

ETHNO-ROCK ART

Sachin Kumar Tiwary

Abstract: This research article examines how ethno-rock art research explains the scope, purpose, and significance of rock art in contemporary human culture. It can clarify the most opaque aspect of rock art, namely, its purpose. The research article gave a summary of the study's 'theory of ethno-rock art'. To support the viewpoint of a work on the aforementioned concerns, the 'Structure of Ethno-rock Art' is constructed with the goal of creating the simplest approach of comprehending the nature and scope of rock art. Though the major focus of this research work is on the theory of ethno-rock art and the structure of ethno-rock art, the author also mentioned the following to support the above viewpoint: rock art and ethno-rock art study: paradigm shift, foundation of ethno-rock art study, universal value of rock art study, methodological shift, transformation of human settlement: need of time and living memory about nomenclature. The findings also demonstrated that rock art professionals can use the same application method to get more accurate rock art study results. However, existing experts are few in contrast to other disciplines of archaeology and excellent in their field of specialisation, but I believe that all work is on the verge of success until and unless the explaining the purpose of rock art. From a safety standpoint, this study stresses the importance of considering the impact of this study approach with the help of specialists from various backgrounds. This could open up new possibilities for this project in the future.

Keywords: Ethno-Rock Art, Living Memory, Mythology, Folklore-Folktale, Psychogenetic

ROCK ART AND ETHNO-ROCK ART STUDY: PARADIGM SHIFT

This represents an important topic to study the rock art because India is one of the three countries with largest concentration of the world heritage of rock art; the other two are Australia and South Africa. Traditionally in the study of Indian rock art since its first discovery in 1867 which was done by Archibald Carlleyle, then First Assistant of the Archaeological Survey of India, in the sandstone hills of the Sohagighat in the series of Vindhya (Mirzapur District of Uttar Pradesh). Though, this was not for the first time in the world. The discovery and publication of the first rock art site in the world was in Brazil in the year 1618 (Gupta, 1996:3). After Brazil, Australia was the place where in 1788, Captain Collins discovered the rock art is now in the collection of the Art Gallery of New South Wales at Sydney (Mathapal, 1995:3).

In India W.J. Henwood (Henwood, 1856:204-205) reported the first petroglyphs from Almora, Uttarakhand in India (Chakrabarty and R.G.Bednarik, 1997:29) in the year 1856. This was the third earliest rock art discovery after the Brazil and Australia. The above cited discovery of Archibald Carlleyle (Mathapal, 1984:10-13) was unpublished till 1906. He was Vincent Smith, who collects the field notes of A. Carlyle from his friend Rev. R. Gatty and publish them in Indian Antiquity (Smith,

Dr. Sachin Kumar Tiwary, Assistant Professor, AIHC & Archaeology, Advanced Study Centre, Banaras Hindu University, Varanasi-221005, Uttar Pradesh, India, E-Mail: sachintiwary@bhu.ac.in

1905:185-195) in the year 1905. In 1870, H. Rivett-Carnac, a Colonel of the colonial British administration, reported rock art (Cupules) near Nagpur, Maharashtra. And after this there are many more listed in the Table-1 periodwise. Since, the purpose of this research paper is to emphasize on the Ethno-rock Art, it was necessary to discuss the beginning of rock art study in India in brief.

THEORY OF ETHNO-ROCK ART

Research into *Ethno-rock Art* (Tiwary, 2013:1-16) is part of a wider framework, namely 'Ethnoarchaeological Study of Rock Art', which I will describe briefly to show that the following suggestions are not isolated but stand in a global systematic framework. *Ethno-rock Art* is based on a new, comprehensive definition of this study. It includes everything constructed by our ancestors to his predecessors. The theory of *Ethno-rock Art* tries to interpret and understand rock art by establishing its linkages with the ethnic group, folklores, myths, beliefs, customs, rituals and their cultural practices. The importance of *Ethno-rock Art* lies in making the early art work done on rocks of natural surfaces which provided shelter to human inhabitants in a long and forgotten part of history a much relatable experience for the scholars and enthusiasts of ethno-archaeology. This theory provides us a solid basis for our assumptions about the people, their customs and their practices who put their labour on the stones and left a mark for the future generation of scholars to study and interpret these tangible artefacts by linking them with the living tradition of folklores, customs, ritual, festivals among the indigenous community and local inhabitants of the studied regions. It is a theory of ethno-rock art dealing with rock art and human social behavior in the wider sense of doing something on any portable and stable surface behavior and its effects on the human perception of space and time. This is also an attempt to help the Stella Kramrisch term 'Dateless Art' in context of the vital stream of indigenous artistic tradition that is all universal.

Theory of Ethno-rock art considers meaningful action in understanding the abstract symbolic meanings of the rock art as we try to encode them from a participant-observer point of view, first to understand the rules and the codes of the cultures these rock paintings belong to-physical, biological, economic domains - and then critically examining them from the perspective that these art works were created thousands of years ago. Artists put their own experience in their creation, so when we visit these rock art sites we are visiting both the past and the present. Archaeologists reconstruct the past from their position in the present by recognizing the past patterns and by matching it with the present patterns, observable in the society. Anthropologists look at tribal or native art of local inhabitants under ethnographic category and study the uses of art to understand their relation with other aspects of culture in living peoples. Similarly, archaeologists study early art to study the behavior of early humans from the past to reconstruct them as thinking, believing, feeling, creative peoples. Ethnoarchaeology provides links between the

present and the past. Similarly Ethno-rock Art provides links between the living art practices and the early art in different context especially rock art. So, this theory is based on the amalgamation of archaeology and anthropology. The proposed theory is an effort made to see the connection between archaeological finds and early rock art and to study the art tradition of local inhabitants to see if there is any link between the present and the past, keeping in mind that societies are continuously being transformed and it will transform with the passing of time.

FOUNDATION OF ETHNO-ROCK ART STUDY

After the first rock painting discovery in India, John Cockburn an Officer of the Opium Department of British Government reported many rock art sites in the Kaimur range in the year 1883 (Cockburn, 1883:56-64; Cockburn, 1899: 91-92). This is for the first time we can say that from the land of India the study of rock art along with ethnological comparison started.

In John Cockburn's words: *this class of drawings, but they continue to be made to the present day, particularly in India, where the painting, done in red pigment on the front of a house where a marriage has occurred, and called Kohobur, passes imperceptibly into the cave drawing, some of the conventional forms of animals, birds, and inanimate objects being identical. It is therefore just possible that the drawings in these caves would afford as complete a pictorial record of the history of antiquity down to modern times as a volume of The Graphic does of the civilization of the present day.....* (Cockburn, 1899:891-92).

It is amazing that even at that time they had an approach to study the rock art in ethnological parameter. It was because of his field of interest and expertise as he himself introduced in his 1899 research paper...."I took up the subject from the anthropological and zoological side entirely...." He was both an anthropologist and zoologist and was working under the order of government.

