

A study on culture of hoysala reflect of the society

Mr. Vishwanath M Ainapur

Asst. Teacher, Department of Education

Government of Karnataka

Email : vishwaainapur775@mail.com

Introduction:

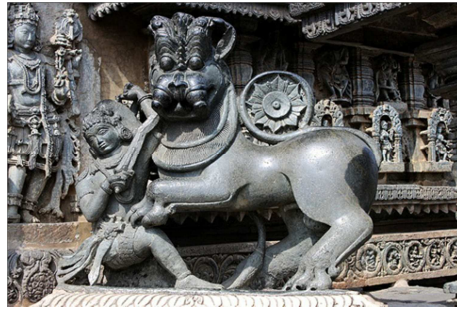
To know the origin and history of Hoysala dynasty there are good number of original primary sources are available in Karnataka less in Tamilnadu and Andhra Pradesh. So far more than one thousand inscriptions have been studied and published in many volumes such as Epigraphia Carnatica volumes, many journals and research books and volumes. Similarly more than one thousand temples have been constructed but some of them dilapidated or completely ruined. Some of the temples are reconstructed, restored and preserved scientifically and 3 properly. The coins of the Hoysala period are another important original source to rewrite the history.¹¹ there are many inscriptions written by contemporary rulers of the Hoysala dynasty.

The most remarkable architectural achievement of the Hoysala is the numerous intricately carved stone temples in star shaped plans. The architecture of the Hoysalas is a hybrid of the nagara style of temple architecture of north India and the dravidian style from the South. The prolific temple construction was not entirely for religious reasons. Temples acted as local courts or as surrogate courts, especially when built from royal endowments, they were seen as palaces and the rituals marking the daily routine of the deity imitated those of the king. Some temples also received local patronage from rich landlords. Temples built from royal patronage took on an aura of a leading ceremonial centre. The Hoysala rulers originally lived as hill peoples of Malnad Karnataka, an elevated region in the Western Ghats range. In the twelfth century, taking advantage of the internecine warfare between the then ruling Western Chalukyas and Kalachuri kingdoms, they annexed areas of present day Karnataka and the fertile areas north of the Kaveri River delta in present day Tamil Nadu. By the thirteenth century, they governed most of present-day Karnataka, parts of Tamil Nadu and parts of western Andhra Pradesh in Deccan India. Hoysala society in many ways reflected the emerging religious, political and cultural developments of those times. During that period, the society became increasingly sophisticated. The status of women varied. Some royal women became involved in administrative matters as shown in contemporary records describing

Queen Umadevi's administration of Halebidu in the absence of Veera Ballala II during his long military campaigns in northern territories. She also fought and defeated some antagonistic feudal rebels.

The Legend

According to Kannada folklore, a young man named Sala, who saved his Jain guru Sudatta by striking dead a Lion he encountered near the temple of the Goddess Durga or Vasantha Parameshwari at Angadi, now called Sosevuru. The word "strike" literally translates to "hoy" in Hale Kannada (Old Kannada), hence the name "Hoy-sala".



Sala Fighting the Tiger

Hoysala's Art and Architecture

One of the most striking features of Hoysala architecture is its attention to exquisite detail and skilled craftsmanship. The Hoysalas usually dedicated their temples to Shiva or to Vishnu (two of the popular Hindu gods), but they occasionally built some temples dedicated to the Jain faith as well. Generally Vaishnava temples are dedicated to Keshava (or to Chennakeshava, meaning "Beautiful Vishnu") while a small number are dedicated to Lakshminarayana and Lakshminarasimha (Narayana and Narasimha both being Avatars, or physical manifestations, of Vishnu) with Lakshmi, consort of Vishnu, seated at his feet. The focus of a temple is the centre or sanctum sanctorum (garbhagriha) where the image of the deity resides, so temple architecture is designed to move the devotee from outside to the garbhagriha through ambulatory passageways for circumambulation and halls or chambers (mantapas) that become increasingly sacred as the deity is approached.

Chennakeshava

Most Hoysala temples have a plain covered entrance porch supported by lathe turned (circular or bell-shaped) pillars which were sometimes further carved with deep fluting and molded with decorative motifs. The temples may be built upon a platform raised by about a

metre called a "jagati". The jagati, apart from giving a raised look to the temple, serves as a pradakshinapatha or "circumambulation path" for circumambulation around the temple, as the garbagriha (inner sanctum) provides no such feature. Such temples will have an additional set of steps leading to an open mantapa (open hall) with parapet walls. The jagati which is in unity with the rest of the temple follows a star-shaped design and the walls of the temple follow a zig-zag pattern, a Hoysala innovation. More detailed account Hoysala architecture can be found here. It explains in great detail the architecture style, the temple deities, the craftsmanship, etc.

