



Visual Rhetoric on Rock During Mesolithic Period at Chintakunta, Kadapa, Andhra Pradesh, India.

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Abstract

Following the present to make a better future, there are areas to understand about human settlement in aforementioned, which provides the information about food, shelter, dress, culture, lifestyle, and the relation between human and animal. Moreover, the providers are available in contemporary times which carry the history like- cave paintings, rock paintings, sculptures from ancient civilizations, pots, etc. Human habitations in India had been evaluated by humans from nowhere to somewhere dated back to 10000 BC - 8000 BC, where communication was needed initially, and food, cloth, and language painting also have improved simultaneously. Ancient people depicted nonverbal communication through fighting scenes, hunting, riding, copulation, cultural practice, and genre life through ages like the palaeolithic, mesolithic, and neolithic periods. Evidence of the prehistoric cave and rock art still exist in India, like Bagh cave, Bhimvedka there are Chintakunta, Belum caves, Kethavaram and Bhogeswara in Andhra Pradesh. Apart from habitations, Color application, line, form, shapes, narrations of the paintings, and drawing are the most critical areas invented in a new way by the research scholar, archaeologists, and still, the educators are on the way to searching for new invent This paper explores the Art, aesthetics, culture, and technicality of these diverse approaches to this hidden treasure that can be beneficial in studying ancient rock art.

I. INTRODUCTION

One of the oldest art forms 'Paintings,' known as visual expression justifies with several definitions on rock, makes the existence of prehistoric, which is a pigment and technicality to a support surface that creates an image with the combination of line, tones, textures, colour to create the sensation. The invention of cultural value and impact ness paintings have played as the backbone. Color, line, form, gesture, ornaments, equipment's, till been located around the world, implanting ethics and interpreting experiences athwart space and time. Rock surfaces have been used to create volume, and the documentation has been alive on rock surfaces, bringing the existence of fresco, murals, and graffiti in contemporary times. Along with Shadanga and Rasa's theory, the design also interrupts and invents the

theory like the golden ratio, colour psychology and application, principles and elements. In the Middle Ages of Indian cultural civilizations of communities, beliefs, associations, and majestic, courts largely controlled the Art, architecture, and sculptures determined the aesthetics, and purpose, whether ritualistic, religious, ornamental, diverting, or educational. Later on, Art took a different direction from modernism to postmodernism, which might not follow all the cited particular details thought mentioned above to paint on a rock surface during ancient times.

II. METHODOLOGY

1.1 Site Context

The Petroglyphs site is located at nearly 300 meters above ground level facing the national highway behind the

Chintakunta Village, Muddunur Mandal, Kadapa, Andhra Pradesh. The rock structure is composed of Pulivendla quartzite of the Cheyyeru group belonging to the lower Cuddapah The supergroup of the Proterozoic age: The metasediments appear as plateaus and exhibit bedded nature. The fresh metasediments colour is white, has a very fine-grained texture, and sometimes indicates a glassy texture. It contains essential minerals like quartz and insignificant proportions of opaques, hornblende, sphene, epidote, etc. Chintakunta rock art is considered the second most significant rock art after Bhimvedka in Madhyapredsh, surrounded by rocky areas. ("Second Largest #RockArt Site India - #C...District _ by Spandana Harish _ Medium," 2017).

And within the chintakunta rocky hill area there are fifteen stone sites has been identified till now like, umbrella rock (gududu gundu), cloud rock (Mabbu gundu), yedula Avula gundu, Peddavidu Gundu, Chinnavidu Gundu, Chinna Mabbu Gundu, Pidugu gundu, Padugu Gundu, Dhanam gundu, sannasayana gundu, vanam gundu Chilakala Gundu, Chembu gundu, Kalam Gundu and Mallelamma Gundu. (Spandana Harish _ Medium, 2017) Moreover, four places have been explored by the author and examined on the surface, subjects, sizes, types, and purpose of the paintings on rock. There is still a new rock art site exist which needs to discover, as the local guide Obaiha said. The Chintakunta site was mentioned in the book named 'lines on stone'1981 by Dr Erwin Neumayer from Austria. N Chandramouli from Pondicherry University and PC Venkateshsubbaiaha from Dravidian university. (Koshy et al., 2005) (Rock Paintings in Chintakunta , Kadapa - Namaste Kadapa, n.d.)(Polley et al., 2015).

