



SAMSĀRA

(THE WHEEL OF SUFFERING)

(DESIGN PROJECT 3)

GUIDE

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DECLARATION SHEET

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APPROVAL SHEET

Animation Project 3, entitled "Samsara" by Pratigya Beniwal (126340007), is approved as the partial fulfilment of the requirement of Post Graduate degree in Animation.

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ABSTRACT

Ajanta caves are considered one of the finest masterpieces of Buddhist art and architecture. These historical men-made caves comprise of beautiful paintings and stunning sculptures that depict the life of the Buddha. These caves also have become an icon of Ancient Indian Art, and have influenced subsequent artists and styles.

Being a fine art student in the past, Ajanta Paintings always fascinated me and I thought it would be great to animate a short film based on Ajanta cave paintings. For that I did a proper research to understand the Buddhist philosophy, beliefs, techniques, process and story-telling style involved to make such magnificent paintings. And as a result of this I developed an animated short film where I interlinked two Jataka tales in an interesting moral story with a rhythmic background narration.

INTRODUCTION

When we look at Ajanta paintings carefully we find many Jataka tales (moral stories based on previous lives of Buddha) depicted in it, Ajanta artists painted them in comic strip style where various events had been shown in a limited space which is quite interesting because if we want we can make out several stories out of one particular painting.

For this project I read many jataka tales and selected few out of them so that I can interlink them together in an interesting way to create a new Jataka story with a strong philosophical message of "Karma". The crab and the crane" and "The feast of the dead" are the two stories which I finally combined with each other and for look and feel of this film I used similar colour palate which Ajanta Artist used. Though backgrounds and other forms were quite different from Ajanta but they were also inspired by Ajanta style.

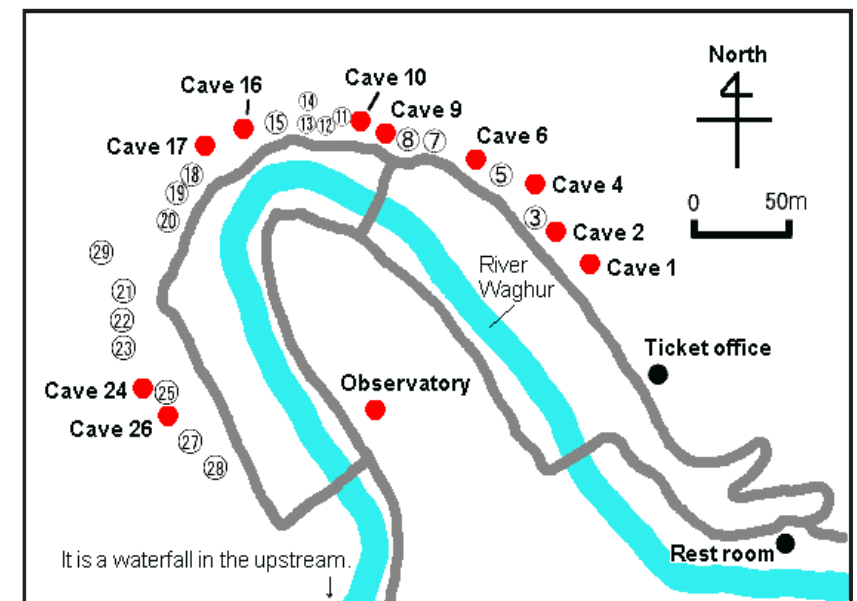
RESEARCH WORK FOR AJANTA

History

Almost all the early examples of Indian art survive in caves like Ajanta, Bagh, Sittanavasal, Armamalai, Ravan Chhaya and Ellora, encompassing both Theravada and Mahayana Buddhist traditions, the Ajanta caves preserve some of the best masterpieces of Buddhist art in the world and they have become an icon of ancient Indian Art, and have influenced subsequent artists and styles. These Ajanta caves had a large emphasis on teaching like any other ancient Buddhist monuments and for a very long time period these caves were used by Buddhist monks as prayer halls (chaitya) and monasteries (viharas), and then abruptly abandoned. Then they fell into oblivion until they were rediscovered in 1819. Now Ajanta is a protected monument in the care of Archaeological Survey of India, and since 1983, the Ajanta Caves have been a UNESCO World Heritage Site.

Location

Ajanta caves (20°31'56"N 75°44'44"E), are located just outside a small village of Ajintha, in Aurangabad district of Maharashtra, India, they are about 59 kilometres from Jalgaon railway station, 100 km north-east of Ellora and 104 kilometres from the city of Aurangabad. These 30 rock cut caves are excavated into the side of a cliff that is on the south side of a U-shaped gorge on the small river Waghura. The location of this valley provided a calm and serene environment for the Buddhist monks.



PERIOD OF EXCAVATION

Entire Excavation period of these 30 rock-cut Buddhist cave monuments, which date from the 2nd century BCE to about 480 or 650 CE can be divided in two periods:

Theravada/Hinayana Period:

The earliest group of caves consists of cave no. 9, 10, 12, 13 and 15A. They were made during the period 200 BCE to 100 CE, most probably under the patronage of the Satavahana dynasty (230 BCE – c. 220 CE) who ruled the region. The first period of excavation is called Theravada or Hinayana, as it was originated when using traditional terminology, Hinayāna or Lesser Vehicle tradition of Buddhism was dominant. During this phase Buddha was revered symbolically (Bodhi tree, foot print of Buddha and Dharma chakra). These early caves were painted but nothing substantial has survived. Cave no. 9 and 10 clearly show some vestiges of paintings. The headgear, ornaments of the images in these paintings resemble the bas-relief sculpture of Sanchi and Bharhut.



Mahayana Period:

The caves of the second period are 1-8, 11 and 14-29. These caves were excavated during the reign of the Vakataka dynasty (4th to 6th century AD). These caves of Mahayana (Greater Vehicle or vast vehicle) period feature colourful murals and statues depicting some significant episodes from life of the Buddha and various Bodhisattvas (stories of previous lives of Buddha) because according to Mahayana Buddhist philosophy it is allowed to worship Buddha as a supreme being through sculptures and paintings. These caves also depict scenes from everyday life and many include inscriptions indicating a prince or noble who gifted the cave to the monks. A large carved statue of the Reclining Buddha which represents his moment of Mahaparinirvana in cave no. 26 and painting of Avalokitesvara in cave no.1 are some of the finest examples of this period.



REDISCOVERY

According to Walter M. Spink, the Ajanta Caves seem to have been abandoned by wealthy patrons shortly after the fall of Vakataka king Harishena, in about 480 CE. They were then slowly with time abandoned and forgotten. During the intervening centuries, the jungle grew back heavily and the caves were hidden, unvisited and undisturbed, although the local population were aware of at least some of them.

These caves were discovered accidentally by a British Army Officer (John Smith) of Madras Regiment in 1819 during one of his Tiger hunting expeditions. He was mesmerized by the hidden beauty of these caves. Later a paper on the caves by William Erskine was read to the Bombay Literary Society in 1822. Within a few decades, these caves became prominent for their exotic setting, remarkable architecture, and above all their exceptional, all but unique paintings.

After that a number of large projects to copy the Ajanta paintings were made, as paintings deteriorated significantly since their rediscovery. In 1846, Major Robert Gill, an Army officer and a painter, was appointed by the Royal Asiatic Society to replicate the frescoes on the cave walls to exhibit these paintings in England. He worked on his painting at the site from 1844 to 1863 and made 27 copies of large sections of murals, but most of them were destroyed in a fire at the Crystal Palace, London in 1866, where they were on display. Another attempt was made in 1872 when the Bombay Presidency commissioned John Griffiths, that time a principal of the Bombay School of Art. For thirteen years he and many of his students produced 300 canvases but in 1885 another fire destroyed over a hundred paintings. The V&A still has 166 paintings surviving from both sets, though none have been on permanent display since 1955.

In the year of 1848, The Royal Asiatic Society established the "Bombay Cave Temple Commission" to clear, tidy and record the most important rock-cut sites in Bombay Presidency, with John Wilson, as president. In 1861 this became the nucleus of the new Archaeological Survey of India,

Until the Nizam of Hyderabad built the modern path between the caves, among other efforts to make the site easy to visit and explore. In 1983, UNESCO prescribed it as a WORLD HERITAGE MONUMENT. And now Ajanta caves have become one of the most popular tourist destinations in Maharashtra.



