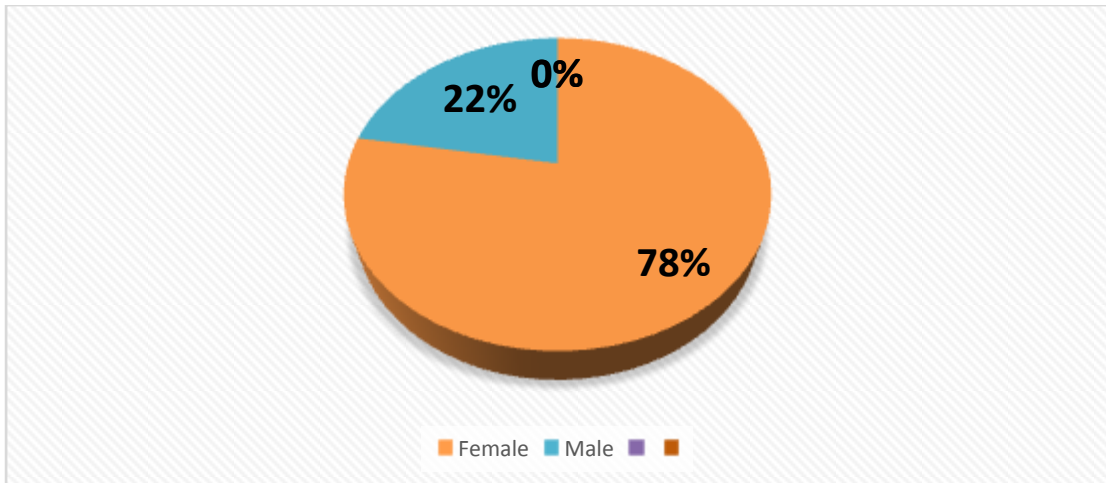
Q2- Which Dogra Jewellery preferred most?





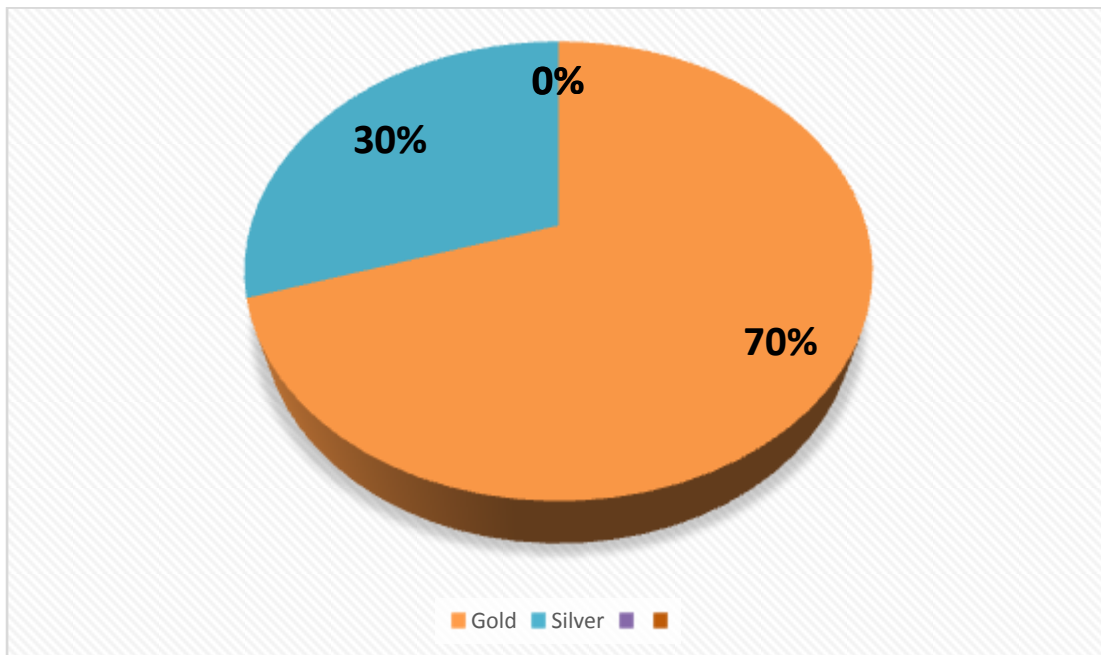
- Himachali Dogra was liked by most people.

Q3- Which gender mostly prefer Dogra ornaments?



- 78% of female liked Dogra ornaments whereas male are 22%.

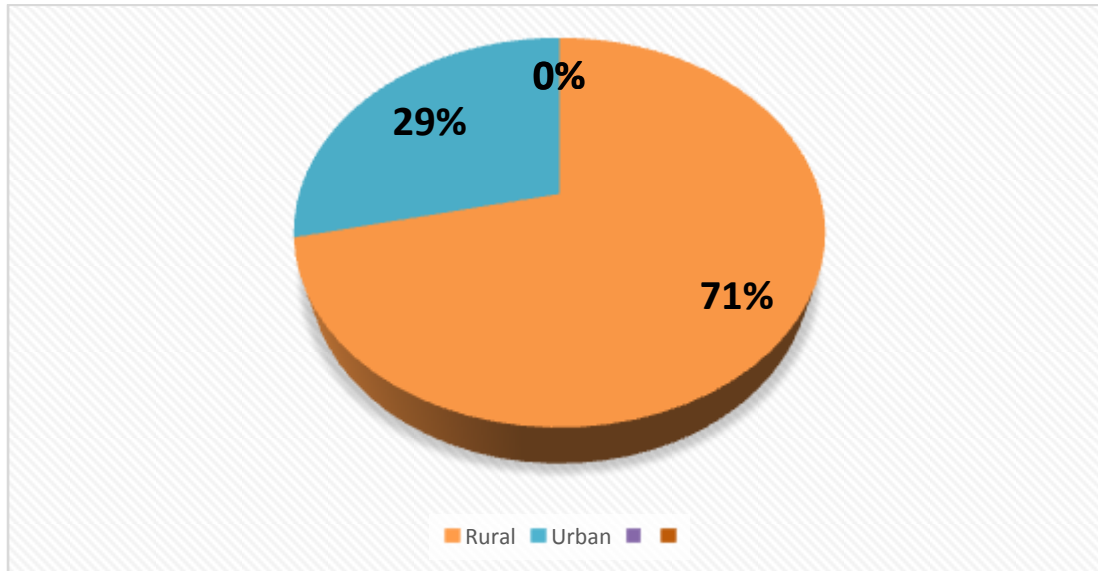
Q4- Which metal ornaments are liked most in Dogra Style?



- 70% of the people prefer Gold.
- 30% of the people prefer Silver.



Q5- Which origin ornaments are liked most in Dogra Style?



- 71% of the people prefer rural origin.
- 29% of the people prefer urban origin.

FINDINGS

- 40% of the people above 50 years of age prefer Dogra Jewellery.
- Most of the Dogra style users are females.

CONCLUSION

- Dogra Jewellery are mostly preferred by senior age people.
- Many people buy these products as they are available in very less price as compared to other.
- People with less income prefer these products due to their low prices.
- These products are less popular among the students or low aged people.

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