1.2 Types of Images

Fifteen rock shelters consist of approximately two hundred paintings in different sizes with a mixture of humans, animals, reptiles, geometric designs, and useable accessories. Some are filled with red oxide, and others are in liner and bold lines, where white colour is rare to see.

1.3 Current Scenario

This site has been declared a heritage by the Archeology Survey of India, but most native people are unaware of the site, and few members work as a guide if needed, who are taking the responsibility to save and maintain the sites without any help from ASI. Obaiha, a farmer from Chintakunta Village, said 'from childhood these areas are well known for them, damaging the period, animals like deer, fox, rabbit, porcupine, reptiles, honeycomb still exist in the surrounding.' Because of several reasons, native people avoid to visits this rocky and forest area, and still, some sites exist that need to rediscover, said Obaiha. As the Chintakunta rock sites contain rock art shelters, The Hon'ble High Court has directed to stop mining on 100 meters of distance of all directions, from particular area in December 2020. (Petition Archeology, n.d.).

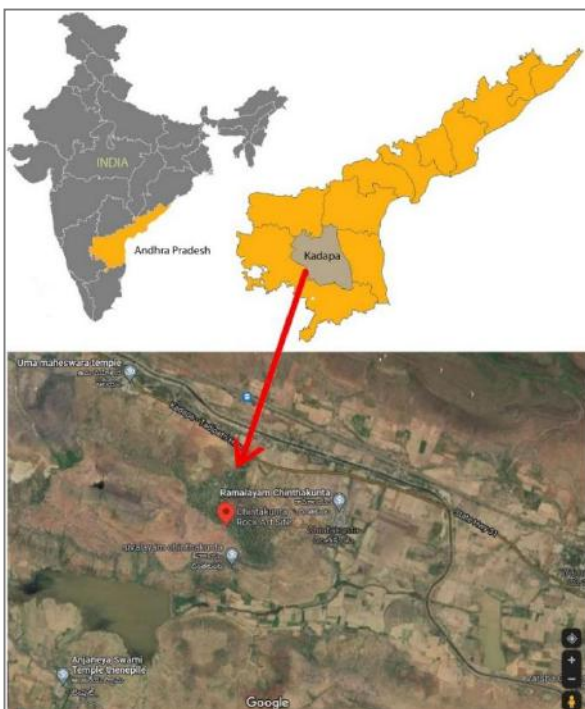


Fig 1: Existing rock site area, Chintakunta, Kadapa, Andhra Pradesh



Fig-2: Inside rock formation at Chintakunta, Kadapa, Andhra Pradesh.

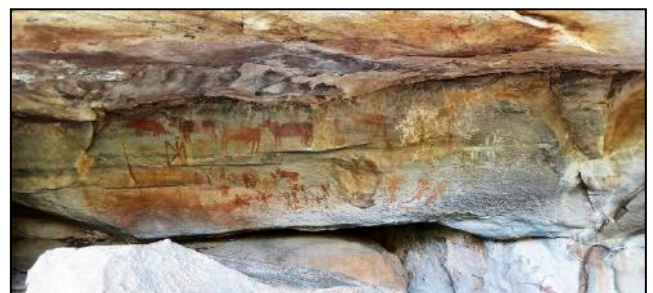


Fig 3: Rock painting on a rock surface, Chintakunta, Kadapa, AP

III. LITERATURE STUDY (EXISTING PAINTINGS AND ACQUISITIVE MARK)

There are 15/12 rocks of various extents and paintings of different sizes. Historians marked it under the 'mesolithic' period invented by Hodder Westropp in 1866. One of the inventors of this rock site Mr PC Venkatasubbaiah mentioned in his book (1995: 15-22) about collections of flake tools, scrapers, blades etc, and in 1992 mentioned stone tools recovered from the neolithic age too.

Rock art in India had been divided into several phases, and the character of Chintakunta rock art matched Mesolithic behaviour. Some scholar believes tribal Art is the extension of rock art practices, which disappear in a modern liquid context. Cave paintings in Lascaux are a big size which came out with the concept of black magic. Black magic is a practice of ancient times, believed to be that big animals' paintings will save them from the attack of outsider animals or might be hunt several outside to survive. And the Chintakunta site consists of a honeycomb visible on the rock, which Erwin Neumayer 'suggests a closer relationship between the mythology of the rising of the shaman and the bees, which is also manifested in many central Indian tribal myths.'