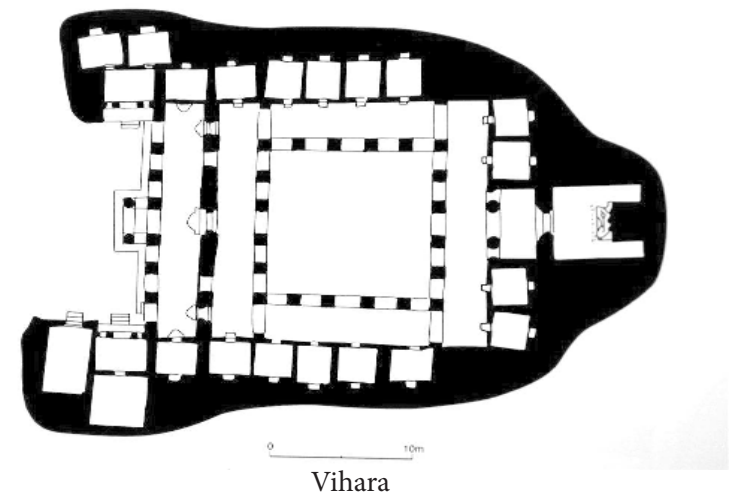
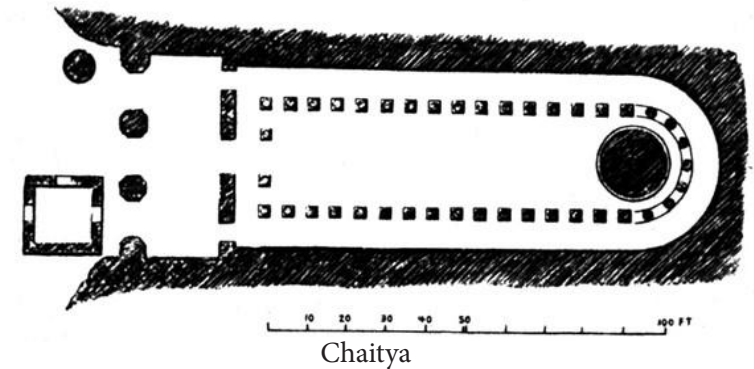
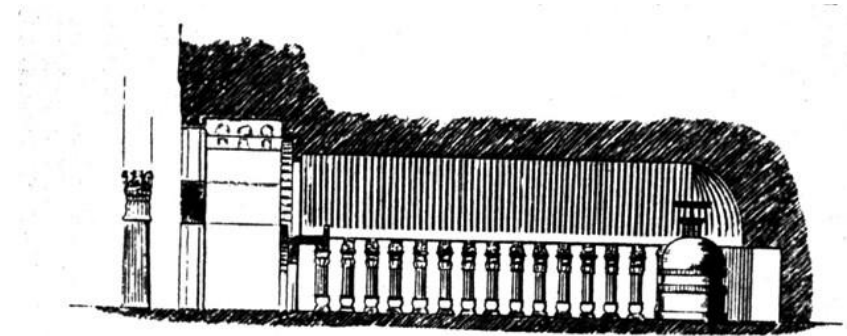
ART AND ARCHITECTURE

Ajanta provides a unique combination of architecture, sculpture and paintings which narrates the story of ancient India and the skilfulness of people during that time. Ajanta had a large emphasis on teaching like any other ancient Buddhist monasteries and it was divided into several different caves for living, education and worship. It is concluded that monks had carved many impressive sculptures and excavated a beautiful architecture with the help of basic tools like chisel and hammer and also painted large scale murals on the walls of these caves with hand-made brushes and natural pigments.

Ajanta well preserved two basic types of monastic Buddhist architecture, the Chaitya-griha (prayer hall) Cave Nos. 9,10,19,26, & 29 and Vihara (monastery) remaining 25 caves. These caves suggest a well-defined form of architecture, broadly resolving into two phases with a time gap of about 4 centuries from each other. In the Theravada Phase are included two Chaitya Halls (Caves Nos. 9 & 10) and 4 Viharas (Cave Nos. 8, 12, 13, and 15A). In the Mahayana Phase are included 3 Chaityas (Cave Nos. 19 & 26 and 29 being incomplete) and 11 exquisite Viharas (Cave Nos. 1, 2, 4, 6, 7,11,15, and 20 to 24).

In Ajanta architecture, Viharas (monasteries) are typically rectangular with small square dormitory cells cut into the walls, and by the second period a shrine at the rear centred on a large statue of the Buddha, also carved from the living rock. This change reflects the movement from Theravada/ Hinayana to Mahayana Buddhist philosophy.

Chaityas (prayer halls) are the narrower halls with a stupa as the focus at the far end, and a narrow aisle around the walls, behind a range of pillars placed close together. Other plainer rooms were for sleeping and other activities. Some of the caves have elaborate carved entrances, some with large windows over the door to admit light. There is often a colonnaded porch (verandah) with another space inside the doors running the width of the cave.



The central square space of the interior of monasteries/Viharas is well-defined by square columns forming a more or less square open area. Outside this are long rectangular passageways on each side, forming a kind of cloister. Along the side and rear walls are a number of small cells entered by a narrow doorway; these are roughly square, and have small niches on their back walls. Originally they had wooden doors. The centre of the rear wall has a larger shrine-room behind, containing a large Buddha statue. The Viharas of the earlier period (Theravada) are much simpler, and lack shrines. Spink in fact places the change to a design with a shrine to the middle of the second period, with many caves being adapted to add a shrine in mid-excavation, or after the original phase.

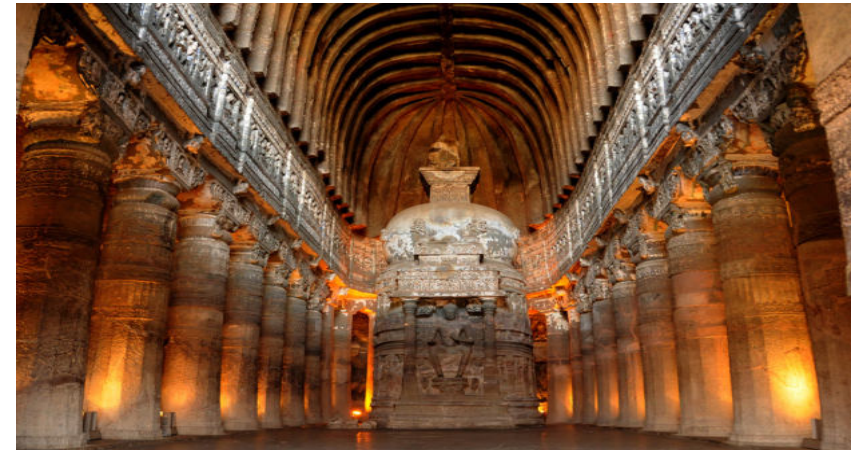
The plan of Cave 1 shows one of the largest viharas, but is fairly typical of the Mahayana group. Many others, such as Cave 16, lack the vestibule to the shrine, which leads straight off the main hall. Cave 6 is two viharas, one above the other, connected by internal stairs, with sanctuaries on both levels.

The sculptures of Ajanta belong to the great art traditions of contemporary India. Sculptures from the 4th century AD, are outstanding for its grace, sophistication, restraint and serenity.

However, the general character of the Ajanta sculptures incline towards a certain heaviness of form and they are considered inferior to the sculptures of Gupta period. Every one of the sculptures was plastered and beautifully painted but most of this protective layer is now lost.

The sculpture, on the facade of some of the caves and the shrines contain superb images of Buddha. Most remarkable among these is the one depicting the Buddha's Mahaparinirvana stage – which means his ultimate release from the cycle of rebirth, in cave 26, evoking a sense of awe and reverence.

Cave number 1 houses some best specimens, specifically the two bodhisattvas of Vajrapani and Padmapani and a seated Buddha sculpture. The Wheel of Life is placed beneath his statue and in cave no. 2 has a wonderfully painted ceiling



which looks like tent. Its remarkable feature is animated sculptures. Intricate patterns adorn its walls that show scenes of Gautam Buddha's birth.

In Cave no. 6 (which is double storeyed Monastery), Lord Buddha is placed in the attitude of preaching. The representation of Temptation of Mara and Miracle of Sravasti are the significant paintings. Sculptural portrayal of Buddha in a variety of postures and attitudes can also be noticed in this cave. A seated Buddha in pralamba-padasana had been carved in cave number 22 and 24 for worship

Though Ajanta is world famous for its unique combination of architecture, sculpture and paintings but still we have to admit the fact that Ajanta's mural are totally magnificent. When we look at these caves we it seems like Ajanta artists have turned rough stone walls into a beautiful picture book of Buddha's life and teachings. These artists have portrayed the costumes, ornaments and styles of the existing court life.

In Ajanta paintings a high degree of craftsmanship incorporating all the rules laid down by ancient Indian treatises on paintings and aesthetics are evident. One can notice the fluid, yet firm lines, outlining graceful contours, long sweeping brush strokes, subtle gradations of the same colour, smart use of light and shadow make the figures emerge from the flat surface. Animal, birds, tree, flowers, architecture, human emotions and characters are depicted with great understanding and skill-indignation, greed, love and compassion.

These paintings are exclusive and there are some very vital characteristics of Ajanta paintings which enhance the beauty and charm of these caves and provide them a very special place in Indian art traditions. Following are the characteristics of these cave paintings:



SUBJECT MATTER

In Theravada period Buddha was depicted symbolically. For example: Bodhi tree, foot print of Buddha and Dharma chakra because it was not allowed to portray Buddha in a human form.

But in Mahayana Period Ajanta artists explored many subjects. We can divide these subjects or themes of into four parts:

Jataka tales:

Jataka are the stories that tell about the previous lives of the Buddha, in both human and animal form. The future Buddha may appear in them as a king, an outcast, a god, an elephant but, in whatever form, he shows some virtue that the story thereby inculcates. For example: The Banyan Deer, Prince Sibi, Vessantara Jataka etc.

Various incidents associated with the life of Buddha:

Episodes from the life of the Buddha form the next important theme of Ajanta artworks. For example:

Mara-Vijaya mural in cave no. 1

It explains the incident of Gautama when he was meditating under the Bodhi tree to attain enlightenment. Mara, the Evil Spirit, made several attempts to dislodge Gautama from His resolve. Mara sent his three most beautiful daughters to distract Him. This failed. Then evil Mara summoned his demons to dislodge Gautama. But Gautama was calm and unmoved.

Maya Devi giving birth to Sidhartha in cave no. 2

This is an important episode when Gautama's mother Mayadevi gave birth to Siddhartha on the way to Her parent's house in Lumbini grove of shaala trees. Brahma, Indra and other gods descended to pay their respects to the new-born



Solo Images:

In Ajanta, there are some compositions of divinities like Bodhisattva Avalokiteshvara and Bodhisattva Padampani, but they are not part of any story related to Buddha. Even there are some solo-pictures which do not seem to have any religious import. For example: Lady doing make up mural in cave number 17.

Decorative works:

The artworks in the last category are decorative and secular. They are used to fill up all the available space on the wall, ceilings and pillars. Mythical Birds, geometrical designs, clowns, floral patterns and animals are good example of this kind of decorative artworks.



