

# Domestic and Agricultural exertion in the Haryana Murals

*Author: Tejinder Kaur\**

*Designation: Research Scholar*

*Affiliation: Lovely Professional University, Phagwara*

*Mail ID: [tejinder140@gmail.com](mailto:tejinder140@gmail.com)*

*Co-Author: Dr. Abid Hadi*

*Designation: Associate Professor*

*Affiliation: Aligarh Muslim University, Aligarh*

## ***Abstract:***

*The art of wall painting is flourishes in the region during late 18<sup>th</sup> and early 19<sup>th</sup> century. Apart from the majestic personnel, the common person also took keen interest in the art of wall painting. The influenced people of rural areas also asked the artists to paint their dwells. They choose the day-to-day routine as a subject matter for the mural paintings. The various domestic works as well as agriculture works took place on the wall as a mural. This research paper explores the various wall paintings that are presenting the domestic and agricultural occupation. The observational and content analysis research methodology has used to explore the artwork. The photographic documentation has also covered by the research scholar. The personal visit at the sites attracts the researcher and motivates to do further research. It is concludes that a variety of wall paintings are successfully depicting the Domestic and agricultural attempts as a subject matter on the walls of different buildings found in the Haryana state.*

***Key words:*** Domestic, Agriculture, leisure time, Mural Paintings, Haryana

## Introduction:

The human is a social being and cannot survive without society. The family is a smallest unit of society. However, every human being is surviving in a family. It could be joint or single family. During her/ his stay in family, he/ she must require to do some work to help the family members. These works are relates to the everyday routine. As we eat food every day, we also do some work s such as cooking food, cleaning house, washing our cloths, cleans utensils, doing prayer, caring family members as our kids and elder persons, etc. All these works are performs by the female members of the family. During late 18<sup>th</sup> century or early 19<sup>th</sup> century, female members of the family are also performing other duties, such churning milk, milking animals, as well as animals husbandry. The male members of the family are doing other jobs such as agriculture and allied business. Apart from these works, the male members of the community also adopt other jobs or other trades that helped the rural community to fulfill their daily needs. During late 18<sup>th</sup> century and early 19<sup>th</sup> century, the art of mural paintings is on its peak in the region of present Haryana state. The artists and their promoters also took keen interest in these kinds of occupations. The affluent people who provided employment to the artisans, asked for to paint such professions of rural people to paint on the walls. Therefore, the artists chose different kind of household works and the jobs such as agriculture and allied trades as a subject matter for the mural painting. Therefore, such kind of subject matter can be tracing on the walls of different edifices in the region. Before November 01, 1966, the state was a part of Punjab<sup>01</sup>.

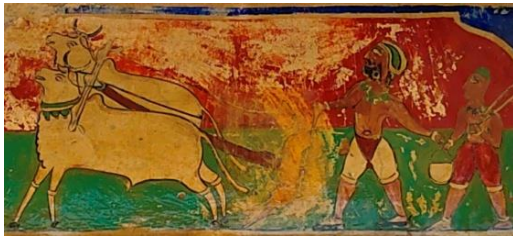
## Research Methodology:

To acquire the final research paper, survey method, observational method, and content analysis technique is implements by the present researcher. Firstly, the researcher visited a number of villages in Haryana state to discover the wall paintings. A photographic documentation is completing with the help of S. Jasvir Singh Boparai (Researcher's Husband). Afterwards, the photographs categorizes according to the content and analyzed. Results and discussion are prepared.

## Agricultural Services and allied works:

Agriculture is an important sect of Indian trade since pre historic period. The agriculture and animal husbandry are the basic occupation of the people in the state<sup>02</sup>. The farming was doing with the help of bulls. Therefore, a number of scenes allies with the cultivation can be tracing as a subject matter of mural painting. A farmer is growing seeds in his fields with the help of bulls and plow (plate no. 01). The son of the farmer is carrying a basket filled with the seeds. The farmer is taking seeds from the basket and putting in the plow. The energy level of bulls can be visualizes from their heads. The bulls are in the running position, they held up their heads with as the crow flies ears. This mural painting is tracing from the façade of the Lala Chajju Bania's haveli at village Legha district Bhiwani. The similar mural painting is tracing from the chopal known as "Dhooma Wali chopal" at village Behlbha of district Rothak (plate no. 02). In this mural, the farmer is moving towards his fields rather than cultivation. The farmer is taking out the bulls with a plow. He has a stick in his hand with the help of that he is riding the ox. In both murals, the farmers are wearing a dhoti, turbans on their heads and moojaari (leather shoes made

by local mochi) in their feet. These kinds of attires are also famous among the regional people until date.