The form, shape, pattern and subject matter of the drawings are very much similar to nearby areas like Ketavaram, Kunukuntala Rock Paintings- Kurnool, which gave the impression of cultural exchange with them. This rock-art heritage provides the primary proof of cultural and lively hood practices of prehistoric times.

Understanding society, beliefs, rites, rituals, costumes, tools and implements, technological attainment, means of subsistence, contemporary flora and fauna and above all man-nature relationship. The human figures are holding bows and arrows, facing each other and riding elephants for hunting or riding, shown with the minimum use of geometrical shapes (Gardner, 2004).

Bijaksaras, known as Yamtras in south India, is filled with geomatical patterns or mandates, signify psychologically like the Ganesha mandala made with two overlapped triangles in opposite directions with geometrical motifs engraving with six knots has the power to cure cattle of their diseases. Rock art around the world provides evidence of Art and culture and emphasizes material availability, non-communication skill, and standard features of art practices by pan-human.

IV. AESTHETIC AND MATERIALISTIC CHARACTER OF CHINTAKUNTA ROCK ARTS

Paintings on rock surfaces have around 200 ("Rock Shelters at Chintakunta Get National Stature," 2014) with a mixture of human instruments and animals viz, cow, goat, elephant, rabbit, fox, etc. bow, arrow, geometrical designs. Humped bulls, anthropomorphs, mahout, porcupines, reptiles and religious symbols



Fig 4: Women with a goat on Rock at Chintakunta, Kadapa, AP

Paintings have been executed on the wall and ceiling, and because of the time, spam floor areas collapsed to identify proper space. (Porr, 2019). Using the volume of the stone and smooth surface on the curved rock covers the area. Dated back to prehistoric times, all the paintings were visible from a certain distance covered by the trees. Moreover, most importantly, all the visual animals were visible from where ancient people visualized and drew – the value of imagination did not dominate in front of a live object or from visualization. Rock of bulls and cows known as

Eddula-



Fig 5: Lifesize fox on the rock surface at Chintakunta

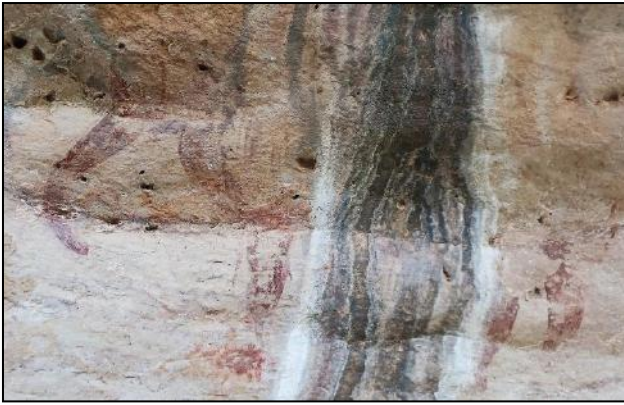


Fig 6: Gigantic elephant on the rock surface at Chintakunta. AP.

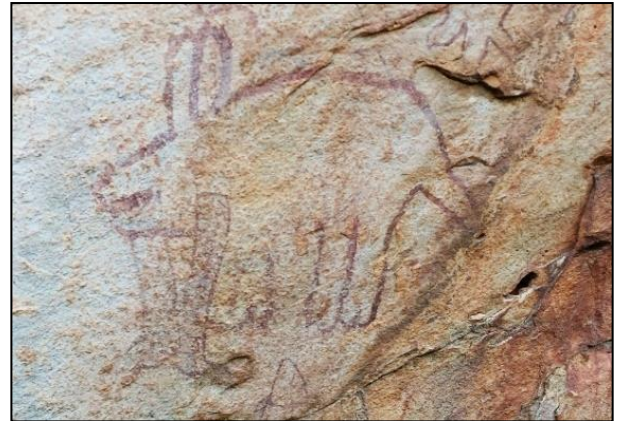


Fig 9: Carnivore rock surface at Chintakunta. AP



Fig 7: Reptiles on the rock surface at Chintakunta



Fig 8: Bull on the rock surface at Chintakunta. AP

Avula Gundu in local, along with bulls and rabbits, where bold line kept on horizon surface with detailed body organs and expression. All the drawing portrays in the profile view. According to archaeology, the small-sized realistic antlers, deer heads, birds, geometric drawings, and anthropomorphs include mesolithic tools made of quartz, chert, chalcedony,

and quartzite found in some of the rock shelters on the flat top of the hillocks. Deer, carnivores, reptiles, birds, and anthropomorphic and geometric figures can be classified as a separate group representing the Mesolithic phase. Based on style and theme, size and state of preservation, two sub-phases are identified within this phase. The enormous figures of carnivores (fox/hyaena) and rabbit can be said to be the earliest paintings at Chintakunta. Paintings are on a certain height from the ground level at the current time minimum of one to 4 meters.