STYLE AND TECHNIQUES

Ajanta mural paintings are not only famous for their magnificent Beauty and Incredible grace they are also famous for the style and techniques involved to make these murals, which helped them to survive for such a long time. Unlike western mural style (Fresco buono) where paintings were done on moist wall, Ajanta murals (wall paintings) were done on dry wall. This technique is known as Fresco Secco.

When we understand this technique we realize that it might have taken centuries for the Indian artist to develop the technique of preparing the wall for painting, and also to select suitable pigments (colours) with a proper binder. The significance of these may be seen from the fact that these paintings have resisted the consequences of time with remarkable resilience.

Though there are very less evidences of technique involved in preparing the wall still the treatises which were written later based on the art of Ajanta, give us an idea. For example: Vishnu-Dharmottara (7th century) explains the process of preparing the base plaster and the finish coat, called 'vajralepa'.

Base Plaster:

The base plaster mainly consisted of powdered brick, burnt conches and sand, mixed with a preparation of molasses and drops of a decoction of Phaseolus munga. To this were added mashed ripe bananas or tree resins and the pulp of bilva fruit (Aegle marmelos). After drying it was ground down and mixed with molasses and water until became soft for coating.

Finish Coat (Vajralepa):

Buffalo skin was boiled in water until it became s/oft. Sticks were then made of the paste and dried in the sunshine. When colour was mixed



with this, it made it fast, and if white mud was mixed with it, it served as a perfect medium for coating walls.

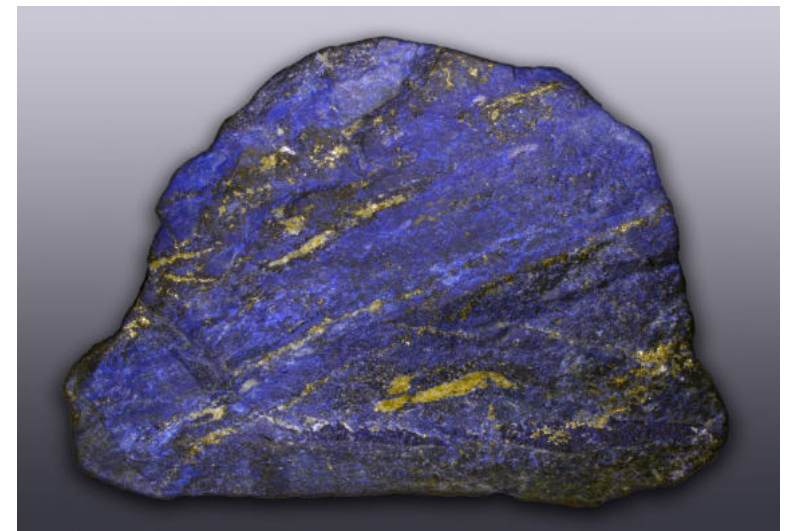
Pigments used:

Mostly pigments were minerals available locally: red ochre, vivid red, yellow ochre, indigo blue, chalk white, terre verte and green. Lapis lazuli was the only colour imported from Persia and Lamp-black was the only non-mineral.

Painting Sequence:

An initial sketch in iron ore was drawn while the surface was still slightly wet and it was followed by an under-painting in grey or white. On this surface the outline was filled in with various colours, proceeding from underpainting to the appropriate colours of the subject.

Finally, when dry, it was finished off with a dark outline for final definition and a burnishing process to give lustre to the surface.

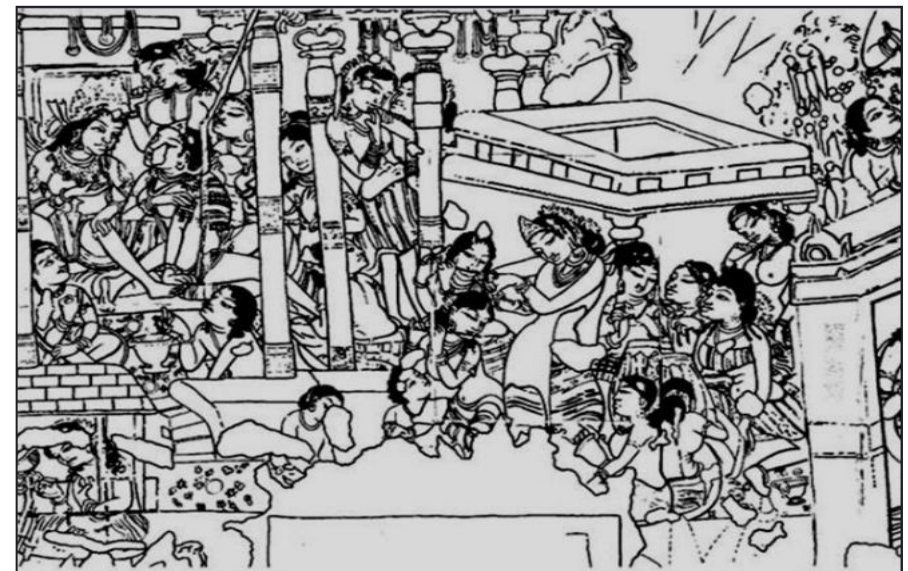
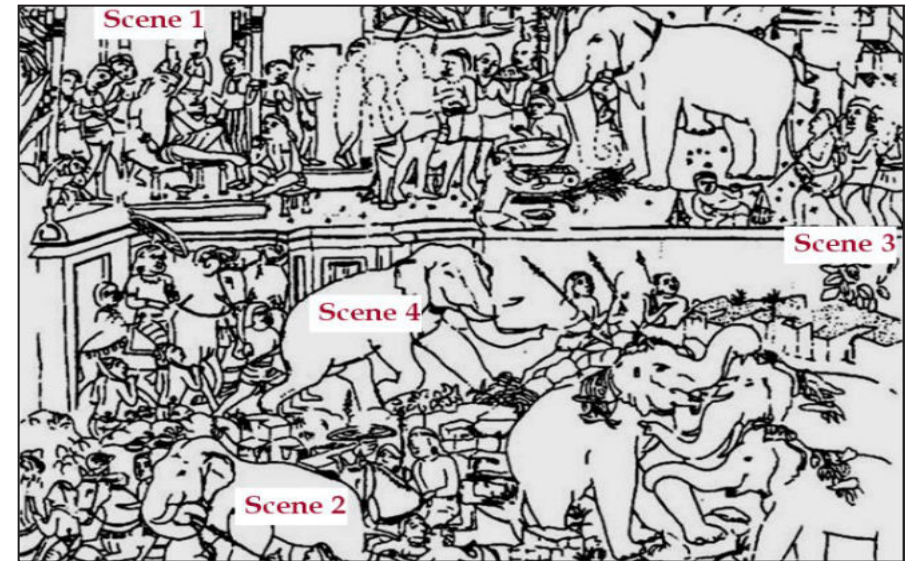


COMPOSITIONS

From the very few remaining paintings of the earlier Theravada period, we notice that the narratives are arranged in the form of a long canvas, at eye level, which progress from episode to episode.

In later centuries (Mahayana Period) paintings overspread the entire surface of the wall. In these paintings narratives proceed from scene to scene and from act to act harmoniously. The scenes are not separated into frames perhaps they might disturb the concentration of viewers.

Various panels suggest that the Ajanta artists used precise conventions for separating scenes and acts from each other, using suggestive some punctuation marks. An interesting feature of the Ajanta narration, both during Mahayana period as well as in the Theravada period, is that a strict chronology of events was not followed. In many panels one can see that scenes are grouped according to the location of action rather than the chronological sequence.



ANCIENT INDIAN ART TRADITION

To get to understand Ajanta's great art tradition one may turn to the treatises written based on the art of Ajanta. For example, the Kama-sutra of Vatsyayana, a very well-known treatise on eroticism, enumerates the following 'Six Limbs of Indian Painting': rupa-bheda (differentiation), pramanam (proportion), bhava (expressions/mood), lavanya-yojanam (infusion of grace), sadrisham (resemblance) and last varnika-bhangam (application of colour).

Brihat Samhita (6th century AD) and Vishnu-dharmottara (7th century AD) also set forth the rules for painting. In these that we can classify the types of painting suitable for temples, palaces and private dwellings and the distinction among 'true, lyrical and secular' paintings.

