



## Changing Forms of Icons and Symbols in the Social and Scientific Point of View: Analytical Study

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November 22, 2021

# Changing form of Icons and Symbols in the Social and Scientific Point of View: Analytical study

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## Abstract

Symbols and icons everything related with the Hindu iconology, has a representative meaning, the posture, gestures, ornaments, range of arms, weapons, vehicle, etc.: consorts and associated deities carrying Symbolic meanings. Icons may be described as a sacred image which embodies a religious fact and is worth of veneration and contemplation.

A symbol can be natural or conventional. The study of Indian Philosophy and Aesthetics is very ancient, and art has been used from a social, Religious and political point of view. Indian historical painting was a symbolic language. So, there is a big difference between the experimentation with art and its conscious experimentation in modern times. The need for further study of the use of pictorial symbols in modern times is due to the changing social life and the impact of modernity on art, studying in the field of art to present the confusion about the subject of creative painting.

## 1. Introduction

While studying visual arts, we get to study many aspects of painting. Some of them are drawn intentionally and some of them from concepts. The shapes that are drawn in the paintings are somewhere related to the artist's mentality. The symbolic meanings of numerous rituals, customs, traditions and paraphernalia are first specified in the Brahmanas and Aranyaka's and later the long-lasting iconic symbols are defined in the numerous Puranas which include the Shrimad Bhagavatam, Vishnu Purana, Śiva Purana; Upanishads.

Therefore, I feel that hard and intellectual legacy of painting has been ignored on account of not properly understood the matrix of the painting seen by the persons. Hence, I personally feel that the society at large required to understand correct and positive interpretation, mixing of the symbols and or icons. Therefore, paintings are not correctly reached to the hands of prospective viewers. Although the paintings were seen thoroughly by its various aspects, ie. Features, mixing of colours, use of symbols and symbolic reactions and sequence, an importance of the painting still not properly delivered to the prospective viewers. If the prospective viewers understood correctly and positively the colours, concept and texture in the painting then it would be very convenient to see and to understand the painting. As its true colours and its seriousness, melody and compresences will devolve on the next generation. This will also help to make awareness beyond caste, religion, language and

gender. Hence the importance of the presented research work will provide great assistance, birds eye view, correct interpretations prospectively thereby satisfactory observations can be made by the prospective viewers (1).

### **Scope**

The pictorial language of the symbols and symbolic forms from the thinking of the painter in the pictures, its various features will help the next generation to understand pictorial symbolism by this research work and thereby the artist's intellectual works, as well as the social life of the society altarge at that relevant time, the existence of traditions and the cultures of that era can be identified easily thorough symbolism. The study of pictorial language will take into account the socio-scientific approach to painting.

### **According to Hindu Iconology**

Symbols are not limited to the shape or shape of the eyes, but the subject is not limited to the scope of each person. Symbols have been associated with each person since childhood. The ability to think is not developed. Symbolic feelings are formed in the mind by acquiring knowledge through awareness. For example, when a baby is crying in the cradle, it does not stop crying because of the sight of anyone else, but it does stop crying even if only the mother's face is visible. -It is like a symbol of fulfilling the needs of hunger. The symbolism used in Indian culture became some time a problematic to understand. Gradually these symbols became more and more ubiquitous. I found it difficult to find their meaning as simple as their shape but with some effort I found it. I have come to realize that language is a symbolic representation of these symbolic signs as well as the symbolism of colours, and I have tried to understand that language.

It is certified that all Hindu icons are visual representations of the transcendent divine and the religious power which support, preserve and direct the cosmos. The artwork and symbology of icons have been advanced to an exceedingly state-of-the-art gradation by way of means of the Hindu mind. Respectively, each and every characteristic of an icon has a profound fact, in the behind of it, and all of the mystical teachings of the sages are abounding to the religious seekers through the approach of those icons and symbols. A brief attempt will be made to explore the simplicity and quality of paintings by giving examples of some artists through their paintings, symbols, shapes, colours and how they are expressed (2).

### **Review of Literature & Hypothesis**

The symbolism in the paintings can be different for everyone when it comes to self-expression as the artist uses art independently in modern times.

Indian philosophy is very ancient and the language from it is a bit limited.

Artists of the 20th century seem to be embracing social and cultural change and still painting with various symbols.

Even if we accept the change that has taken place in the nature, the medium of expression of emotion is an art, and it is being expressed through signs.

### **Research Methodology**

- The study is based on Analytical / comparative analysis of which gives an overview of historical and 20th century art works the icon and symbols. Some major theories of aesthetic

philosophical studies have been applied to projection of Indian symbolic paintings. The qualitative research methods have been followed for the assessment of the meaning of form, colour scheme, and theme of the artwork. the factors which are responsible for such assessing the role of symbol as a subject.

- The ongoing social and political movement has also been revisited for the particular period

Ethnographic research

- Primary data

Meeting and interview, site visit interaction - This method will be used in studying the socio-cultural, religious as well as artistic history. This can be used for government papers and publications - castes -sub casts tribes and reports.

Direct observation - festivals, arts, can be collected from direct observation. Exhibitions, art galleries, can be visited.

- Secondary data

Books, Theses, Report - Published, Unpublished All-inclusive information can be gathered from various institutions. Also, from weekly reports, Current Papers, Magazines, etc.

### **Symbol**

A symbol is an object which makes the mind aware of something without seen the object and stimulates the observer to analyse and decide correctly to the object.

Symbolism is particularly philosophical, meaning that very few people understand it, so there are few difficulties in the study of symbolism used by artists. It only gets response from a specific group and at a particular time, so the idea of time is sometimes important when studying symbols in art.