Fig 10: A herd of deer on the rock surface at Chintakunta

And on the other hand, one rock shelter is locally known as Godudu Gundu 'Umbrella rock) interesting mural of a substantial expressive female figure with animal representor, decorated with jewellery in white colour with a red outline along with a goat in similar stylistic fashionable and ornamented attitude. Exaggerated eyes, nose, a gesture of fingers executed on the ceiling. Colour availability from the locality gets value where red ochre or Indian red is the dominant colour where white pigment brings the focus, along with bulls, rabbit, where bold line kept on horizon surface with detail body organs and expression. All the drawing portrays in the profile view. Gigantic animals are

done either in bold or flat tools, brushes, or fingers to be visible from far. A single colour is used directly, tonal value, shades are not much given importance Infront of solid and boldness. Colour follows the outline of the image or marked borders, which shows the path of applying different colours for ornamentation purposes in later periods. The broken line appears within the unbroken because of the surface of the stone, bold line depicts the strength, stability and unshakable, to get the shaped some areas are covered with curved lines which order to move spectator's eyes, the arrows have placed arrogantly in diagonal to narrate the scene in the proper direction. To capture the motion of overlapped lines, figures are used. Line weight helps to bring visual balance to the surface—each identifiable image is composed of minimum dots, lines and strokes. General identification of human body organs had been provided like nose, eyes, and fingers proportionately, which improved more in Eddula-Avula Gundu rock art site. Geometric shapes like circles and squares are used as symbolic representation, decoration, tactility on animal bodies, and simplified lines to show the bird's leg. The mathematical calculation is applied to human body gestures, intentionally or unintentionally. One of the small-scale rock paintings portrays the sexual act as flat where sexual organs are shown in disproportionate, which reminds the Venus of Willendorf from Austria. All the techniques and representational painting may be split into four segments. In the early stages, the paintings comprised faded figures with dull red because of the period. And the second segment's paintings are much more composed, narrative, illustrative and identifiable. And in the third phase, the images are filled with dark red with a broad rhythmic outline, proper scale and proportion, matured expression of the figures-abstract form and symbols have created from this period, and at the end of the period, white pigments are added to bring the contrast (Koshy et al., 2005).

V. ANALYSIS, SIGNIFICANCE AND EVALUATION OF THEMES OF ROCK ART

From Lascus, Altamira to Bhimbetka hunting, gathering, domesticated animal is the communal subject depicted on the rock before the neolithic phase started (Vaswani, n.d.) Hunting was one of the specific subject matter in earlier times which was replaced by the agricultural segments in the neolithic phase.

The subject matter is simultaneously used to carry forward in later ages to build strong communication, belief, or follow traditional activity. Representation of real life was valued compared to the imagination by that time. Adopting symbolic drawings and patterns from nature deals with

aesthetics and abstract-which practice in modern and postmodern contexts. The symbolic images are drawn for shamanistic practices, the identity of the exotic figures or what they might say or believe in. Sometimes, they are used for phonetic value and mark their territory in rock art. The aim was to execute their ideas. Realistic was in thoughts instead of the surface, abstraction through symbols, simplified forms, and aesthetic value to make the people think.

The concept of mesolithic was not recognized universally, today as the archaeological evidence indicates the coexistence of people in a different stage brought the cultural and material development, and the classifying rock art into watertight components like mesolithic, neolithic, megalithic along with other historical phases are arbitrary and should be strictly hypothetical more in 21st century.

VI. ANALYTICAL VIEW

The author has placed the study with a local guide which brings the regional landscape with authenticity to understand style and subjects like domestic animals, reptiles, humans and geometrical design, sometimes beyond content. Approximately two hundred human, animal, and design motifs are visible on this site on different scales.

Apart from line weight, a rare filled painting with red ochre is visible and creates the volume uses of a rough stone surface. The narration of the paintings has been portrayed the gender of human and animal, manneristic approaches, and characterization of animals may be divided into parameters like small red figures, red filled figures, large red figures with bold lines, white figures, ornamentation, hunting/fighting attires, domestic, wild animals etc. (Erwin Neumayer, lines on rock,1993) The highly rich archaeological heritage sites are in Kadapa provides evidence of the history from prehistory to protohistory, ancient to Middle Ages of Indian history (Manohar, 1993).