**Plate No. 01**

**Plate No. 01: “A farmer plowing in the fields” from the façade of Lala Chajju Bania’s haveli at village Legha**



**Plate No. 02**

**Plate No. 02: “A farmer moving towards his fields” a mural painting from the wall of Dhooma Wali chopal at village Behlbha**



**Plate No. 03**

**Plate No. 03: “Farmer plowing their field” from the northern wall of Dhooma wali chopal at village Behlbha**



**Plate No. 04**

**Plate No. 04: “The cow herder grazing the cows” from Dhooma wali Chopal at village Behlbha**

The farmers’ plowing their field is another wall painting (plate no. 03) located on the northern wall of Dhooma wali Chopal at village Behlbha. The similar murals can be traced on Jugla Kashi’s haveli at Kalanaour as well as on the façade of Lala Prabhu Dhyal’s haveli at village Behal.

Animal husbandry is another famous occupation of the villagers since pre historic period. The cow herder is grazing the cattle’s in the fields (plate no. 04) is another subject which is found as a subject matter of mural paintings. The allies’ mural painting is located on the inner wall of a chopal, known as Dhooma wali chopal. The chopal is situated in the rural community known as village Behlbha. In this village two chopals are very famous i.e. Khumarow wali chopal and Dhooma wali chopal. Another mural on an ally with the animal husbandry is located from the haveli of Ram Kishore Pandit (plate no. 05) at village Pali district Mahendargarh. In this mural,

a female is milking a cow while another one is controlling the little calf. The love of mother and child is notifying from the way in which cow gazing at the calf.



**Plate No: 05**

**Plate No. 05: “Milking Cow”** A wall painting from the front elevation of Ram Kishore Pandit’s haveli at village Pali district Mahendargarh

The tools required for the agriculture are also erects in the villages until date. The carpenter is performing this duty. By providing this service to the farmer, carpenter community gets grains and milk for themselves from the cultivator people of the villages.



**Plate No: 06**

**Plate No. 06: “Carpenters”** a wall painting from the Lala Khem Chand’s haveli at Barwa



**Plate No: 07**

**Plate No. 07: “A scene depicting oil processing”** from the Chopal at village Behlbha

Carpenter doing their work at the workshop are another mural, which are associates with the agriculture. It is tracing from the Haveli of Khem Chand’s at village Barwa (plate no. 06) tehsil Siwani district Bhawani. In this wall painting, two male people are cutting a huge timber with handsaw. The other tools such as chisels, plane, hammers, claw hammer, and nail puller are lying on the earth. This type of mural also found on the wall of a haveli at village Ladwa. The basic needs of a family were fulfills in the village itself. Another mural ally with the agriculture sect is creates on a wall of Dhooma wali Chopal at village Behlbha. This wall painting associates with the local oil mill (plate no.07). In early 19<sup>th</sup> century, most of the people used mustard oil or clarified butter (Ghee) for the cooking and other purpose. To extract the oil from the mustard seeds a wooden oil machine (mortar) has used with the help of ox (plate no. 07). It



is famous as “Kohlu” among the rural person, which means oil mill. The oil takes out process known as cold processing. In every village, apart from other communities, an oilman’s family must resides and it helps to people to convert oil from the seeds. The other occupants of the village help him to fulfill other requirements of his family.

### Domestic Exertions

During late 18<sup>th</sup> and early 19<sup>th</sup> century, most of the females were concentrated on the household works. Cooking or preparing food for family, taking water from the common well of the village, churning milk and preparing butter and buttermilk for the family members. The care of children is also a major responsibility of women until date. Therefore, these kinds of domestic exertions also took place as a subject of mural paintings.