In the following table-1 we would see the gradual growth of Indian rock art studies. It limits the study to the discovery, study of style, motifs and techniques, documentation, comparison, traditional dating, presentation, exhibition, copying and final publication. So, since 1867 to till 1992 as per the view of Dr. Mathapal we have even never touched which was already hinted by J.Cockburn in 1883 (Cockburn, 1899:89-97). The important issue is to trace the continuity in today's society (Tribal and non-tribal). If the puzzle of rock art about the purposes is not solved yet, it is because of the lack of concern about the tracing of Ethno-Rock Art.

TABLE-1: GROWTH OF ROCK ART STUDY IN INDIA

Explorer and Recorders	Method of Research and Achievements
<p>First Period (1867-1931) A. Carlyle, J. Cockburn, F. Fawcett, C. A. Silberrad, C. W. Anderson, P. Brown, R. B. Foot, P. Mishra, A. N. Dutta, and M. Ghosh.</p>	Individual efforts; study of well-preserved, prominent looking and isolated figures; tracing; free hand copying; short notes few articles and research paper; little doubt about Stone Age antiquity.
<p>Second Period (1932-1972) M. Ghosh D. H. Gordon, V. S. Wakankar, B. and R. Allchin, J. Gupta, R. K. Varma, S. K. Pandey, J. Jacobson, A. Sundara and S. Tiwari</p>	Planned exploration; several hundred Painted shelters brought to light; faithful copying; more detailed descriptions; rock art included in books, curricula and doctoral works, new awareness towards its Study and doubts on age.
<p>Third Period (1973 to till present) V. S. Wakankar, Y. Mathapal, H. D. Sankalia, V. N. Mishra, E. Neumayer, L. Wanke, M. D. Khare, V. Singh, G. Kumar, V. H. Sonavane, S. Pradhan, R. Tiwari, G. S. Tyagi, Manual Joseph, G. L. Badam, K. K. Chakravarty and many.</p>	Systematic excavation of painted rock shelters; scientific reproductions of rock art; exhaustive regional studies; research publications; Exhibitions, seminars and lectures on rock art; antiquity extend to Mesolithic and Beyond that period.

(After: Mathapal, et al. 1992:213-214, with modification)

But in recent years, there is a rapid growth in the study of rock art. The recent study began with the study of contemporary indigenous people, their ethnography, culture and material and non-material culture, etc. Now an application of Ethno-Rock Art as a tool to assist rock art interpretation has been used by rock art researchers worldwide, though the validity of such analogy has also been challenged.

UNIVERSAL VALUE OF ROCK ART STUDY

With the most important inventions like Fire and Wheel, our ancestors invented the eternal (non-perishable) stone tools during the early phase of human evolution. This is the most important example to proclaim their (Early Human) intellectuality and to prove their presence over the other living beings. Their many first-time inventions, creativities and instances are the source of our past ancestral work, which is sufficient evidence to inspire the humanity of today's world. Among these the furthest significant work is rock art which has existed since long till date. Rock art is one of the most magnificent works of former humans. Engaged in rock art are hobbies of knowledge, which led to the emergence of new or additional skills in humans advocating great concern for rock art. It would not be an exaggeration to say that rock art occupies a special place in the entire genre of archeology, which is the reason that this tradition is alive in some form. The origin of humans to now, and this genre like other genres is in a particular period,

cannot be tied in the block. Rock art is not only a worldwide phenomenon, but it encompasses a wide period from prehistoric to historical period that also maintains the chronological development of human culture. Because of this, the past of the people with whom the execution is associated or with whose tradition a similarity continues is attempted to be constructed. In the process of this, construction ethnography of these people are found useful in combination with archaeological methods (Minz, 2020: 217-228). With this backdrop the present work argues that how the study of living cultural practices can solve many enigmas of rock art such as Purpose, Maker, and Context to be specific and this study could also be useful in reconstructing the past of early humans.

The study of Ethno-Rock Art is important because of the following issues:

1. In earliest human creativity, we have only two things in our hand, first; the tools made of stone and bone/ivory and second, the rock art. Because of these fewer evidences though, very important of ancient times, our dependency for reconstruction of early human life is less in tools and more in rock art. It is because of these productivities; the stone tools supply only visual activities of the early human whereas the rock art supplies many important facts (Tiwary and Gori, 2016:174-151) of about early human behavior, cognitive development, human anatomy, their socio-cultural practices, economy, hunting style, contemporary technology etc. through, the study of rock art and Ethno-Rock Art, first, we can get ample information about the lesser-known phase of human past and second, to decode the meaning of executions.
2. Writing is a graphical expression of ideas. So, while tracing about origin of writing, we can say that Rock art with many graffiti and marks as one stage through which man attempted to express his feelings. The today's epigraphically record of human life is also the result and the continuity of expression.
3. Rock art is the only direct cognitive reflection of early human behavior. It hides many answers of early human in the rock art; like, their chosen landscape, technology of depiction, color preparation, monochrome and polychrome colours, skills in the execution of petroglyphs, etc. There are several unanswered questions:
 - a. Does the development of the creative power of humans around the world follow the same process from tool manufacturer to rock art artist?
 - b. What was the creative imagination of the rock art creator?
 - c. What did the stylist creator think in each stage of the gradual development of their creative power?
 - d. Can only the thinking of early humans be considered a medium for the creation of rock art?

e. What situations it would consider as factors for creativity in them?

Probably the simple answers are in the study of rock art and Ethno-Rock art.

METHODOLOGICAL SHIFT

It is believed that the study of rock art is the field of archaeology. But this is an old perception of the traditional way of study. Though, the archaeology not an independent subject whereas the subject out of a cluster of other humanistic and scientific disciplines. Since the emergence to the recent development research, the method has added many recent changes in the study of archaeology. The innovative methodologies also changed and still changing the study of rock art. It has now several novel changes like: New application of scientific methods in data collection, analysis of subject-matters, motif designs and the interpretation. It is well known that it is very easy to work on the prescribed parameters for recording, collection etc. but the most important aspect is 'an interpretation of rock art'. This new emerged field has changed the study of rock art from its traditional way to innovative way. Though, without having proper documentation, recording and collection an interpretation is impossible, but without an interpretative study of any subject the all work is useless. Decoding the enigmas of the rock art execution such as scene, narrative, symbols, motifs, study of landscape or surrounding are now added an important aspect in the study of rock art.

So, to work on the above said issues, one should work with an anthropologist, geologists, zoologists, botanists, and artists etc. to reveal many hidden aspects of the rock art executions. An anthropologist can collect the native data as their folklore, mythology, practices (dance, dress, ornaments, festivals, ritual, ceremony); Geologist can understand the reason behind the selection of the landscape (both natural and manmade); Zoologist can understand the depicted fauna and prevalent faunas in the region along with the domestic and wild animals of today's time; Botanist can work on the depicted floral things, and the flora attached to them as food, in the festival, ritual, ceremonies, customs, etc.; an Artist can explain about the shed of colour in the rock shelters or caves, preparation of colour methods, type execution technique and all the same in today's practice. But all these experts cannot work alone without the support and guidance of an archaeologist. Because an archaeologist can only explain the important of the data collected by the experts. Being an archaeology and history knowledge, one can explain about the evidences which are documented in the prescribed format. The history of non-written phase of history to be written phase of history. Usually history keeps the record from primitive time to contemporary times. It is not merely a list of chronological events but a truthful unified account of the connection between persons, measures, space, times and place.