The contrast between the local context for producing some of the rock art and its audibility to those without visual access to the sites may well have been overlooked. Prehistoric and historic artists provided the data on socio-economic boundaries on the territory through the documentation by archaeology and ethnography survey. The aura of prehistorical evidence which portrays the community fight might be captured. The radical transformation has not been seen in rock art, which transformed gradually, and the Art in particular areas was evacuated and evaluated by archaeological evidence, including symbolic material culture chronologically.



Fig 11: Measurement of rock painting at Chintakunta.

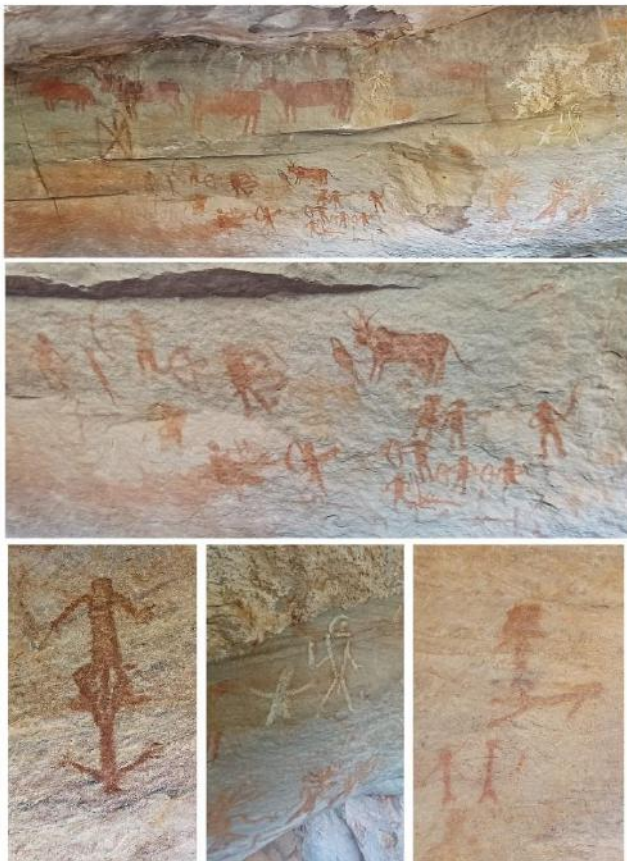


Fig 12: Genre lifestyle on the rock surface at Chintakunta

Measurement of each painting has been taken for understanding narration, composition, colour application, and skill of execution their thoughts via human and animals, which were available by that time. The smallest painting of a human fond nearly five-inch in height, and a sixty-inch elephant painting, carries the concept of understanding scale and proportion. Adding on a design principle, Proportionate body parts in indivial are well defined, anthropometric with the object still significant for product design in contemporary practices.

VII. CONCLUSION

"Rock art is a cultural gift from our ancestors." —said Kofi Annan. Choosing the rocky areas to share their visualization, knowledge, beliefs, and practices is significant and provide strong evidence of prehistoric human habitations. Rock art is a manifestation of humans' anthropological compulsion to communicate, which insists on the basic need for cultural, spiritual, and genre life-like painting, drawings, relief sculptures, engraving, etc. Nonverbal communication started dating back which followed a graphical platform in liquid modernism. Furthermore, in a modern context, rock arts are under threads by nature and humans, viz-rain water, trees, shrubs and vines growing near painting area, animals, birds like a bat, mud nest, weather- affected to the imperial A stone structure. Moreover, the population, industry, mining, and sites are indulging.

Moreover, these are the reasons to get the details document of the sites and whether it is recognized. Height/length, direction, and artefact evidence need more emphasis and recorded to bring more liveliness to India's second-largest rock art site. The indigenous form of rock art enriches the visual archive and helps to evaluate the past identities with the continuation of the current value of rock art. Reason to re-search on Chintakunta rock art evolved to rediscover and feel the surface, dimensions, mobilized evidence, and rock art imagery to better understand. With archaeological, ethnographic, and landscape approaches around Chintakunta need to engage with theoretically informed methods that may resolve or invent several issues related to Indian rock art research were said before. (Blinkhorn et al., 2012).

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