**Plate No: 08**

**Plate No. 08: “Mother and Child” or “Churning Milk” scene from the wall of Chajju Bania’s haveli at Legha**



**Plate No: 09**

**Plate No. 09: “Churning Milk” from the outer wall of Khamroo wali chopal at village Behlbha**

The food is the basic requirement of any human being. The milk, butter, as well as buttermilk are the basic food of peoples who lived in Haryana. As it is saying about the people of Haryana and Punjab that “Dhood, Dhahi ka Khana, Punjab, or Haryana”. Therefore, Churning Milk is the major familial work of females during late 18<sup>th</sup> and early 19<sup>th</sup> century in Haryana. This subject matter is located on various places. Lord Krishna was also very fond of butter. Therefore, this food has its own history and religious importance. Mural (plate no. 08) is depicting mother Yashoda and child Krishna, in which mother is churning milk and lord Krishna is trying to take butter from the pot. This mural painting is located on the outer façade of Chajju Bania’s Haveli at village Legha district Bhiwani.

As per the culture of India, helping others or sharing things with needy people is a tradition as well as a way to salvation. It is also representing the humanity and diversity of Indian culture. A mural painting from the outer wall of Khumaroo wali chopal at village Behlbha (plate no. 09) is representing the above said culture of India. In this painting, a female is churning milk. She is seated on a moora (local style work surface) and a baby is playing on her shoulders. A female is standing behind her and waiting for taking buttermilk. Another mural painting of churning milk is tracing from the Bania’s haveli (plate no.10) at village Garhi Ruthal of district Mahendragarh.

In this wall painting the lack of proportion can be visualizes. The female form is longer than the churning equipments. She is in a standing position. Here, the flowers of churner are visible inside the earthen pitcher. Whatever the style of painting, it is clear from the murals that how the hardworking people of 18<sup>th</sup> and 19<sup>th</sup> century were aware of consuming good food.



**Plate No: 10**



**Plate No: 11**



**Plate No: 12**

**Plate No. 10: “Churning Milk” wall painting from Bania’s haveli at village Garhi Ruthal**

**Plate No. 11: “Female taking water from the well” from the Dhooma wali chopal at village Behlbha**

**Plate No. 12: “A female pumping from the well” wall painting locates from the Mehru and Balwant’s haveli at village Bhiani Chanderpai**

Apart from churning milk, the women are collecting water from the well for the completely family members. A number of wall paintings can be tracing in the region that are presenting different scenes of wells. “Woman pulling water from the well” (plate no. 11) is locates from the Dhooma wali Chopal at village Behlbha. The female is pulling water from the well. It is clear from the rope that she is holding. The blue circle is depicting the well. The next mural (plate no. 12) is situates on the outer façade of Mehru and Balwant’s haveli at villahe Bhiani Chanderpai of district Rothak. This is also associates with the well scene. Here, the two circles are presenting the well. The composition is better than the earlier one. Two earthen pitcher (pots) are elaborates the hard work of female.

Compassionate children are another important task for the female members of the family. It is the duty of a mother to bath a kid. The next plate (plate no. 13) is presenting the scene in which a mother is ready to perform her duty. She is sitting on a small moora (a kind of local chair). The child is unclothed but the head of infant is covers with the dupatta of mother. It is presenting the love and affection between the mother and child. This wall painting is situates on a wall of Jugla Kashi’s haveli at Kalanaur.



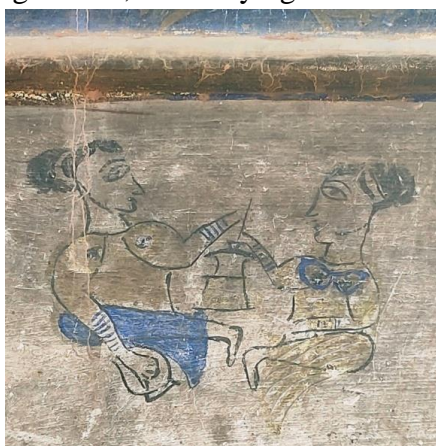
**Plate No: 13****Plate No: 14**

**Plate No. 13: “Mother caring her child” from the wall of Jugla Kashi’s haveli at Kalanaur**

**Plate No. 14: “Family Time” a mural painting from the Shiv temple at village Pali**

The male members of the family also lend a hand to females at home while they have the time. They also participate in the infancy care. This style of mural (plate no. 14) is situating on the outer wall of Shiv temple at village Pali. Although the lower segment of the mural painting is deteriorates but the affection of family is very clear. Father is trying to carry on the infant but the child is grabbing her mother’s neck. It shows that kids are always more attachment with females rather than male members of the family.