Therefore, there are many cases in which we use the state of modern environment and arrangement, etc. just try to understand the past, the phenomenon

and development of the past in the present's light. As early as the nineteenth-century, American scholar Jesse Walter Fewkes used ethnographic methods and studied contemporary society, their material culture, and the physical consequences of their behavior in interpreting archaeological evidence. The emphasis followed this mode on the study of ethnography in the late eighteenth-century in the Bushman of Africa and Australia's study of Dreamtime rock art as it tries to correlate the similarities of both past and present practices. Human basic values, such as belief systems, rituals, the concept of family and marriage, totem practice, worship of invisible negative and positive powers, gradually developed and remained slightly unchanged over the years. These unchanged human values still exist to a large extent in rural and modern societies today. Modern art and their forms are primary parts of human culture. Time has only changed its techniques and style, not the subjects. Ethno-Rock Art studies have a long history of experimentation, comparison and interpretation in archeology. Today, it has paid some importance to its importance. In contemporary scholars and researchers, ethnographic theory is an emerging frontier for interpreting rock art, and this methodological innovation has developed the ethnographic branch of knowledge. Method of Ethno-Rock Art can explain various issues of human behaviour since beginning to till date.

This method helps us to explain the human's past because the traditional way of rock art study can't do it. It is a favourable time to decide whether we should be on the same track to understand the rock art or we should be in the changing world. In the today's world everything is rapidly changed the way of study, interpretation and its application. Similarly, in rock art study we cannot ignore the role of Ethno-Rock Art. We know it that the Ethno-Rock Art explained both the tangible and intangible culture through their practices since it' beginning to till date. Intangible aspects are in our behavior and the tangible aspects are in the form of pictographs and petroglyphs executions. Human psychology, behavioural patterns, belief system, etc. have not transformed. The Bushman rock art of Africa and the Dreamtime rock art of Australia shows the range of rock art from prehistoric period to mind of the nineteenth century, with regional variation in style and subjects, yet the core religious ceremonies—the healing trance dance—is always present and still continues (Minz, 2020:217-228).

Since twentieth century some observe that many international and national organizations such as Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS), Bhopal; Indira Gandhi National Centre for Art (IGNCA), New Delhi, State governments like Rajasthan, Jharkhand, Madhya Pradesh, Chhattisgarh etc. are also trying their best to promote the traditional art of their regions in India and International Federation of Rock Art Organisations (IFARO) engaged the native of their art expert like Warli Painting, Pithora Painting, Saora Painting, etc. in the conference to present their view about the art, technique, purpose, etc. before the expert of the world rock art. In India, no living tradition practices rock art

anymore, unlike the Sans of South Africa or the Aborigines of Australia. Therefore, interpretation becomes challenging for the researchers. We have documented rare examples of valid ethno-rock art interpretation in India. Though the canvass may not be rocks, boulders or caverns, tribal communities like the Rathvas from Gujarat make the Pithora paintings, Savaras of Andhra Pradesh make Edising art and Sauras from Odisha make paintings on the walls of their houses. Interestingly, all these art forms are ritualized and executed by a magician. It has been observed that the practice of shadowism is associated with image making. The art traditions practiced by many other tribes of India like Gond, Muria, Garasia, Naga, Oraon, Kharwar, Mushahar etc. are also symbolic and mostly aimed at appeasing the spirits of ancestors or protecting them from evil spirits. The study of indigenous art can play an important role in understanding the rock art of India. It does not make it through rock art in India, but tribal communities like Rathwas of Gujarat and Madhya Pradesh make Pithora paintings, Sauras of Odisha and Savaras of Andhra Pradesh art. The only difference is that their canvas are not caves but the walls of their houses, household items, clothing, tattoo art, pottery marking, etc. Even today they are practicing it on various occasions, but they are not associating themselves with the prevalent rock art of their region.

What are the reasons that Indian tribes, semi-tribes and non-tribes are ignorant about the purpose of art available to them today? While they have seen this art over the years? Before expressing this, it is necessary to know whether the existing native or indigenous are living there. Where they were raised? No!

In the coming paragraphs of this research paper, I will discuss the changing scenario of human settlement since tree occupancy to permanent settlement of brick/stone made house. I will keep in mind that our circumstances have been changing from the point of view of need and security in time and space, which is changing more or less the same way today. Similar to the rock art, we still find it in some societies and human communities, but when you try to ask them the following questions like-

- a) What is the meaning of this?
- b) Why are these marking happening?
- c) Why is it being made at a particular time?
- d) Why does it make a particular gender?
- e) Why have these colors been chosen?
- f) Why is their marking being made in a particular context?
- g) Is it a matter of aesthetic?
- h) Or religious and traditional concepts? etc.

Usually, they cannot answer the above questions. Their answers are always that *-Because this has been going on till now, therefore we do this, or I have asked us to do the same, this is the reason the elders are doing it.* More than this, you get

the answer that- *By doing this we can have more money, happiness and can away from the disease because of this reason!*

They do not know the actual reasons for its creation, beyond which we are in search of it. Could it be that the answer they gave is probably true? But when trying to find out the answer to a particular question in a particular situation, then only one of the many questions asked by them comes out, which in reality explains the reasons which they have been for centuries. We have had many forced migrations in the past, not like Africa and Australia natives. In such a situation, it is not possible for the migrants to manage all those cultures. In such a situation, only formalities are left. In contrast, such problems did not occur between the Bushmen and the Aboriginals. The continuity of their art has remained more or less the same from the earliest period to the modern period. Reason behind migration in India is: Health, Safety and Food. The status of the recent COVID-19 has given many questions about how many Indians took the long journey in search of food / employment of thousands of miles.

It based previous explanation of rock art in an empirical method on tangible depiction. By some scholars they believed it that this method is not suitable to read the intangible part of rock art. Arguably, the method of interpretation is subjective, for it only collects the outer facts of visible images. It means that empirical study confines to the descriptive account of rock art images. What are the psychological dimensions attached with those images? Can they be reflected through empirical method? We have repudiated empirical method on many grounds: (1) it is possible to record only observations that seem relevant to a hypothesis; (2) it cannot derive the classification of observations from the data alone; (3) reliable inductive reasoning from (necessarily) subjectively recorded observations is impossible; and (4) further testing is in danger of circulatory bias because the data against which inferences are to be tested has (necessarily) been collected subjectively and as the original data (Views of Minz, 2020:217-228). Finally, we can say that the Ethno-Rock Art approach is now a kind of miracle attempt to decode and interpret the hardest field of archaeological study; the rock art in a lucid and logical manner.