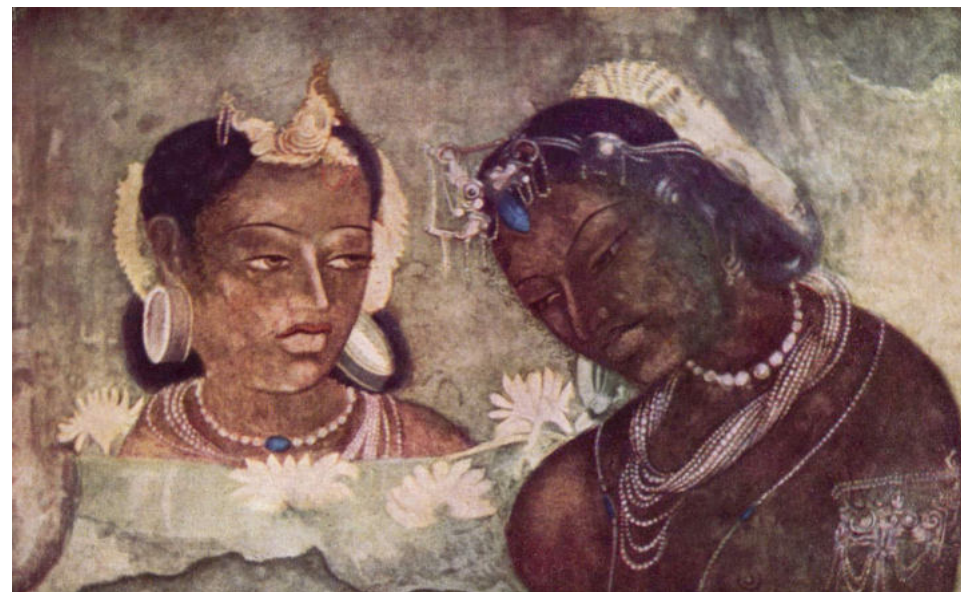
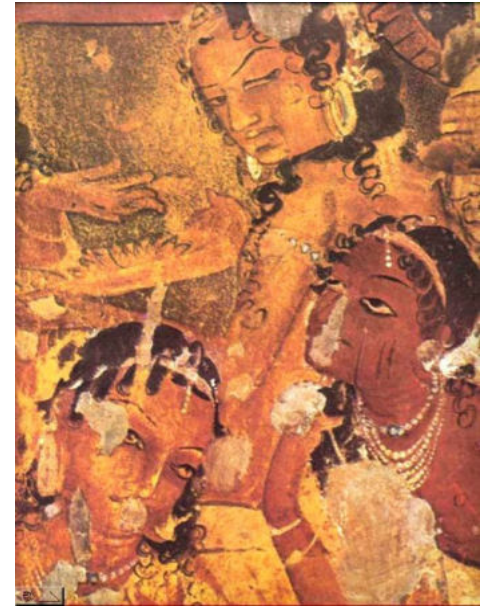
Samarangana-sutra-dhara, an 11th century treatise on architecture prescribes 'Eight Limbs of Painting': bhumi-bandhana (preparation of surface), varnika (crayon work), rekha-karma (outline work), lakshana (features of face), varna-karma (colouring), vartana-karma (relief by shading), lekha-karma (correction) and dvika-karma (final outline).



PORTRAYAL OF WOMEN AND SYMBOLISM IN AJANTA

The whole range of women characters – Queen, ladies of court and their maids, common women in their household chores, and dancers – can be seen in Ajanta caves. The portrayal of women in the Ajanta paintings is the art expert's delight and each one is a brilliant detailed study and an expression of the creative intellect of the Ajanta artists. For example: The dying princess and Queen Shivali, Maha-janaka Jataka, Cave 1

Along with graceful portrayal of women, Ajanta paintings are well known for being highly symbolic. In Indian art traditions it is not realism that governs the rendering of the body and its parts, but symbolism. The parts of the body resemble, metaphorically, certain characteristics of plant or animal life. This has parallels in Indian literature: sensuous lips full and ripe like the bilva fruit, eye like a deer, fingers like lotus petals, etc; it is suggestion to the content or to the mood, ignoring the anatomy of muscles.



DEPTH AND RELIEF IN AJANTA PAINTINGS

In Ajanta paintings we can see several techniques used to create the illusion of the third dimension. Perspective was one of them. Ajanta artists also employed such advanced techniques like reverse perspective and even multiple-vision. Fore-shortening, called kshaya-vriddhi ('loss-and-gain') is another method.

More elaborate was the use of shading techniques, of which there were two main variations, called Animnonnata (flat) style and Nimnonnata (high-relief) style. The latter, also called Vartana (shading), had at least three variations: Patraja (shading like the lines of a leaf), binduja, (dot-and-stipple) and airika, a wash technique. A totally different approach was ujjotana (adding-highlights). Soft chiaroscuro effect was produced by a technique called chaya-tapa ('shade-and-shine').

The choice of the technique depended on the theme and the space available. All these are represented in the Ajanta paintings, and conclusively prove the high level of sophistication reached by the Ajanta artist.

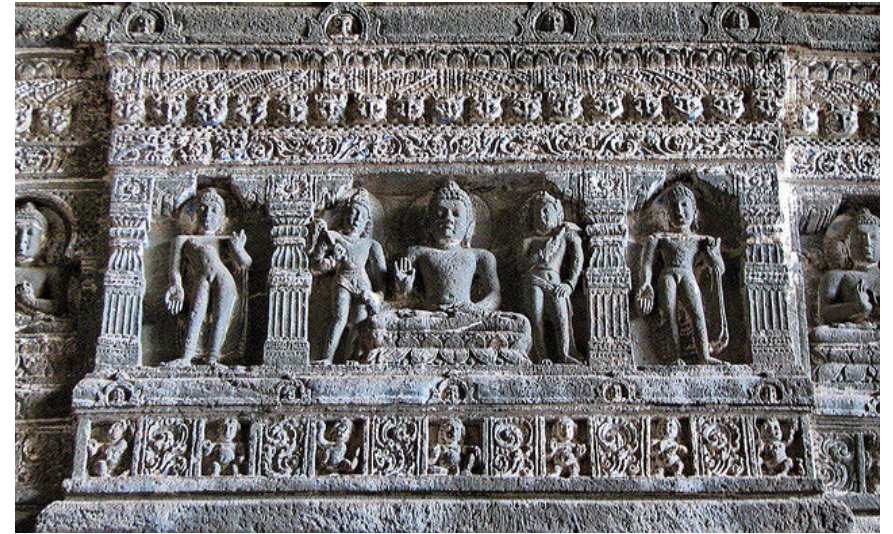


RELATION BETWEEN PAINTING, SCULPTURE & DANCE

The relationship between painting, dance and sculpture are extraordinary Indian traditions and it is not found somewhere else in the history of world art. And the most impressive is the way these three art-forms co-exist at Ajanta, complementing each other.

In the Ajanta compositions dancing sculpture blends with the murals. In Ajanta and elsewhere even the sculptures were fully painted, though most of the paint has disappeared.

Vishnu-Dharmottara (7th century AD) stresses the impossibility of attaining a proper expression of feeling in painting and sculpture without the knowledge of the art of dance. In the old days mastery in the art of dancing was invariably considered essential for personal perfection.



AJANTA'S IMPACT ON INDIAN & INTERNATIONAL ART

Ajanta's Influence on Indian Art:

The paintings of Ajanta Caves, in style, in nature and in technique, applied their influence not only on the Buddhist art but on the art of other religions in India also. The cave paintings in the other parts of India like Bagh caves in Madhya Pradesh, the paintings at Ellora, the Jain paintings of the early Pandyas at Sittannavasal near Pudukkottai in Tamilnadu, Hindu paintings of the Chalukyas at Badami in Karnataka are continuation of the modification of the great frescos of the Ajanta caves. Even so many modern and contemporary artists in India have Ajanta influence in their artworks. For example: Bengal School Artists, Amrita Shergil, Yamini Roy etc.

Ajanta's Influence on International Art:

Ajanta paintings have their great influence on international art especially on Asian arts. The famous paintings of Sigiriya caves in Srilanka, contemporary with the great period of activity at Ajanta, may be regarded as rather bold provincial reflections of the Ajanta manner. The spread of Buddhism northward and eastward over Turkestan to China brought with it a diffusion of the great styles of Indian sculpture and painting. The vast painted complex that once decorated the niche of the 175-foot Buddha at Bamiyan in Afghanistan represents the Ajanta style modified by a somewhat more linear and decorative Iranian idiom. The eastward diffusion of the Ajanta style at sites like Kyzyl and Turfan is marked by a gradual reduction of the Ajanta mode to a hard and wiry linear manner. Similar parallels between Ajanta and the Japanese art of the 8th century are to be found in the famous wall-paintings in the Horyuji Kondo.



CONCEPT DEVELOPMENT

After my entire research work about Ajanta caves, everything got clear in my mind and I started developing concepts for my animation film. There were few areas or topics in that mind map which I found perfect for concept development. For example:

- App design for visitors
- Episodes from the life of Buddha
- Jataka tales
- Buddhist Philosophy
- Techniques involved in Ajanta paintings
- Game based on Jataka tales
- Animated documentary
- Importance of Jataka tales in current time

CONCEPT-1

This concept was based on the issue of nature and animal conservation as most of the Jataka tales teach us to give importance to each and every living being's life. For this I read many Jataka stories and current articles about animal conservation and thought of connecting Ruru Jataka tale with the current issue of endangered Olive Ridley Turtles. And when I did a more in-depth study about turtles I got to know that they have very significant role in Hindu mythology. This thing really helped me a lot to build a story on this topic.

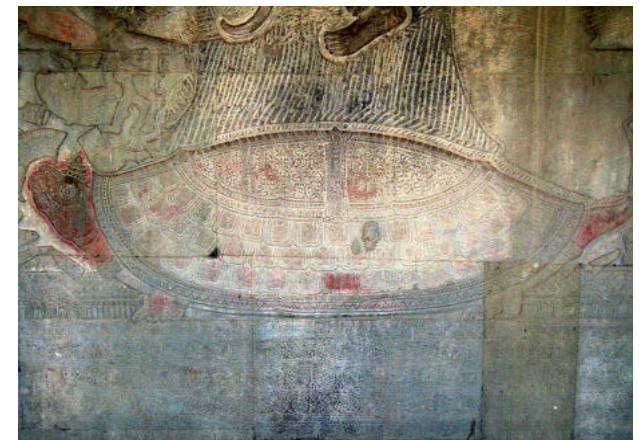
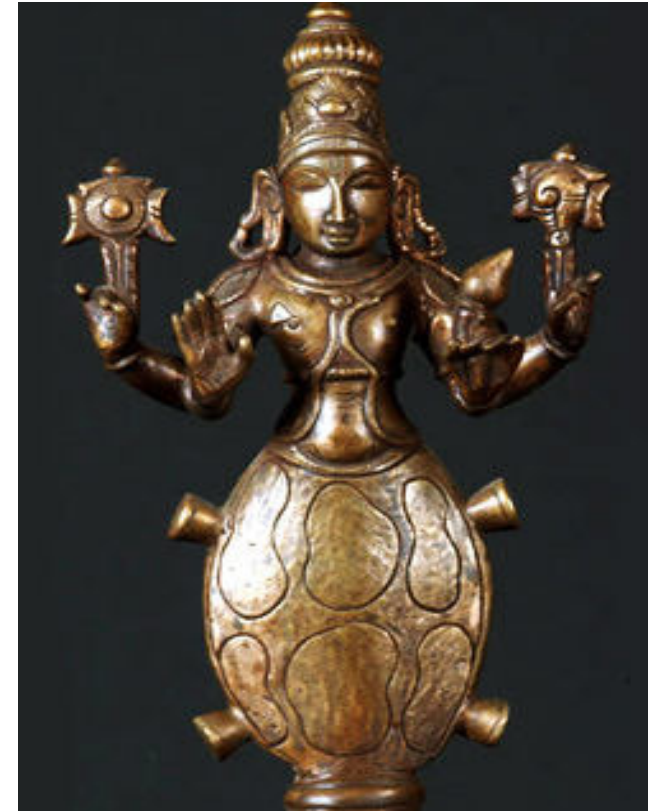
Balance or Kurma (Tortoise)