The others duties of womanly members of the family unit are supplying food to their male members while they were busy in the fields. This subject matter can be visualizes on the wall of Jugla Kashi’s haveli at Kalanaur (plate no.16). In this mural, it is notifying that woman carrying two earthen pots on her head and one is in her right hand. The other mural locates on the northern wall of the verandah of Dhooma wali chopal (plate no. 17) at Behlbha, district Rothak. At first glance, it looks like the similar one as plate no. 16. Nevertheless, here we find an iron dish on her head. It is concludes from the iron dish that she might be going out to throw the waste of home. She also carries her child with herself. The way she holds her dupatta with her right hand, she is trying to cover her face. It also depicts the values and culture of villagers.

**Plate No: 15****Plate No: 16****Plate No: 17**

**Plate No. 15: “Grounding flour with a manual flourmill” locates from the Reru Mal’s haveli at village Gujjarwas**

**Plate No. 16: “A lady carrying food for his husband” from the wall of Jugla Kashi’s haveli at Kalanaurs**

**Plate No. 17: “A woman visiting outside to throw the waste of home” traces from the Dhooma wali Chopal at village Behlbha**

During this phase, the female members of family unit also prepared the flour at home. A mural depicting this home chore is locates from the Reru Mal’s haveli (plate no. 15) at village Gujjarwas district Mahendargarh. A small hand or manual flourmill is places between two females. They are rotating the machine with the handle and one female is putting grains in the machine from a dish. Although, the drawing of human forms is very poor but the concept is very clear to the spectators.

The food was prepared on the hearth on those days. Therefore, every day females are blazes the fireside with the coals or cow dung cakes. The burning coals are also uses for smoking hubble-bubble. A female busy with this chore (plate no. 18) is tracing from the inner wall of Dhooma wali chopal at Behlbha. The coals or cow dung cakes are burning in grate in front of her. A smoking pipe is also places near her. Some other utensils are also placing by her. Therefore, it is an outdoor scene of a kitchen.



**Plate No: 18**



**Plate No: 19**



**Plate No: 20**

**Plate No. 18: “Busy in kitchen works” wall painting from the Dhooma Wali Chopal at Behlbha**

**Plate No. 19 & 20: “Prayers” locates from The Jugla Kashi’s haveli at Kalanaur**

As per the Hindu mythology, the earliest job of any human being in the morning is doing prayer. Therefore, the allied scenes can be tracing in the mural paintings of Haryana. Different kind of worshipping can be mark out from the walls of Jugla Kashi’s haveli at Kalanour. The people worshipped various forms of god and goddess at home as well as at the temples. A female is praying at the temple (plate no. 19), while the other is waiting for her turn. As per the Hindu faith, lord Krishna left his body under the Peepal tree<sup>03</sup>. Therefore, females are worshipping and watering the holy trees every day. The subject matter of worshipping Peepal tree (plate no. 20) is locates on the eastern wall of the Jugla Kashi’s haveli.



## Other Manual Labor:

Apart from the agriculture and allied jobs are also performed by the people of a rural community. It includes Mason work, cobbler, blacksmith's work, shoe making and many more. If we analyze the rural group of people, the blacksmith worker has their own importance. Therefore, a mural depicting the work of a blacksmith in his smithy is found (plate no. 21) from the façade of Chajju Bania's haveli at village Legha of district Bhiwani. Two people are laboring at the workshop. The furnace is burning and flames can be seen. One person is blowing through the blowpipe, while the other person is holding an iron rod with the help of a strap or spanner. He is heating the iron rod and beating it with the mallet. Mural paintings with the similar concept can be traced from the wall of Reru Mal's haveli at Gujjarwas. The potter is another famous person among the villagers at that time. He was arranged different kinds of earthen utensils to the people of a village. He was to prepare pots, pitchers, lamps, and other essential equipments. The mural presenting a potter busy with his chore (plate no. 22) is located from the Shri Parashawnath Dighamber Jain Temple at Gohana district Sonapat.