### **Iconology**

Thereafter as time passes towards these symbolic expressions, gesture, as well as in the Philosophy of the Religion these symbols become as part and percale of the existence traditions and culture of the society.

As long as time passes from one generation to another generation by way of devolution it's become a very well concept adopted by the society and then its known as iconology.

Of course, the Iconology is described because of the observe of the symbolism in the after of sacred images, a reared article, stuffs of the idols. This is one of the maximum outstanding of devotion in Hinduism is the usage of imageries. Profoundly, one can observe the truth in numerous traditions. These imageries or icons first of all products made of woods, stones, metal or painted on cloths, painted on walls at the temple or at the commonly big community halls of the village and at the main roadside. This term generally uses by the religious traditions. The Hindus when uses these sacred images as a idol.

Example - An old man may look at a candle and thinks that as the time passes candle burnt itself slowly and steadily while a providing light to others and at the end ceased. As he thinks it is a symbol of his own life and one day it may become the same (3).

### **Space and form**

Space becomes as eloquent as form; the imagery of the painting turns gainful in meaning. When you look at his works from the '80s, you understand that space and form must have a dialogue with one another. Mr. Barwe elevates the subject as well as the object and transforms the canvas into a vehicle that invites viewers to examine their own experience of the material world.

### Form and symbol

If we look at history, we can see that human life was very simple and natural. India is an agricultural country and mainly agriculture and animal husbandry were the main occupations.

As per tradition, customs and rituals in the society the various forms and symbols along with colours were notice in the houses of Indian villages. These costumes and traditions expressed by various symbols along with colours and as per the mental perceptions and Imation of that relevant time has been expressed by the artist thorough symbolism. The particular symbolism commonly occurred in the society with particular community this passes from one generation to another

The symbolism has been seen in Hindu traditions and costumes particularly in the religious festivals These symbols have expresses beginning and the ending of the festivals.

Kelly came up with the idea that Subatta stays at home with that thing. This is why when cows, horses, cattle, walk through areas like mud, a certain type of shape emerges.

Later, this shape line was simplified. This shape was later developed as a rhetorician but was later used as a symbol of prosperity.



(f.1)



(f.2)



(f.3)

### Sources:

**f.1:**<https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.istockphoto.com%2Fphotos%2Fcow-foot&psig=AOv>

**f.2:**<https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.shutterstock.com%2Fimage-photo%2Fcows-footprint-on-sand->

**f.3:**<https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3D9ZwdFH2Mu9Y&psig=>

### Colour and symbol

When we see that we come in contact with colors as well as individual shapes of different objects, we see some abstract meanings and shapes on the surface of the mind.

In the present painting the painter expressed his mental agony in respect of society at time of British Rule in India. The Painter has chosen an animal which itself symbolise by its position, its gestures, its colour combinations with various sheds shows and establishes its health issues

of said animals at that time. Furthermore, the body of the animal divided in various parts and its positions. Its shows that the said animal is helpless and ill health there for cannot maintain itself. This was the real picture of the society which was expressed by the artist.

The camel has to deliver the baggage where it is needed but has no place to take a rest. Dead with fatigue, it collapses on the ground, the colours of which have been darkened to intensify his pain. While it is on its knees with its hind legs are upright, its head is pointing upwards as if it is going to take another chance to get up. Its eyes further intensify his suffering and draw the attention of its admirers. There is also a thin stream of blood oozing out of his mouth which probably went unnoticed by his master who is blind with greed (4).

Overall the painting manifests the agony of a dumb animal that is being exploited relentlessly by its master. There is also a feeling of suspense- did the camel's life journey come to an end, or was it successful in making another attempt at getting up? Does the title "journey's end" signify the end of this particular journey or the end of the pain and suffering of the camel.



(4)

F.4- Abanindranath Tagore, *Journey's End*

**Source** - <https://www.prathaculturalschool.com/post/journey-s-end>

The mechanization of the twentieth century has led to rapid changes in society. It had an effect on the artist's mentality, and the symbols appeared intensely in the painting. The building in the illustrated example illustrates the rapid mechanical changes that have taken place. The world of cement seems to have been built by going for natural things and an artificiality has been created. It appears. Also, the abundant trees in the picture show that nature is now disappearing (f.5).



(5)

F5-Prabhakar Barve, *Existence*,

**Source:** <https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.mutualart.com>

## **Objective:**

1. To study the symbolism of Indian aesthetics.
2. to reviewing historical and geographical situation of the society at large for the Pre BC. And AC on the basis of symbolism.
3. To study the symbolism and its effect on the art from an artistic point of view and expression and thereby brought before the society the views taken by the painter time to time as per situations.
4. To study the symbolic signs formed by colours and shapes to understand socio, economic development of society.
5. To represent the philosophies view of the painter and its criticism by studying forms, a scientific point of symbolism there by to understand philosophy of the society of that era (5).

## **Conclusion**

The symbolism in the paintings in the shapes, the symbolism in the composition using them, the symbolism in the colours as well as the use of symbols by many artists to express their pictorial language helped me to understand the aesthetic place of art in the history of symbols. The use of symbols to convey ideas, from the distinctive texture of the paintings in the art to the layout. The study of Indian philosophy, Historical background of symbols and icons, Use of cultural, religious art. Changes in social life and art due to modernity.

The pictorial language of the symbols and symbols formed from the thinking in the picture, its features will help the next generation to understand pictorial symbolism by its new research study. The ideology of the artist's life, as well as the social perspective behind it, can be easily understood. The study of pictorial language will take into account the socio-scientific approach to painting.

## **Acknowledgement**

This research paper is going under my study level, with a guidance of Dr. S.K. Sarkar. It is not copy of another work.

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