In the beginning a mythological image of "The World Turtle" balancing the earth on his back with the help of elephants is shown, then the image dips to black and the title of film appears and Narrator starts narrating the story:

There was a very beautiful island. Legends say that once upon a time Buddhist monks used to live there. When they left the island, this place remained isolated from rest of the world for a long time because reaching there was quite difficult. But somehow a turtle managed to reach there and started living there. This turtle belonged to rare species and had a very beautiful skin and long life span. All his relatives were dead as humans hunted them for their skin and medical experimentation, but he managed to escape. Seven years have passed and he is living peacefully on this island. He usually spends his time in exploring the island.

One day while roaming on island he found some paintings engraved on rocks with some text written over it, these paintings were so beautiful that he couldn't resist them and started reading the texts.

It was the story about a golden Ruru Deer. The deer was magnificent with golden skin and horns made of diamond, also he had the ability to talk in human language. He used to live in jungle, very far away from

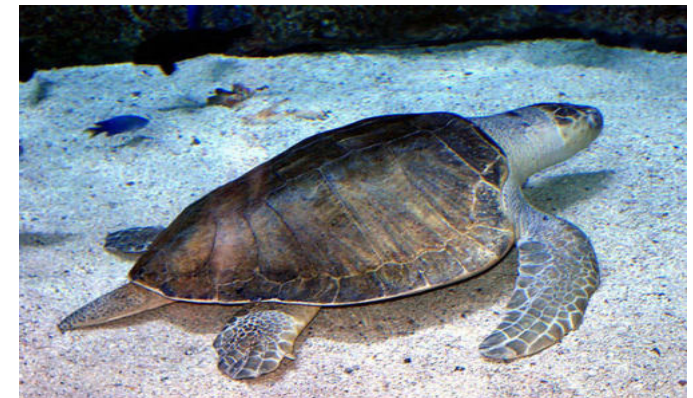


the human territory, as he was very well aware about the greedy human nature. He always made sure that he stays miles away from the humans, but one day he saw a man drowning in river and being merciful he saved his life.

When turtle see this painting he immediately remembers the incident where he saved a human's life in the same way and feels proud on himself. (The story continues as he moves to next painting...)

The man thanks Ruru for saving his life, in return Ruru asks him to not to reveal anything about him to outside world. But in order to get a huge prize, he told everything about Ruru to the king.(Sadness hovers over the face of turtle) In the next painting, king with his army and that man surrounded Ruru and was all set to hunt him.

As soon as he completes reading about that painting, he hears sound of boat. He saw that the man he saved life of, is coming, along with his friends to catch him. He becomes very disappointed by the human nature and enters deep sea to quit his life. But he didn't enter the sea alone, 4 elephants and the earth also emerge in the sea with his as he was the one "world tortoise" this means The end of life on Earth.



CONCEPT-2

In this concept I tried to interlink four Jataka tales to create a single story out of them. For this I read about nested narrative style of storytelling in detail and selected few Jataka tales which have the potential of getting connected with each other.

The Crab and the Crane, The feast of the Dead, The story of Ruru Deer and The mighty Fish were the four Jataka tales which I selected for creating one story by combining them with each other.

Samsara (The Wheel of Suffering)

Once there was a very beautiful pond and some beautiful creatures used to live there. One season because of no rainfall the water level of the pond started dropping. One day a crane came near the shore and started crying loudly. Everybody in the pond got curious and asked him about the reason of crying. Crane told them that he is worried about them as a fortune teller told him that there would be no rainfall this year so the pond will dry out soon and everybody will die. Everybody got worried and asked the crane about any solution. Crane suggested them that there is pond nearby which is full of water and if they agree then he can drop you there one by one. Everybody got relaxed after hearing this and they agreed to go along with him.

Then crane picked a fish in his beak and started approaching the other pond. After flying for some distance he reached to a pond. Then instead of leaving the fish in pond he landed on a tree situated near the pond, ate the fish and laughed evilly about he made a fool out of everybody. It became a daily routine for him to pick a fish from pond and eat it. Eventually he started gaining weight.

One day while he was relaxing on a tree after eating fish he heard a sound of someone laughing loudly, he stood up in surprise. When he saw in the direction of sound, he saw that a priest is all set to sacrifice a



goat for rainfall and the goat was laughing loudly, suddenly he started crying. By this behaviour of goat, priest as well as crane was surprised.

Priest asked the goat about his unusual behaviour. Goat replied that in one of my previous births I was a human and for my excessive greed I betrayed Ruru deer, who saved my life once and that was the reason why I reincarnated in form of goat again and again. But as this is going to be my last birth in form of goat, that's why I was laughing.

And the reason why I cried was that if you killed me today you will be reincarnated as a goat in upcoming lives and will be sacrificed like me. Listening to this priest got pale from fear and he apologised to goat and left him alone.

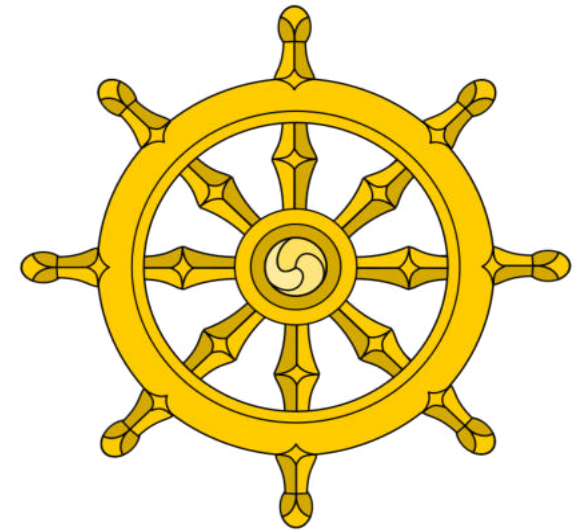
Goat thought that eventually he will be punished for his sins and he went to relax in shade of tree on which crane was sitting. Crane thought goat was lying and was impressed with goat's act and thought that will use this trick whenever he gets caught. Then he flew for his new prey.

This time it was turn of a crab but the crab was wise. He noticed the gained weight of crane and got suspicious about him. Crab asked the crane to carry him on his back instead of his beak as he had fear of heights so he needs something to hold. Crane was happy that he would get a change in taste as he was bored eating only fishes. Crane allowed him to ride on his back and flew to another pond.

After flying for some distance crab saw some skeletons of fishes under the tree and he got assured of the evil will of the crane. And before crane could have landed, crab detached crane's head with his body with his claws. Crane fell down on branch and it got broken as crane was heavy, the branch fell on the goat which eventually killed him instantly, Therefore both goat and crane got the outcome of their deeds. Crab because of his good deeds fell into the nearby pond.



Wheel of Suffering



Buddhist Wheel of life

There was ample amount of water in this pond and also a bodhisattva fish used to live there. One day crab was missing and getting worried about his old home and friends, bodhisattva fish asked him the reason for his tension. Then the crab explained bodhisattva fish the whole story.

Bodhisattva fish advised him to be tension free and relaxed as he will take care of everything. So he started worshipping Saka Devta(God of rain). As a result of this Saka devta appears with the heavy rainfall. All the ponds got filled with water and everybody started living happily again.

CONCEPT-3

In this concept I wanted to develop small- small animations in a style derived from thangka paintings for an education related app which will describe significant episodes from the life of Buddha.

For example:

- His Promise to Take Birth in the Human Realm
- Queen Maya's Dream and birth of the Buddha
- The Four Encounters
- The Renunciation of Worldly Life
- The Six Years of Austerities
- The Defeat of Mara
- Enlightenment
- The Proclamation of the Teachings
- Return to Kapilavastu
- The Passage into Parinirvana



FINAL CONCEPT

I discussed various concepts with my project guide and other faculty of animation. Most of them liked the concept in which I interlinked four Jataka tales in a single story. Perhaps because this concept was quite interesting and had potential to teach the "Karma" philosophy of Buddhism.