**Plate No: 21**



**Plate No: 22**

**Plate No. 21: "Ironsmith in his workshop" from Chajju Bania's haveli at village Legha**

**Plate No. 22: "A potter-preparing pitcher" located at Shri Parashawnath Dighamber Jain Temple at Gohana**

It is analyzed from the upper mural paintings that the people of rural community are fully responsible for their chores. They are also taking care of their health. It is concluded from the mural depicting Barbershop. A family in the village also performs this occupation. The allied mural (plate no.23) is traced from the wall of Dhomma wali chopal at village Behlbha district Rothak. In this wall painting, the barber is dressing the hair of a man. We can visualize the tools such as scissors, comb, brush, and oil phial. Both the persons (one who providing services and the one who enjoying the services) are sitting on a cot.



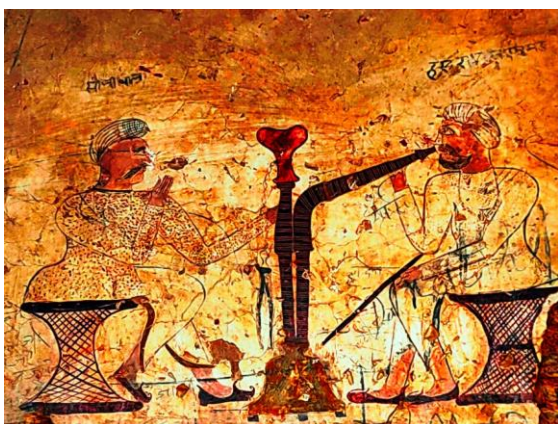
**Plate No: 23**

**Plate No. 23: “Barbar Shop” a wall painting locates on the wall of a chopal at village Behlbhas**

Two people are returning from their fields are waiting for their turns. One of them is holding coulter or plough on his shoulder. The other one is holding a spade. It is concludes that they are sparing time for their health while they are free from their routine works.

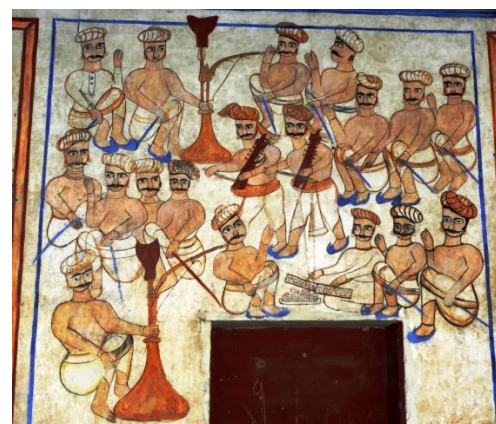
### **Lesiure time activities:**

The natives of the parish are hard worker. But it does not means that they are not enjoying lesiure time. Although they are spending most of their time to do their occupations. Even than they got the time to enjoy their public and family life. A number of murals paintings are tracing from the region which are presenting the astonishing life style of the rural people. During their free time they went to the chopals, a public place of the area. They enjoyed get to gather there and shared their happyness as well as mourning. The use of hubble-bubble is very common in the region of Haryana state. A wall painting (plate no. 24) locates from the wall of a Dharamshala in Khandaya Panna village Kharak Kalan of district Bhiwani, in which two persons are enjoying Hooka. Another wall painting, which is throwing a light on the stunning life style of rural people, is tracing from the Dhooma wali chopal (plate no. 25). If we analyze the painting carefully, there are two male form standing in the middle and playing “Sarangi”, a musical instrument of India played with a bow. They male members are enjoying hubble-bubble as well as music.