TRANSFORMATION OF HUMAN SETTLEMENT: NEED OF TIME

As discussed above it is important to understand that why the context changed in due course of time? Earlier our ancestors lived on the tree, then moved to caves or shelters on the high mountains and valley, then shifted to enclosed human made architecture, sometime house of bushes and tree branches and sometime wattle and daub houses, then with an advancement of technology and demand they constructed mud houses. We can divide the settlement types into category over the ground (on the tree, cave/shelter (natural architecture), Bushes or branches made house, wattle and daub house, mud house, rubble/stone house, modern houses) and under the ground (pit dwelling). We based the reformation on geography and demand

of their socio-economic lifestyle. From the stage of Gatherer to Hunter-Gatherer to Permanent Settlement-Hunting to Permanent Settlement. All these activities happened gradually along with the advancement of technology, economy and geography in the form of Nomadic, Semi-nomadic and finally Sedentary. They were first settlers in the high tree. The purpose behind selecting this landscape was various:

(1) While staying on the tree they exploited both natural resources; plants and tiny insects for their food. Entomophagy or insectivorous may have been the most important food in early Human life, and according to some scientists working in human migration have concluded that this kind of food led them to travel in certain routes, different from those previously thought. This could be a milestone proving the importance of insects in early Human life.

They choose the tree because they wanted to be safe themselves from the wild and poisonous animals and the unwanted capturing or attack by the other nomad. It is called the understanding of landscape under the category of visual accessibility. From the high tree they had good visual all sides. Till then they were using only a wooden stick or an animal bone as a tool. They ate the animal they not hunted, which either the animals died because of illness or an accident while movement or an old age or hunted by some other wild animal. They must have had produced some art object but most probably in perishable material as they far from the caves or shelter and settles on the tree.

There are several works by scholars about early Human diet, yet their food is still an enigma. According to mainstream scientists, early Humans probably ate seeds, nuts and other edible plants and roots, since they were living around trees. Later on, for unknown reasons, meat was added to the diet coming from small animals and subsequently larger sizes was hunted, and left the trees in search for game.

According to this theory, early Humans first lived in the trees and then moved to the rock shelter and caves this phase has not been properly identified and defined by scholars. However, it was probably a gradual transformation and adaptation to new landscapes which changed Human cognition and their demand of additional food sources. But their digestive system was not good, because they were using unbacked meat and other edible items. It based the food and the migration or changing of settlement on food and safety.

(2) Our ancestors changed the location and started their journey in search of safe stay. The reason behind leaving the tree settlement was increasing population and limited food and more fear both by the nature in the form of heat and rain and wildlife and an attack by the outsiders. They changed their dependency from plant dietary to small game. They could not stay under the open sky. They were why they chosen their stay in the nearby shelters and caves to protect them. It also based the selection of caves and shelters on the landscape for observation. From the cave/shelter they could observe movements of animal and nomad. That is why

they selected mostly the highest place of that hill. They were now part of the first biggest invention, the fire, which empowered them from all the angle; food, safety, healthy dietary and making of black colour.

The skill of art they had since they became the human but for the uncertainty of their livelihood the skill was not evolved. Skill practiced first on their tool because the food was most important elements of their life. After concentrating to create tools simultaneously, they also thought about their safety from both the wildlife and outsiders attack. After having long and long gap of stay in the natural architecture (Caves/Shelters) they started executing their skill in the form of art over the both surfaces, soft/perishable and hard/non-perishable. The rock art results from that activity. Still, their life was partly depending on the small game. Entomophagy was an extremely intriguing that the complete Human nutrition requirements can be entirely fulfilled by eating insects, as they can be properly digested raw and whole providing all vital nutrients, and without using fire is a living practice today among several tribes because of the high-quality food source and ease of availability, as recorded by anthropological surveys? Most insects are edible and the most common worldwide are the Cricket, Mealworm, Beetle, Termites, Locust, Cicadoidea, Ant, Grasshopper, Scorpion, Dragonfly, Bee pupae, Silkworm, Caterpillars (Arnold, et.al., 2013). Red Ants are cherished delicious food in Central and Eastern Indian tribes. Perhaps this is one reason that it paints many insects in the Central and Eastern Indian rock art.

(3) Population was increasing day by day and resources were lacking for overhunting and changing of climatic condition. Therefore, they thought about the future. Now they were accidentally aware about the cultivation and intentionally started domestication. So, to maintain the cultivation and domestication, they need to stay at one place for at least one season. That is why they thought to stay in a unique landscape where the water and soil is available for agriculture but not too far from the hilltop. They made the houses of our ancestors of tree branches, bushes, animal skin etc. to cover them from the natural climatic condition. We believe it that in all the above practices they left nothing instantly, whereas it takes hundreds of years to leave the primitive practice. They were still in practice to exploit natural resources and hunting. Similarly, they were still practicing art. The art resulted from many reasons: ritual, shamanism, totem, festivals, customs, etc we will discuss in brief. So, to execute these now they still had cave and shelter little away from their recent settlement landscape. They did all these activities still in the nearest cave or shelter or boulder. And they did their art work over the household objects and in their body as a tattoo mark.

(4) In this stage they depended more on cultivation and domestication. So, now the cultivation and domestication were also an important part of their livelihood. So, it is natural to obey and pray for the cultivation and domestication activities. That is why the ritual customs, celebration of festivals related to domestic animals

and cultivation was started.

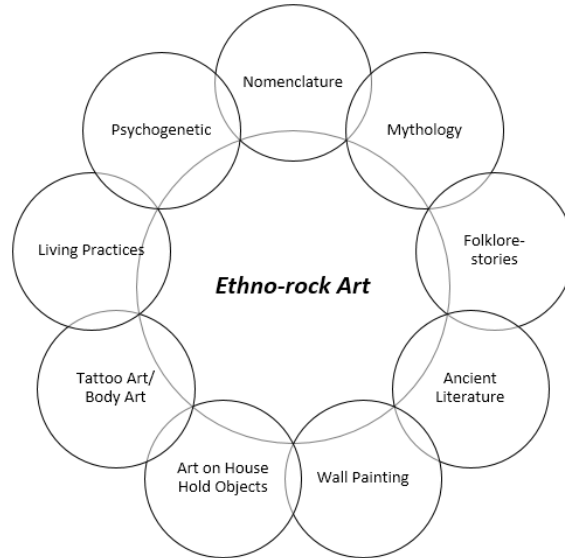
Their settlement also got changed because of previous weak architecture that is tree branch, bushes and animal skin. They learned about how to exploit the land resources, because that was inherent in their behavior since they left the tree for the stay. They built little more than strengthened houses made of wattle and daub. Now they have a permanent house. The similar pattern is still in practice among the Jharkhand, Odisha, Bihar, Madhya Pradesh, Chhattisgarh, Telangana etc. tribes, semi-tribes and non-tribal practices. As they have more dependency on the plain land, they shifted themselves a little more far from the hills and settled over the different plain landscape. But never left the hill entirely. They have plenty of soil which they used to decorate their floor, wall, roof making of pot and others.

(5) After shifting entirely from the hilly region and left fully dependency from the hilly resources they shifted this dependency from hilly resources to plain resources. Though, still they were in touch with hilly region to exploit the natural resources but all to work on the plain. But this was not entirely changed to all the tribes. Only few migrated themselves and few stayed still in the hilly ranges. Changes never occurred at once, it comes with change slowly!