This concept was also my personal favourite as well because I think Jataka tales have the power to inspire young minds to do good things and they are totally relevant in the recent time as well. So I finalized this concept as my final concept for the film. But I had some issues with background narration as it was very long and flat so I decided to write poem in Hindi for narration but again it was getting too long. So instead of merging four Jataka tales I merged only two jataka tales and this poem is mentioned below:

एक बार एक जगह था बहुत ही सुन्दर सरोवर;
और उसमें रहते थे कुछ प्यारे-प्यारे जनवर।

लेकिन बारिश ना होने से कम हो गया था उसका जलस्तर;
इसी वजह से सत्री को लगने लगा था मर जाने का डर।

तभी वहां कहीं दूर से एक बगुला आया उड़कर;
और लगा रोने जोर-जोर से अपनी आँखें मरकर।
चौंक गयी सत्री मछलियां, कधुरे और केकड़े उसका रोना सुनकर;
और पूछने लगे कारण रोने का उसके नजदीक जाकर।

बगुला बोला मुझे सता रहा है तुम सबके मरने का डर;
क्योंकि बारिश नहीं होगी और यहीं गिरना रहेगा जलस्तर।

थे सुनकर सत्री डर गये और बूझने लगे उपाय, मरने से घबराकर;
बगुला बोला देखो मैं तुमको पास के सरोवर में जाकर;
जहां अभी भी है जीवन संचय, क्योंकि ऊंचा है वहां जलस्तर।

थे बात सुनकर सत्री मान गये बगुले का कड़वा खुश होकर।
बगुला भी उड़ चला एक मछली को अपनी चोंच में भरकर।

कुछ दूर उड़ने के बाद आया एक विशाल सरोवर;
पर ये क्या बगुला तो बैठ गया सरोवर के पास स्थित पेड़ की शाखा पर
और शांत की अपनी भूख उस निर्दोष मछली को खाकर।

बगुले ने दोखा दिया सत्री को झूठे स्वादिष्ट खाकर;
बेचारी मछलियां मरने लगी एक-एक कर बगुले के झांसे में आकर।
और ऊपर बगुले का वजन बढ़ने लगा, रोज मछलियां खाकर।

तभी एक दिन जब बगुला सुस्ता रहा था उसी पेड़ की शाखा पर,
उसने सुनी आवाज किसी के हंसने की और उठ खड़ा हुआ चोंककर।

नीचे देख तो पाया शकु पण्डित, जो था बकरे के बलिदान को तत्पर;
पर वो बकरा जो हंसा था अब रोने लगा अपना पूरा जोर-लगाकर;
पण्डित ने कारण पूछा बकरे से, उसके अजीब व्यवहार से हैरान होकर।

बकरा बोला, हंसा था मैं क्योंकि मैं बकरा बना हूँ, मैं सोई लालच में,
रुह हिरण जिसने मेरी जान बचायी, उसे ही धोखा देकर;

खुशी है कि ये मेरा अन्तिम जन्म है बकरे के रूप में पैदा होकर,
और रोया था मैं क्योंकि तुम्हें बनना होगा बकरा अगले जन्म में, तुम्हें मारकर।

ये सब सुनकर पण्डित जान गया सुकर्म और कुकर्म के फल का अन्तर;
क्षमा मांगी बकरे से और चला गया, बकरे को वहीं छोड़कर।

उधर बकरे ने सोचा मेरा मरना तो निश्चित है
और बैठ गया उसी पेड़ के नीचे जाकर।

जब बगुले ने ये सब देखा तो खुश हुआ इसे बकरे की तरकीब जानकर;
सोचा कि अगर कभी शिकारी ने पकड़ा तो बच निकलूंगा यही तरकीब अपनाऊँ

और निकल पड़ा अपना नया शिकार लोभ, अपनी चोंच में मरकर;
इस बार बारी थी शकु के डंडे की, जो रखता था हर कुदम सोच समझकर।

पूछा उसने बगुले से, क्या मैं बैठ सकता हूँ आपकी गर्दन पर?
क्योंकि मुझे लगता है ऊँचाई से अजीब सा डर।

बगुला तुरन्त मान गया क्योंकि वो भी ऊब गया था रोज मकलियाँ खाकर;
कुछ दूर उड़ने के बाद केकड़ा चोंच गया मकलियों की छड़ियों का ढेर देखकर।
समझ गया वो, बगुले ने खा लिया सखी मकलियाँ को धोखा देकर;
और जान लिया कि अब तो हम लूंगा बगुले को मजाने खाकर।

काट डाली उसने धोखेबाज बगुले की गर्दन अपने हाँपों से कसकर;
हाय-हाय चिल्लाकर गिर गया बगुला उसी पेड़ की शाख पर।

बगुले के वजन से शाख टूट गयी और गिरी बकरे के ऊपर;
बगुले के साथ बकरा भी वहीं मर गया उस शाख के नीचे दबकर।

और केकड़ा गिर गया सरोवर में उदबलकर;

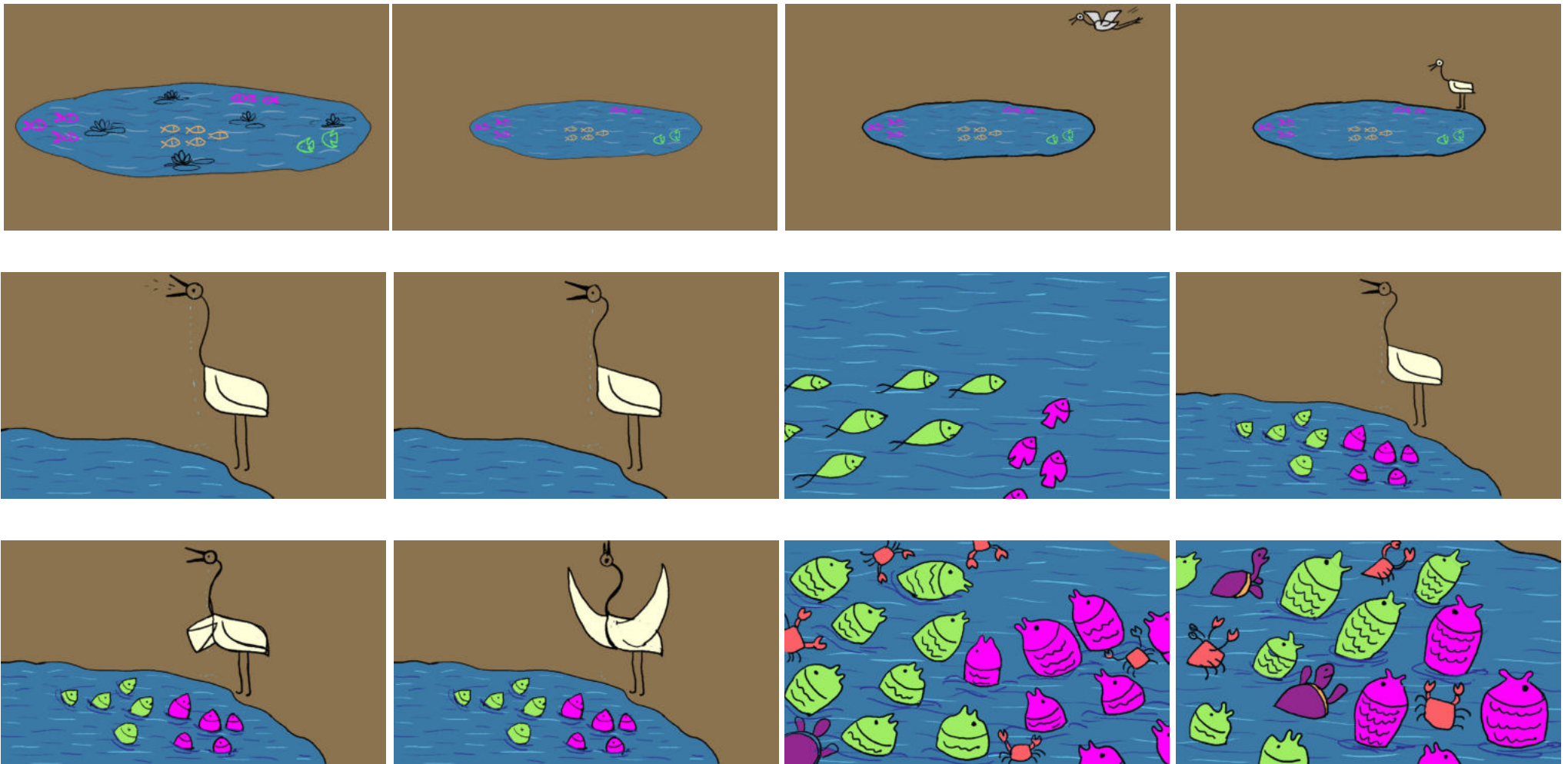
वे सरोवर था विशाल और काफी ऊँचा था इसका जलस्तर।