**Plate No: 24**

**Plate No. 24: “Hooka Party” from the wall of Dharamshala in Khandaya Panna at village Kharak Kalan**



**Plate No: 25**



**Plate No. 25: “Male member of community enjoying leisure time at chopal” from Dhooma wali chopal at village Behlbhas**

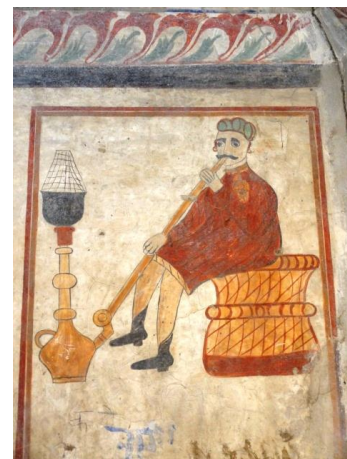
Similar style of mural are locates on the Ishwar Sharma’s haveli at village pali, Mahendargarh. The mural paintings locate from the wall of Chajju Bania’s Haveli at village Legha (plate no. 26) and from the haveli of Pandit hardev Sahay at village Tajpur district Mahandergarh (plate no.28) are depicts the extravagant life style of renowned and affluent people of village. In these painting the design of the hookas are very different. It could be possible that these persons are avoiding sharing their Hubble-bubbles with other people, as they are very legendary. The richness of these people can be notifying from their dresses also.



**Plate No: 26**



**Plate No: 27**



**Plate No: 28**

**Plate No. 26: “A person enjoying hubble-bubble” from Chajju Bania’s haveli at village Legha**

**Plate No. 27: “Feeding Peacock” from the wall of Lala Reru Mal’s haveli at Gujjarwas**

**Plate no. 28: “An elder man getting pleasure from hooka” mural from the Pandit hardev Sahay’s haveli at village Tajpur**

Similar wall painting can be tracing on the haveli of Reru Mal Bania at village Gujjarwas district Mahendragarh. Feeding birds is another routine work of passing free time by the common people, which is illustrate on a wall of Reru Bania’s Haveli (plate no. 27) at Village Gujjarwas (Mahendregarh). Although, the paintings was incomplete but introduce a different content.



**Plate No: 29**



**Plate No: 30**



**Plate No. 29: “A female enjoying her leisure time on a swing” from Shivala at village Seman**

**Plate No. 30: “Woman listen music from the peddler” from Khumaroo wali chopal at Behlbhas**

The female members are also enjoying their free time. “A woman on the swing” (plate no. 29) is a mural painting derived from the Shivala at village Seman district Rothak. Although, she is alone but enjoying the beauty of nature and calmness. A female listening Gourd flute from a peddler is another wall painting (plate no. 30) located from the chopal at village Behlbha. The different kind of people such as peddler, musician, hawker, Juggler, Magician, Palmist, Sorcerer etc. visited the rural areas during that phase. These people entertain the countryside inhabitants. By enjoying the activities of such performer, the villagers spent their leisure time.

### **Conclusion:**

It is concluded from the above discussion that the artisan took keen interest in the daily routine of common person as a subject matter for execution of wall paintings in Haryana. Most of the wall paintings were executed on the outer walls of the edifices. Some are located on the inner walls of the havelies and chopals. Apart from the decoration purpose, these murals also encourage the people to work hard. While the people visit the chopals during their leisure time, these paintings are motivated the people to do their works at proper time also. The mural paintings allied with the domestic chores on the inner walls of the havelies reminded the females to carry out their duties by the time.

### **Citation:**

The research scholar personally collects the photographs (plates) during the fieldwork of her Ph. D.

### **Acknowledgement:**

First, I am thankful to the almighty god, who gave me a chance to acquire the knowledge. I am very grateful to Dr. Arjun Kumar Singh (Chitkara University), who helped the researcher to categorize the photographs. I also acknowledge all those common people who provide food, shelter, and knowledge of edifices (where the murals can be located) to me during the personal visit of the Haryana state.

### **References:**

1. Jain, Harish. (2012) *PUNJAB FROM ANCIENT TIMES TO THE PRESENT* Chandigarh, Science, and General Publishers Pp.203
2. Gill, Rachhpal Singh (2004) “*Punjab Kosh Part – One*” Punjab Director, Language Department Pp. 466
3. Kaur, Tejinder (2022). PEEPAL POOJAN: A UNIQUE RITUAL OF THE HINDUS. Retrieved 29 October 2022 from [https://mobile.twitter.com/vibhu\\_tweet/status/1377598983212654614?lang=bg](https://mobile.twitter.com/vibhu_tweet/status/1377598983212654614?lang=bg)