Now they were in administrator trade and commerce. But, as usual, no one can change in one pinch. It takes thousands of years to change the settlement style, economic dependency, religious faith, socio-cultural practices. But, somehow, the legacy of their previous practice with some change and modification still prevalent in the behavior of humans. That is why the practice of art, one can see even today, which we are calling Ethno-Rock Art.

STRUCTURE OF ETHNO-ROCK ART

To explain the elements of Ethno-rock Art author prepared a Structure of Ethno-rock Art to explain its importance and relevance in context of explaining the value of rock art and most important is the purpose.

Fig.1: Structure of Ethno-rock Art

In explanation of the above ‘Structure of Ethno-rock Art’ author prepared the table-2 with the explanation of each in short to understand the significance of the structure to clarify Ethno-rock Art status.

TABLE-2: CONSTITUENT ELEMENTS OF ETHNO-ROCK ART STUDY

Sl. No.	Topic	Context	Short Explanation
1.	Living Memory about Nomenclature	Directly related to the name of the Shelter/ Cave, Hill	It can explain about the legacy of nomenclature still among the local inhabitants.
2.	Mythology	Cave/Shelter of region, Hill	About the depiction, Shape of the shelter, size and context of the hill among the local inhabitants.
3.	Folklore-Folktale	Nearest village, Region, Cave/Shelter	Similarity of narratives both in Folklore and Rock Art executions.
4.	Ancient Literature	From Vedic period to Mughal period	Importance of Shelter/Cave and art activities in the form of paintings may trace the legacy of artistic work from primitive to till in the writing of literature.
5.	Wall-Floor and Door Jambs Decoration (Inside and outside)	Mud Wall, Modern Cemented Wall, Stone Masonry Wall	In the form of Pictograph, Comb Art and Relief Art.

6.	House Hold Object	Decorated Pottery, Wooden Objects, Storage/Granary (<i>Kuthila</i>)	Same and similar depictions both in rock art, on archaeological objects and modern human-made object may trace the tentative dating. From Primitive Stage (an archaeological finding) to till date among the inhabitants.
7.	Living Tradition of Tattoo Art or Body Decoration	The body of Men, Women and an Animal	The purpose and selection of particular tattoo and body decoration age wise, gender wise and an animal wise may decode some symbol of meaning.
8.	Occasional Ritual Activities (both on the modern houses and on the Living Rock Art)	Over the Wall and Floor of inhabitants' house, In the Dense Forest, <i>Vanadevi</i> Boulder etc.	Tradition of creating or executing specific art on the floor and wall of the shelter/cave and on modern houses can explain the link between primitive and modern customs, rituals, totemic tradition.
9.	Living Human Practices	Rock art and today's practices like- Collecting Honey and Mahua, Hunting rat and other animal, Domestication of animal, Dance etc day today life	The documentation of this practice can show the important of these days to day work for their livelihood and some time as a part of customs, etc.
10.	Psychogenetic	Worldwide Common Symbols and Practices where there is no linkage shown in today's context	You must have seen some of the sign, symbols which are very commonly used in the entire world. For example- Swastika, Psychogenetics deals with the effects of genetic inheritance on mental processes or behavior since long time and it will also remain in our gene for long.

Living Memory about Nomenclature

Under this point the author is trying to tell that many such names, whether they are of a particular place or of a site, are called or known among us till date and all those words / names It has a meaning and the interesting thing is that those names are still describing the authenticity of rock art. For example- Chitrakoot, a place in Uttar Pradesh by which it is known, a mountain (*koot*) where pictures (*chitra*) are found. This example is an important evidence in archaeological context because rock art has been found in this area today and this place also has its own historical significance. Similarly, there are archaeological places like Lekhuniya Dari, Mirzapur, UP. With this word you can understand that some kind of writing is being discussed. That is, *lekh* (something written), *dari* (cave), 'something that is written in *dari*'. Lekhuniya of Uttarakhand, *Lekhu* (something written) and

Diyar (cave or wall or place or home or given by god) means ‘Something written on the wall given by the god’. *Diyar* may be the rough pronunciation of *Daror Dari* which means cave. The twin shelters *Makarikhoh* in the Bhagwanpur block of the Kamiur range has similar story. According the local inhabitants Kharwar tribe, the shelter is decorated/painted with the spider net that is why the name took *Makari* (Spider) *Khoh* (Cave). So, it is some the name decided due to the shape of the hill and shape of the shelter and sometime it is due to the depiction inside the shelter and legacy continue since long and carrying the story of the nomenclature. There are other such sites throughout the India, whose name alone proves to be the site of that particular place and which has been known by the same name among the locals for centuries. This continuity does not directly indicate the continuity of rock art but cultural inclusion in the continuous pursuit of rock art. After the location specific information, now the next attempt should be that why the same name?

Mythology

Myths acts as a body of community knowledge and a mode of communication contribute much towards creating a culturally responsive curriculum for children in different socio-cultural contexts. Local knowledge as a socio-cultural system offers the schools with the verities of pre-school knowledge which the school is unable to explore due to its monoculture curriculum. Near Bhimbetka, the local belief is that witches paint on these rocks during the dark nights of *Kanhaiya Art* (*Shri Krishna Janamashthami*) every year. Mythology of the local inhabitants has been a long-overlooked source of information for interpreting the meaning and function of the rock art. It is fortunate that Kaimur region has extensive collection of myths that can shed light on these art depictions. Mythic narrations not only provide additional information for particular art work and symbols, but may also help to define the ferocious, ritualistic and the games structure in which they functioned (David, 2010:384). The following details are the indirect and direct evidence of local inhabitants providing descriptions of the practice of painting or art on the various household items and on the walls of their houses during special occasions and ritual practices. The following descriptions are the narrations of local inhabitants mostly related to witches and ghost and things happened that are fearful and ferocious. It is very difficult to say whether the stories are created by themselves recently or transmitted through generations. For example the description of *Rakat Ke Putaria* (figures of blood) (Mathapal, 1984:189) of Central India, *Mahamanava* (large human figure) (Prasad, 2001:3) of the Chhotanagpur and Kaimur, *Khuni-rang*, cupules and post-holes shelter at Patesar, *Bhuini Maei* at Badki Goria, (Tiwary, 2014:810-829.) and *Guasgir Baba Ka Ashram*, Ghost Writing (Tiwary, 2015:535-538, 2017:79-84), all are Kaimur district of Bihar are important to discuss here.