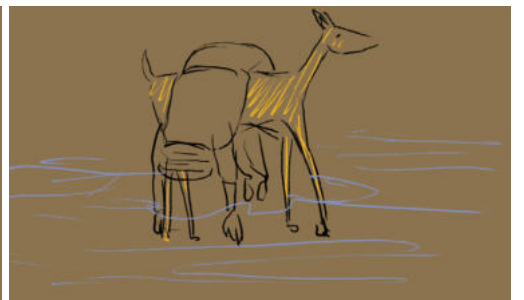
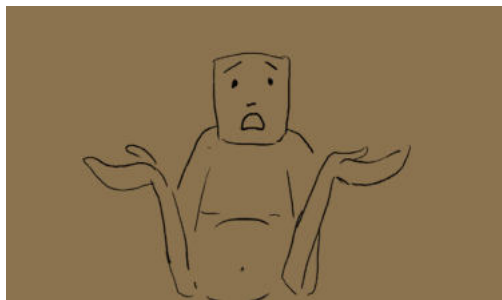
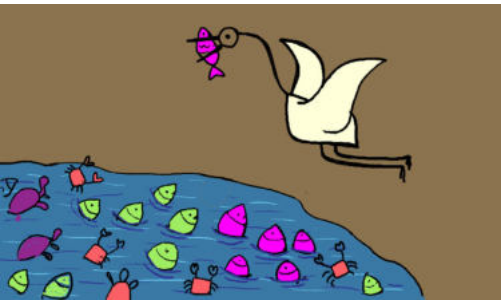
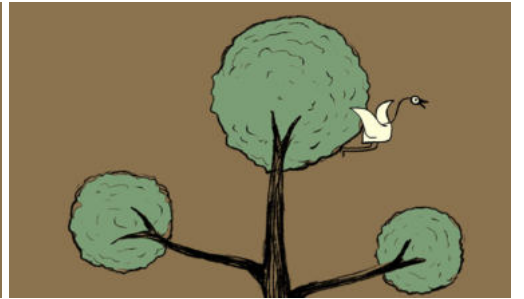
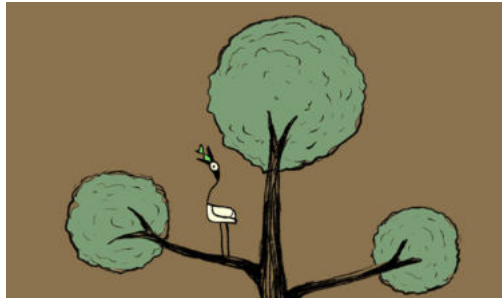
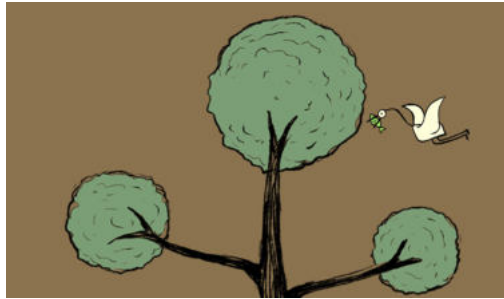
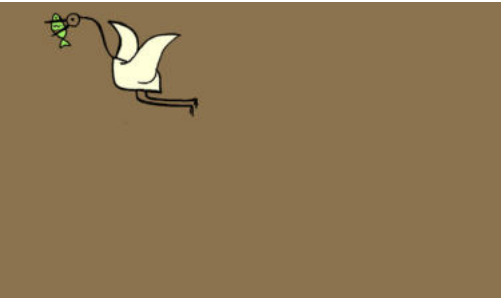
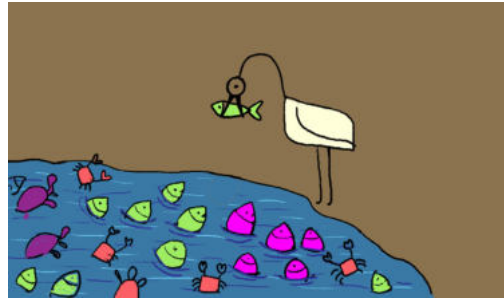
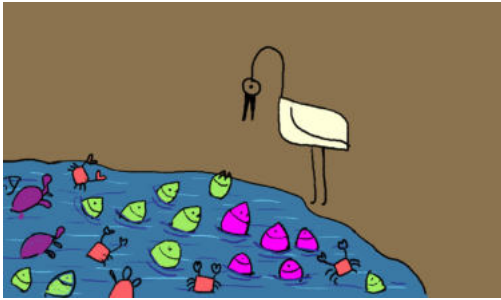
केकड़ा थका खुशी-खुशी रहने लगा, वहीं बगुला और बकरा;
मर गये अपने द्वारा किये कुकर्मों का फल पाकर।

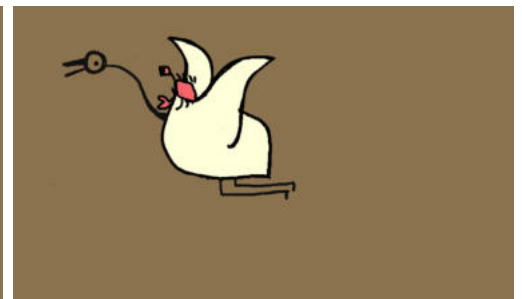
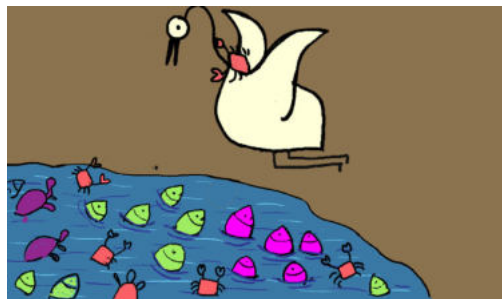
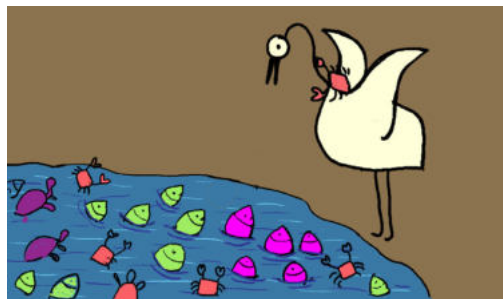
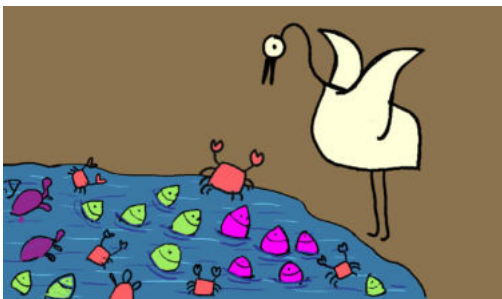
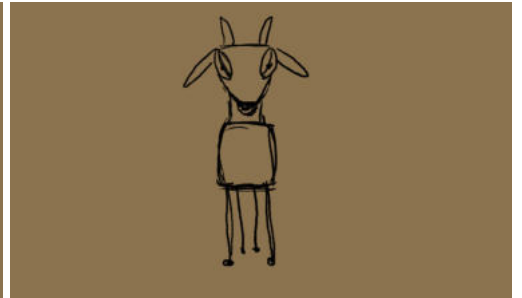
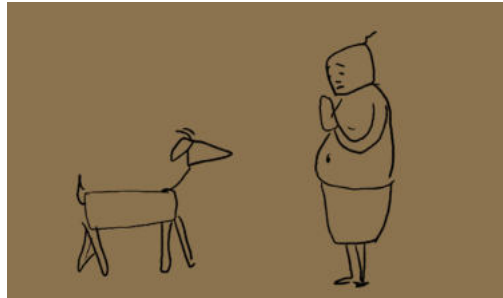
इसी लिए जो भी कर्म करो वो करो पूरा सोच समझकर।

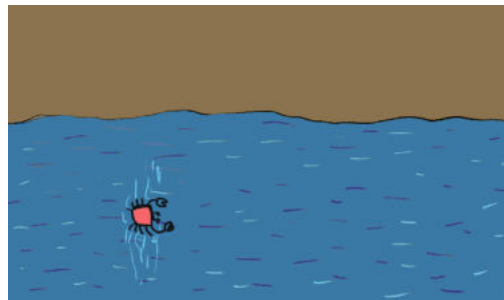
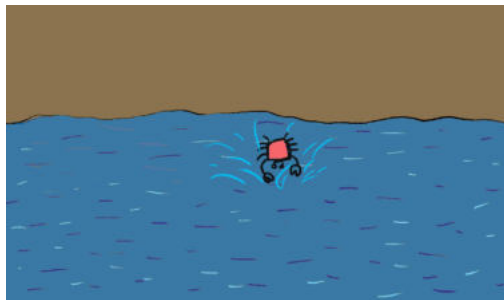
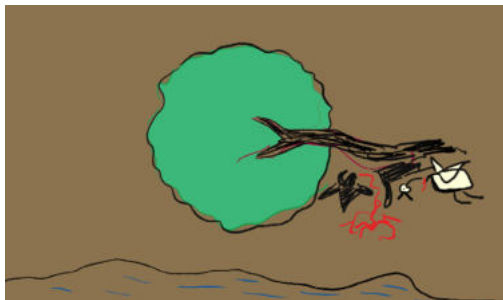
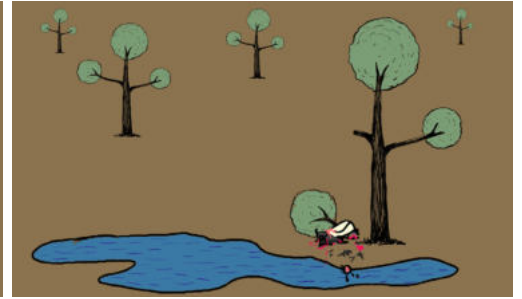
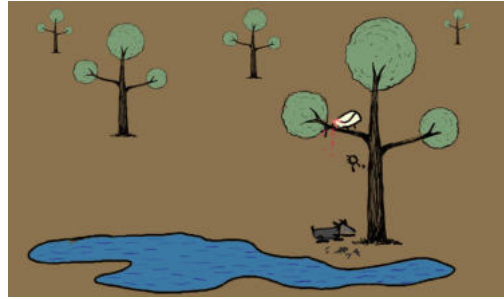
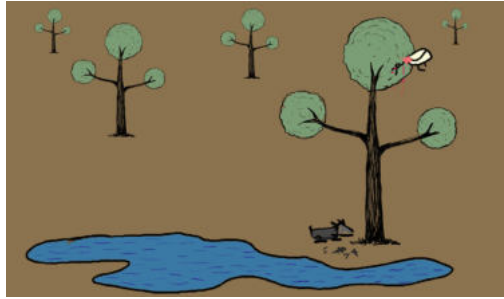
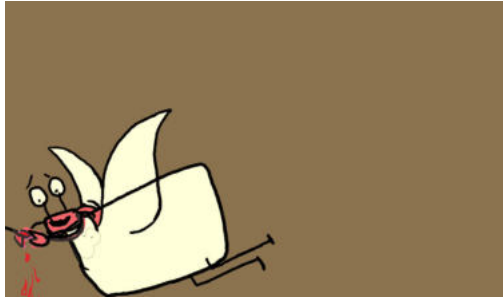
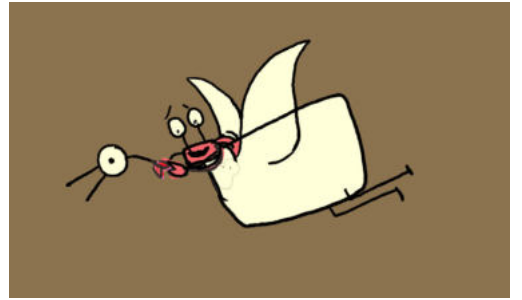
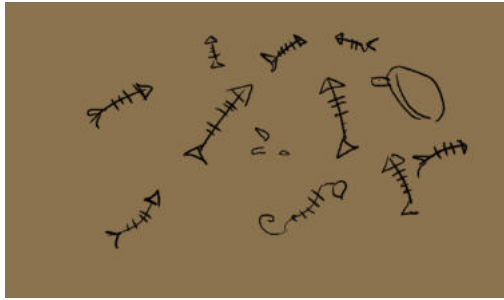
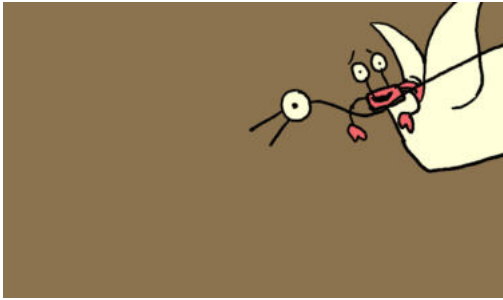
STORY BOARDING FOR FINAL CONCEPT