An abundance of figure sculpture covers almost all the Hoysala temples. Soapstone, which allows fine detailing and clarity, also helped in this predilection. This is a return to a more extensive iconographic representation of episodes from popular epics compared to later Western Chalukyan architecture. It must be remembered, however, that in temple architecture these do not merely serve a decorative purpose, but are essential to the integrity and composition of the structure. A cuboid cell, the garbha griha (sanctum sanctorum) houses a centrally placed murti (enshrined icon) on a pitha (pedestal). The shikhara (superstructure), rises over the garbha griha and together with the sanctum they form the vimana (or mulaprasada) of a temple. A ribbed stone, amalaka, is placed atop the shikhara with a kalash at its finial. An intermediate antarala (vestibule) joins the garbha griha to an expansive pillared mandapa (porch) in front, chiefly facing east (or north). The temple may be approached via entrances with gigantic gopurams (ornate entrance towers) towering over each doorway. In the prakaram (temple courtyard) several minor shrines and outbuildings often abound. The vimanas are either stellate, semi-stellate or orthogonal in plan. The intricately carved banded plinths, a distinguishing characteristic of the Hoysala temples, comprise a series of horizontal courses that run as rectangular strips with narrow recesses between them. Also, the temples themselves are sometimes built on a raised platform or jagati which is used for the purpose of a pradakshinap dreadful fear. Where lions are the gods of miracles. In the disguise of incarnation of Vishnu, the Narsimha is grounded in belief and faith, enriched with human torso. He well seen in lion face and penetrating claw is frequented to be the Great Protector. Narsimha defends his devotees left in lurch, but kills Hiranyakashyapa who is a demon attired in gold, incurred in vices of pleasure, sex and luxury. Quite often human desires fell like cruel hounds, when demonic senses haunt his soul, his appetite for life of extravagance condemns his spirit, sickens him to be wicked and

corrupt. The life of taint and debasement needs cleansing and purification. Soul cloistered in sin and turpitude demands ablution and refinement. Lead a life of sage, as devotee to god Vishnu which mandates holding fast, slow starvation, penance and propitiation of self to God, holding fast on to truth, on to the purity of mind and non violence that transcends one into a power, a strength of being a Brahmin. A might most provident in peril, binds him to courage, sticks him to daring audacity and resolution like a lion. Man must be half lion half humane. 10th century of Hoysala was the age of experimentation of switching from amongst Jaina, Vaishnava and Shaiva.



Sculptures of war art



sculptures of shilabalika

Maximum of the Hoysala sculptures are squattish and dwarfish and supply a barely distorted view of the anatomical capabilities. Stylization and conference turn out to be part and parcel of the Hoysala art. The coiffure seems nearly repetitive. The limbs and lower back show heaviness. Even though the Hoysala artists had tremendous control over the chisel, they disregarded the entire effect and misplaced themselves in the labyrinthine information. It turned into his first test with the brand new tender stone and it opened up significant vistas before him. To him carving every picture was a curiosity of experimental degree. Consequently even though technically opinions range on his success, the Hoysala artist has definitely succeeded in conveying what he wanted to say or delineate. That is the real merit of the Hoysala artist. Even the face of each male and female sculpture seems similar except some sculpture. Simply seeing best the face it's miles difficult to identify the features. Until, if see the sculptures absolutely it is difficult. Even cough muscle tissues and breasts of female sculptures are extra globular instead of herbal. For this reason it needs more essential analysis.

Hoysala is the kingdom of wilderness, a free state of liberty, choice and inventiveness. A place calm, cool and tranquil where peace pervades in all walks of life, seeking to solicit creativity, vision and imagination. Halebid Belur and Talakad temples sculpture appears to

murmur in artistic style in the form of music, dance, sports, love, beauty, war and sacrifices embellished on enormous figurines, and motifs. Cast a glance, you behold the scene of gods of creation, protection and destruction-Brihma, Vishnu and Mahesh. This piece of mother earth witnesses the glory of interface and collaboration between man and their wild animals where the spirit of super-human re-incarnate in fish, in wild boar, in lion man, in tortoise, in Rama, in Parushrama, in Krishna, Buddha and in Kalki. All life forms evolved as a reflection chiseled in their most radiant, exquisite and unmatched beauty on facades supported with pilasters at Belur, Halebid and Talakad. Different manifestation of a soul re-incarnating in different epochs of the world history from the lowest scale of life through the fish, tortoise and hogging up to the perfection of humanity is Indians unique spiritual invention, the world need to acknowledge. A sure evolution of human

CONCLUSION:

It can be concluded that the structure of architecture in Hoysala empire during the period. Architecture construction of the different Kings of Hoysalas empire. Hoysala architecture is the building style developed under the rule of the Hoysala th th Empire between the 10th and 14 centuries, in the region known today as Karnataka, a state of India. Hoysala inuence was at th its peak in the 13 century, when it dominated the Southern Deccan Plateau region. Large and small temples built during this era remain as examples of the Hoysala architectural style, including the Chennakesava Temple at Belur, the Hoysaleswara Temple at Halebidu, and the Kesava Temple at Somanathapura. Hoysala craftsmanship are the temples at Belavadi, Amruthapura, Hosaholalu, Mosale, Arasikere, Basaralu, Kikkeri and Nuggehalli are also effective dynasty of Hoysala period. The study of the Hoysala architectural style has revealed a negligible Indo Aryan inuence while the impact of Southern Indian style is more distinct. Finally I told about the hoysala dynasty incredible of the Indian history.

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