The rock art of Patesar is quite interesting as the opinion about this shelter among the local inhabitants is “*There was a Jogi (priest), very talented and educated, living*

in the shelter along with his family. One day he murdered all his family members and drew these pictographs with their blood". Thus, it received the name *Khuni rang*, which means blood-colored. The locals believe that *"these are not only figurative and iconic forms, but some are written in a mysterious script which is very difficult to decipher."* It is interesting that the locals are curious to know why and how that *Jogi* murdered his family and what was written on the shelter wall. Their beliefs about the post-holes and cup-marks are also interesting. According to local informants: *"The bigger holes are the result of the gigantic man's head impressed on this rock, the smaller hole shows the place where his elbow was pushed into the rock surface and the smallest cupule-like indentations are the giant's thumb prints on the rock surface."*

Similarly, the *Guasgir Baba Ka Ashram*, where the nomenclature of the site is derived from the words *Gausgir* (the name of a priest), *Baba* (a respectful term for holy persons) and *ashram* (a monastery). The continuous flow of visitors to the shelter and the performance of rituals, such as firing, application of oil and ghee on the wall and ceiling, pasting of decorative papers during special occasions, all these acts over time, have badly affected the pictographs. The locals strongly believe that *"the so called Gausgir Baba is still living inside the cracks of this shelter and perform yoga there. Normally nobody can see him and if, whenever anybody worships Gausgir Baba, they will have all their wishes fulfilled"*. According to local legend, the pictographs covering the wall show scenes of dancing and of a priest performing as the musician.

To ensure a better understanding of the rock art, the myths and legends associated with them, amongst the local inhabitants of the region should be noted without any further interpretation. The depictions are presumably related to the folk rituals that still occur in these same places. It would be suggesting that these relics contain the deities identified as present in the pictures on the rock surface were worshipped by the mythical ancestors of the same individuals who still participate in these ceremonies.

Folklore-Folktale

The term 'folklore' was coined in the 1846 by William John Thomas (1803-1885), and since the beginning the study purpose this special field are studied in several themes. Such as, Friedrich Max Müller (1823-1900) interpret folklore as 'evidence of nature myths'; Sir James George Frazer (1854-1941) described folklore as 'mutually interdependent and explanatory of primitive' Sir George Laurence Gomme (1853-1916) adopted folklore as 'a historical approach to the study of folklores' Bronisław Kasper Malinowski (1884-1942) and Alfred Reginald Radcliffe-Brown (1881-1955) treated folklore as 'a very essential and integral element in a living culture' and finally Pranab Chandra Roy Chaudhary state 'an insight into the traditions and culture of the region, useful source material as evidence of artistic

creation at a definite time and in a definite region'. It is noticed that some of the folklores and tales are similar with some twist and vibrant in different regions, because it has their wings and quick mobility. We may not ensure the actual origin of the tales and lore and their creator but sure that it has historical significance. According to Theodor Benfey (1809-1881) an Indian origin of fairy tales are subsequently migrated to Europe.

According to P.C.R.Chaudhary, *Social anthropology in India have not yet properly utilized the folklore. No scientific study of the social and religious customs of the primitive people could be complete without a study of their folklore, stories, riddles and proverbs. The affinities or otherwise of the different tribal folktales would have given us an excellent nucleus of historical facts* (Chuahdary, 2017:V-VI) these tribal stories and lore are the only valuable source of information where written and visual documents are inadequate. Some of the tales are common many other places. Some of the tales and lore are with the name of the place and the full detail of their migration due to climatic and political reason.

One can think that there is no such primitive data in the lore and stories, it is because of the changes occurred in long span of time due to the following reasons:

- A. Dresses and Ornaments changed due to introduction of new fashion through movies, globalization, industrialization,
- B. Folklore, *Katha*, ballads, and tales are replaced by the loudspeakers with filmy songs,
- C. Industrialization is disappearing the sylvan beauty, the peace and poetry of the villagers,
- D. Fighting Ram, Monkey, Cock are banned and villagers are moved to watch movies etc.

With the background information about how the folklore, tale is important. It is at the same time due to lack of sources about how to know the purpose and execution narrations, the lore and tales are important. To prove it author studies the lore and tales of Oraon and Santhal and an attempt done in this regard that there are many executions which are the result of folklore and that is well narrated in the rock art. Such claim of the Oraon and Santhal is replete in their vibrant folklores which describe how their original place of habitation, was once a paradise for them. However, the Oraons and their paradise comprising of vast and ample forest resources were invaded by another alien tribe, Kharwar, who hailed from the surrounding areas of the Kaimur region, i.e. the Chhotanagpur region which is now in Jharkhand (Tiwary, *et.al.* 2021:1-21). The story of the Kharwars' invasion of the Oraons is also well recorded in the Oraon Kudukh. The various Raags of Oraon and Santhal folklores and its syncretic reflections on the region's rock art has opened up a new vista to revisit and rethink about the repository of regional history of Oraon and Santhal community as well as other contemporary tribes such as the Kharwar,

Chero, etc. It displays how both tangible proofs and oral or intangible facts can be combined, compared and analysed to hit upon the historicity of a place or people; in this case, the Oraons and Santhal.

Ancient Literature

It is possible that the question may come to your mind that after studying ancient texts, what has been tried to throw light on the Ethno-rock art? In reality, many such evidences are available in our ancient texts, which may not directly describe the rock art, but have discussed the cavity of the rock art, the received picture, the method of drawing and the material used in executions. Even though, this discussion is not at the center of the interpretation of rock art, but in many texts, from the beginning to the modern, when humans have come to the modern stage, we get the knowledge of Ethno-rock art. Rock art depicts the natural fauna, river, human, weapons and daily life. Some similar depictions are seen in many texts till the Mughal period. There are many literatures, whose study has brought about cavity related discussion in them, first of which we should understand the synonym of the word *Guha*. For which I have studied all the available old dictionaries. The studied ancient dictionaries are *Amarkosh* of Amar Singh and *Halayudh Kosh* of Halayudh Bhatt. The other literatures such as *Chhandogya Upnishad*, *Bhagwat Puran*, *Ramayan*, *Abhidhanchintamani*, *Lalit Vistar*, *Kamasurta* and the literatures of Kalidas are studied for knowing the synonyms of Cave/Shelters. The synonyms are: दर, दरा, दर्रा, दरी, दहर, दरगृहोत्सङ्ग, दरगृह; कन्दरो, कन्दरा, कन्दर, सयात्कान्दर; गुहा, कुभा, गह्वरम, बलि, बलिम, खात, पाषणसंधि, शलिसंधि, गरिवीवर, नरिदर, शलागृह, गरियाशर्म, शलिहरा, शलावेश्म, देवखातबलि, दंतक are the different names of the cave or shelter. There is clear cut description about the difference between cave and shelter too. The Puranas are mentioned about the use of caves and shelters by the sages (Bajpai, 1991:108-114). It is direct evidence of occupation in the cave or shelter the early man. After the brief discussion of *Guha* now I would like to describe the term *Chitra*. The following literature are well discussed about the practice of *Chitra*: - First Mantra of Rigveda, 68 *Gadd* (4th Part) of *Abhigyanshakuntalam*, 01 *Shloka* (*Uttarmegh*) of *Meghadoot*, 7th Chapter of the *Prasannraghaw* of Jaydeva, *Ratnawali* of Harsha, *Bhagwat Puran*, *Vishnu Puran* and *Mahabharat*, 38th *Gadd* (1st Part) *Uttarramcharita*.

It is interesting to note that 'Chitrasutram' of the 'Vishnudharmottara Purana', also states that decoctions of *tulsi*, *bhumimba*, *champa*, *kusha* and *maulshri* plants, milk and *sindur* provide permanency to the colours (Mathapal, 1984:189). Besides, other ancient Indian texts such as *Brihatsamhita*, *Samarangana sutradhara*, *Aprajitaprichha*, *Silparatana*, *Mansollasa* etc have described several kinds of binders known as *kalka*, *vajralepa*, *vajratata lepa*, *vajrasanghata*, *ashtabhandha*, *bandhodaka*, etc., which were prepared with the fruits of *tendu*, *aonla*, *nagbala*, *kaitha*, *mahua* etc., flowers of *semal*, seeds of *salai*, bark of *dhanvaja* and *vach*

trees, *mayetha*, *sainj*, resins of *srivasaka*, *devdaru*, *bel*, etc (Singh, 1983:53-58). All these fruits, seeds, flowers, resin and other materials were abundantly available in the forests and mountains of this area and the literary and folk-traditions support their use to make colours. The legacy of procuring the colour from the earth material are still among the local inhabitants of Kaimur for the colour, white, ochre, black etc. The *Kumarsambhava* of Kalidas also discussed about the Hematite stone for procuring the ochre colour (Tiwary, 2019: 51-53).

Decorating Wall, Floor and Door

There is various example of colouring wall, floor, door among the local inhabitants of India. The tradition is still among the all class of the Indian society. How ancient is the practice of painting walls, floors and doors, this can be attested only by the study of Ethno-rock art ? This is an important link in the study of Ethno-rock art, because today, since we have abandoned the cave and started living in our own houses, we never completely abandon our tradition, because it is part of our practice and our life revolves around the same center point, this is the basis of our tradition and also the proof of the original culture that is about to end. Until now, the art that we used to do on the walls, ceiling, floors of the caves or shelter at certain times and occasions still continues, just the location has changed, because we have changed our place. This is the result of economy and changing politics according to changing demand of our livelihood.

Now on the occasion of festivals, marriage, child birth, pregnancy, rituals, ceremony even today people used to decorate their architecture. Whether it is religious or secular but they used to decorate both. Even today, in the Mushahar, Santhal, Oraons, Kharwar community they are decorating their wall outside and inside. Even decorating floor is one of interesting art which is now dyeing due to less focus and changing demand. If you ask the reason behind it, they used to say, just following the tradition of our family or ancestors. But, do not why ? They do not know because it is in our behavior through 'Psychogenetics Action'.

House Hold Object

Many such traditions can be seen among us even today, when art is done on household objects. Sometimes the reason for doing this is to decorate the object, sometimes the artwork is done as a subsistence of a particular tradition. For example, home-use ceramic, which some time engraved, painted, while on the one hand is a tradition for attractiveness, while in a particular purpose, pottery has also been furnished, which is a cultural tradition. There are many wooden manufactured items which are also done in the tradition of decorating such as pestle, doorjamb, wooden pots etc. It is generally seen in the houses of the residents of Ganga Valley and Son Valley that granary made of clay has been decorated and furnished to store grains. The reason for this is the discharge of tradition on the one hand, and the magic and

sorcery on the other, so that the grains are safe, and grow, and are not damaged by any kind of invisible forces.

Tattoo Art or Body Decoration

Some widespread forms of tribal art are quite reminiscent of certain themes and techniques found in the rock art. Among the inhabitants' tattoo is known as '*Godan/ Godhana* or *Godani*' which means 'to draw or mark'. The term 'tattoo' is traced to the Tahitian *tatu* or *tatau*, meaning to mark or strike, the latter referring to traditional methods of applying the designs. Tattoos may be made on human or animal skin. A new study reports that elaborate and distinctive designs on the skin of humans and animals are the repetitions of characters and motifs found on rock art and all sorts of portable objects. The study not only illustrates the link between body art, such as tattoos and intentional scarring, with cultural identity, but it also suggests that study of this imagery may help to unravel mysteries of ethnic migrations in the past, their values, rituals and their standing with respect to contemporary cultures. Women wear tattoos almost all over the body, but the most decorated parts are the legs which cover from toes up to the thighs. Other parts of the body are less decorated with very simple and isolated symbols. The face bears only dots as tattoos. Though tattooing is mostly famous among women, it is occasionally practiced by men also. Men only have animal symbols like scorpion, snake, peacock etc. The Kharwar also have some magico-religious beliefs regarding some of the tattoo symbols like the symbol of the snake is made to avoid the snake bites. The magico-religious beliefs can also be confirmed from the fact that only Ojhas (local doctors and priests) are allowed to draw tattoos. In general tattoos depict some things related to their own environment and daily life.

The tattoo analysis carried out for different phases in ancient history along with the modern continuity explains the belief system of the society and an individual, growth or evolution of beliefs, understanding migratory practices and comprehending the art-based skills and their area of influence. The rock art was executed in a number of stylistic conventions. Some are only sketching or constructs of lines, while others are silhouettes in filled with colours and embellished with decorative designs. In this research, analysis of a number of important paintings found in this region was carried out. Tattoos are represented symbols, drawn in isolation, cluster or to form a design, shape etc. While the documentation of the regional beliefs and practices among the inhabitants of the Kaimur, author noticed the tattoo mark on the hand of an old woman which is similar to the rock art depiction of the Jamui region. According to her the marked tattoo is the *deul* (House of the God) covered with dense forest of flower plants.

Occasional Ritual Activities

If we are trying to find the continuity of rock art, then it is necessary to study the

lively traditions around us, where even today our cultures are alive in all the rites and methods from the birth of a child to the death of someone. In performing these rituals, customs, festivals, rites, the development, change and addition of rock art legacy tradition can be seen respectively. The painting of the walls after the birth of the child, the depiction of the newly wed bridegroom coming to the house, the depiction done on the occasion of the new bride's conception, the bride and bridegroom's wedding on the occasion of marriage illustration is an important task in activities. Festivals and regional religious occasions can also be seen among the people of the region carrying out such traditions, in which the walls of the house or nearby rocks are painted. Whenever you try to know why and when this tradition is being started, by whom, then you will always get an answer - we do not know why ?, but so much is known that for human welfare, for our prosperity, for safety, for the harvest to be good, for healthy progeny etc., and this tradition has been happening since ancient times. If you ask, since when? There is no answer to this, as it is not a degree-passing tradition that should be reported, according to them.

Living Human Practices

There are many scenes seen in rock art, which are still more or less alive in the same continuity as depicted in rock art. We can divide the continuity of those vibrant rock art into four parts - First, the continuation which is still there as a celebration in our culture, for example - the celebration of Karma festival among the tribes of Central India, in which the worship of Karma tree and the group dance, which we can see depicted in rock art as well as today. Secondly, the activities that form the basis of our economy, for example - evidence of camels, bull chariots, or bullock carts in the entire Vindhya Range which can still be seen as a means of transport in many parts of the country. Third, even today, using mahua, honey, as food items, can be seen in rock art which are available in the forests or on a big tree. All these depictions are already visible in the context of rock art. Fourthly, animal husbandry, bow and arrow, and hunting, construction of pit to kill mice etc. While depictions of all these are visible to us in the old rock art, even today, in many parts of the country, they are still one of the main means of livelihood. Apart from these above examples, there is also a lot of evidence which needs special work.

In the pastime fun, including the ancient games played by ethnic groups as referred, involve a high degree of concentration in respect of the norms and rules for playing forward the games. Probably in the prehistoric time people staying in caves also indulged in fun activity during leisure time as is evidenced in the rock arts of Kaimur region of Rohtas Plateau. During the course of exploration in Rohtas plateau of Kaimur region, the author documented some past time fun activity. The evidence for this comes almost entirely from this study area such as *Hathia Maan*, *Golka Maan* of Sasaram block, few *Adhaura* block sites and *Basanha* of Chand Block. Here many separate petroglyphs and pictographs decorated with

unmistakable representations of pastime fun as human activity. The living games of past which are noticed in rock art and among the local inhabitants are as follows: ***Soraha-gotia/Solaha-gotiya***, (playing with sixteen play discs or sticks), ***Gilahariya Katava***, (Expressed with tally mark symbols/strokes), ***Bagh Bakariya***, (rival of tiger and goat), ***Chaubis gotia***, (Play with 24 discs or sticks) and ***Tarawa khela***, (Fun with star & discs) These types of games have been noticed in petroglyph form only, which is in few nos. All these petroglyphs are found on the floor of the cave and shelter or outside the cave on the bed rock only (Tiwary, 2013). The all above same pattern in the form of petroglyphs and pictograph I have noticed in the Rohtas plateau of Kaimur region.

Psychogenetics and Ethno-rock Art Tradition

I want to clear that I am not sure whether I am in right way or not but the recent studies shown me a path to work in this field too. But this genre needs to include psychology, genetic, anthropology, sociology and rock art (archaeology). Since, I know archaeology and anthropology I need to collaborate with the other field of expert to work on it. But there is some clue about psychogenetic which deals with the effects of genetic inheritance on mental processes or behavior since long time and it will also remain in our gene for long. Genes influence the social behavior of an individual through their effects on brain development and physiology. This linkage is sensitive to both genetic and environmental variation and to their interactions. The genetic information lies within the cell nucleus of each living cell in the body. The information can be considered to be retained in a book for example. Part of this book with the genetic information comes from the father while the other part comes from the mother. And if the social behavior also comes with the gene as stated by several scholars though many times challenged, since long back with certain mutations, so this study may give an amazing result of the study in the human history.

This study can be successful to a great extent in stating that certain symbols, and traditions are being played, which we have neither learned from, influenced, taught nor seen, yet why we are performing the rituals for which we do not know the reason for doing it? This is possible only when we are following our traditions and them too with great vigor but do not know why? Yes, we definitely know that this is connected to us and should do it, maybe which is necessary. It is possible that this is the result of the constant changing and mutate genes of our parents and their ancestors in our genes.

CONCLUSION

The two important things I would like to discuss here- If we know the meaning of any symbol or scene, then it is not necessary that we get the same meaning in all contexts. According to the context and tradition of that particular place, the style of rock art depiction will also change. For example, the symbol of hand cannot be

the symbol of *Navratri* alone, or a pregnant woman or a child born in that house. At some places, it is a symbol to indicate its presence or even totem. In the same way, considering the Plus in Circles as a symbol of death or the sacrament is based on references. It is basically the contextual study of the symbols, signs, narrations etc. If we are trying to find answers to the questions around a rock art site that can explain the continuity and purpose of rock art, then it is our big mistake. Because, political and social issues of Indian state have not been like the Bushman Tribe of Africa and Dreamtime rock art of Australia. We, like them, can know the continuity of rock art in its place with its purpose, provided that we know who the original inhabitants of the place were, where are they now, and under what circumstances was their migration? If we are able to find answers to these questions, then we will definitely know the importance, purpose and makers of these arts. But it is also very difficult to find an undisputable life. In this country where the meaning and security has continued the process of migration even today, the answer to any direct question will not be found directly. We must also study the dying folklore, myths, legends, beliefs. We can get answers to almost all our questions, but questions should be asked from the right person or to the right community. The search for the right people is the answer to these questions and they continue to take these traditions with them even today. In this study we also required to study the psychogenetics behaviour.

In the early historical epoch, the tradition of rock art persisted. Right from the 6th Cen. BCE to the end of medieval period the tradition of cave art continued (Bajpai, 1991:116). Modern day tribal and folk groups apparently do not 'associate themselves with suchart in their areas, except to explain it as the work of evil spirits or epic heroes.' A similar opinion has been expressed about the rock art in Odisha, India, where 'the local people do not attach any special significance to these rock art sites. To them, the works of art in the shelters are the works of the heavenly bodies or that of the ghosts. They often consider it a taboo to touch such works of art.' If we are trying to find the continuity of rock art in the rock art zone, then it will probably be our mistake. Because, on what basis are we doing this? Did our natives still grow and develop there even today? Africa is not a study of the cultural status of the Bushman tribes in the Indian background, which is basically the oldest living tribe that ever existed at its place of origin with its developed state. This is an India where for centuries, transfer has been under self-will and pressure according to need, sometimes safety, sometimes.

P.C. R. Chuadhary stated, "*In India generally and Bihar (Including Jharkhand, Odisha) particularly there has been a rapid spread of mental and material development and there is an intense incidence of urbanization followed by a sizable movement of people. In the midst of all these political and social shifts, there has been a substantial change in the rural area along with the values and norms. This climate is not favourable for the preservation of the folk literature and we are losing a definite heritage in the wake of the shifts*" (Chaudhary, 2017:VI).

We will not find evidence like the Aboriginal of Australia to find the continuity of rock art. Because they, like Bushman, have been unaffected. But here, In India at the same time, there has always been constant invasion, hunger, protection of self and family. I would like to say with full confidence that evidence of rock art can be found along the continuum in all the ancient tribes and civilizations of the world, not just in Australia and Africa. To understand their continuity, we just have to decide according to their scale, our country, time and situation.

If we fail to do so, we will never be able to see and understand the continuity of rock art which is in reality among us. Keep in mind that with the change in time, that continuity will also change with its past, it will lose its origin and we will consider ourselves responsible for it. The changing economy, the external influence, the continuous entry into the conscience of Indianness and the world globalization have influenced it to a large extent. For example, today we are forgetting our tradition, while we are away from our folk songs, folk tales, villages and original culture, we are forgetting all that is the identity of our culture. Here, it is not only about the tribes but all the Indians who are related to Indian culture. And yes, we cannot let anyone be responsible for this changing environment, because these changes are also the need of the hour.

The author has attempted to use the theory of Ethno-Rock Art to understand and interpret the rock art by analysing the 'Structure of Ethno-rock Art'. The author is of the opinion that such holistic attempts of looking at rock art not in isolation but in connection with the customs, ritual, believes of the local inhabitants present a possibility of providing important insight for the reconstruction of regional history of a region which is a much-neglected field.

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