After finalization new narration I created a rough storyboard to visualize the scene and camera angles. I found storyboarding process quite interesting and helping because it gives a rough idea of required shots and time duration of the film. This is therefore a good preparation for ensuring good final output.









BACKGROUND & CHARACTER EXPLORATIONS

Once my concept, background narration and storyboard were ready I started exploring various kinds of characters and visual themes to finalize characters and a perfect visual style for my animation film.

As my Project was based on Ajanta I thought it would be great if my characters and visual style has some essence of Ajanta paintings.

In this film there are a total of 4 main characters:

1st character is a Crane

2nd character: Goat

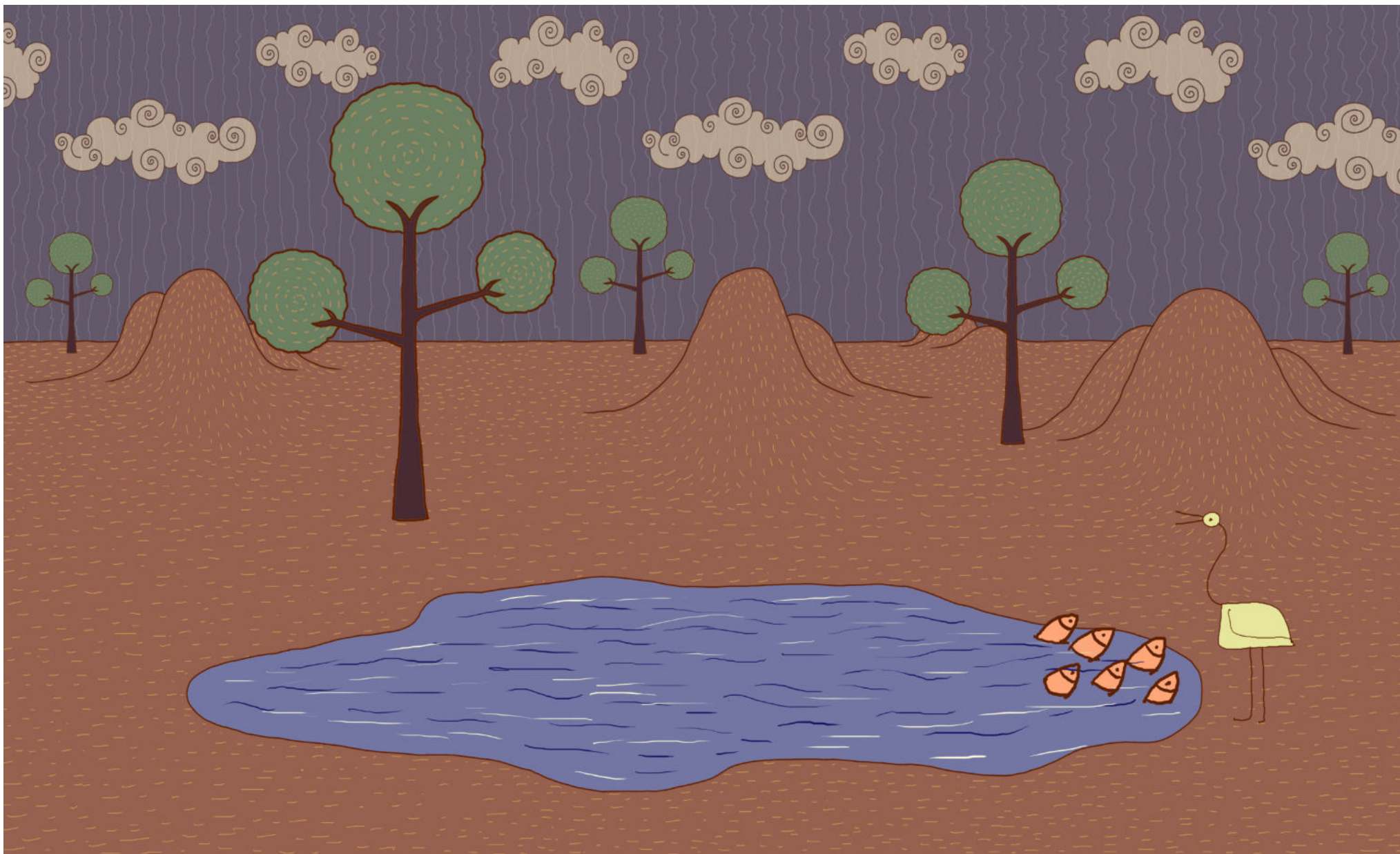
3rd character: Priest

4th characters: Crab

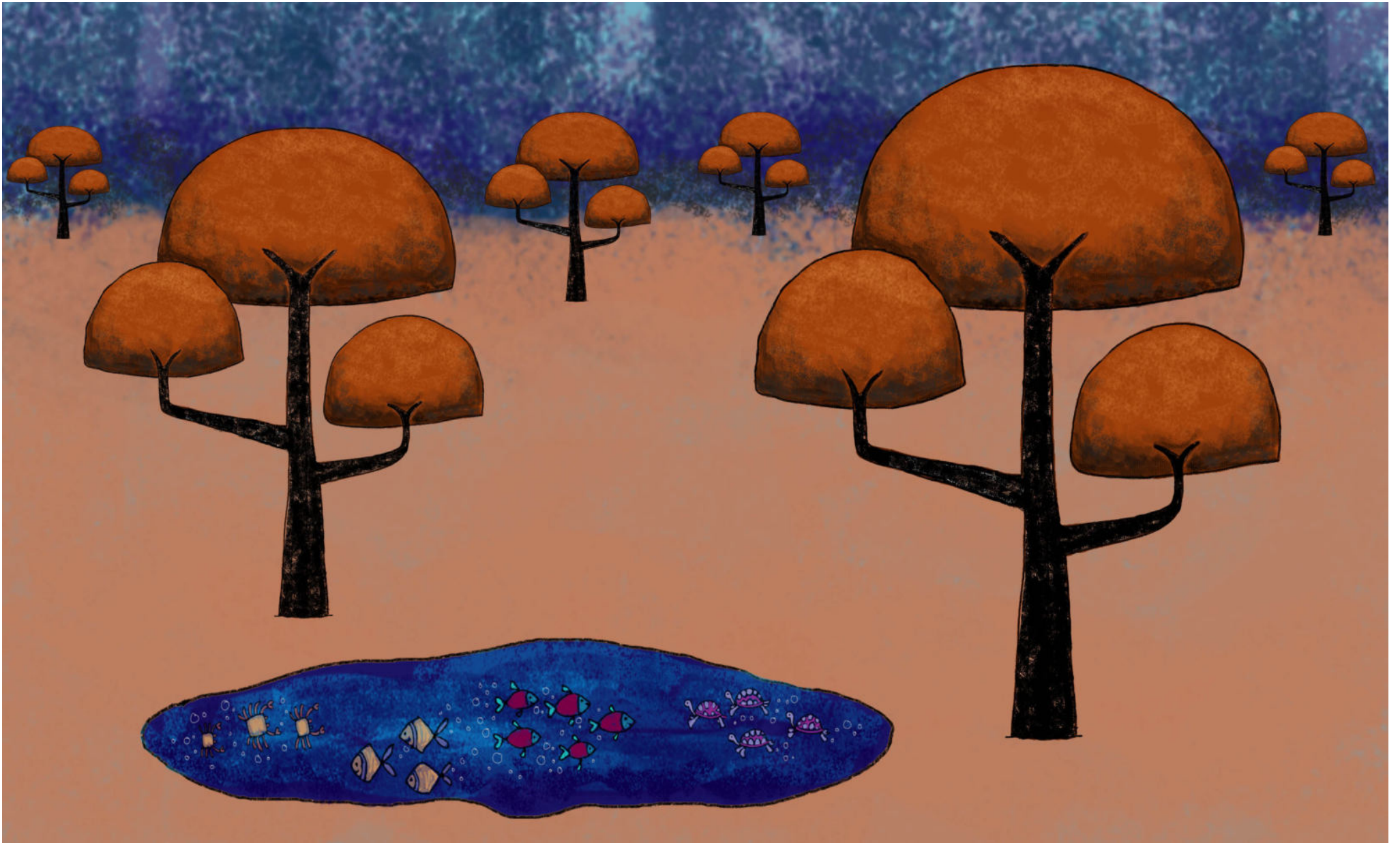
and some other water creatures like fishes, tortoises etc.

As this film was inspired by Ajanta cave paintings I was very excited to design characters for it.

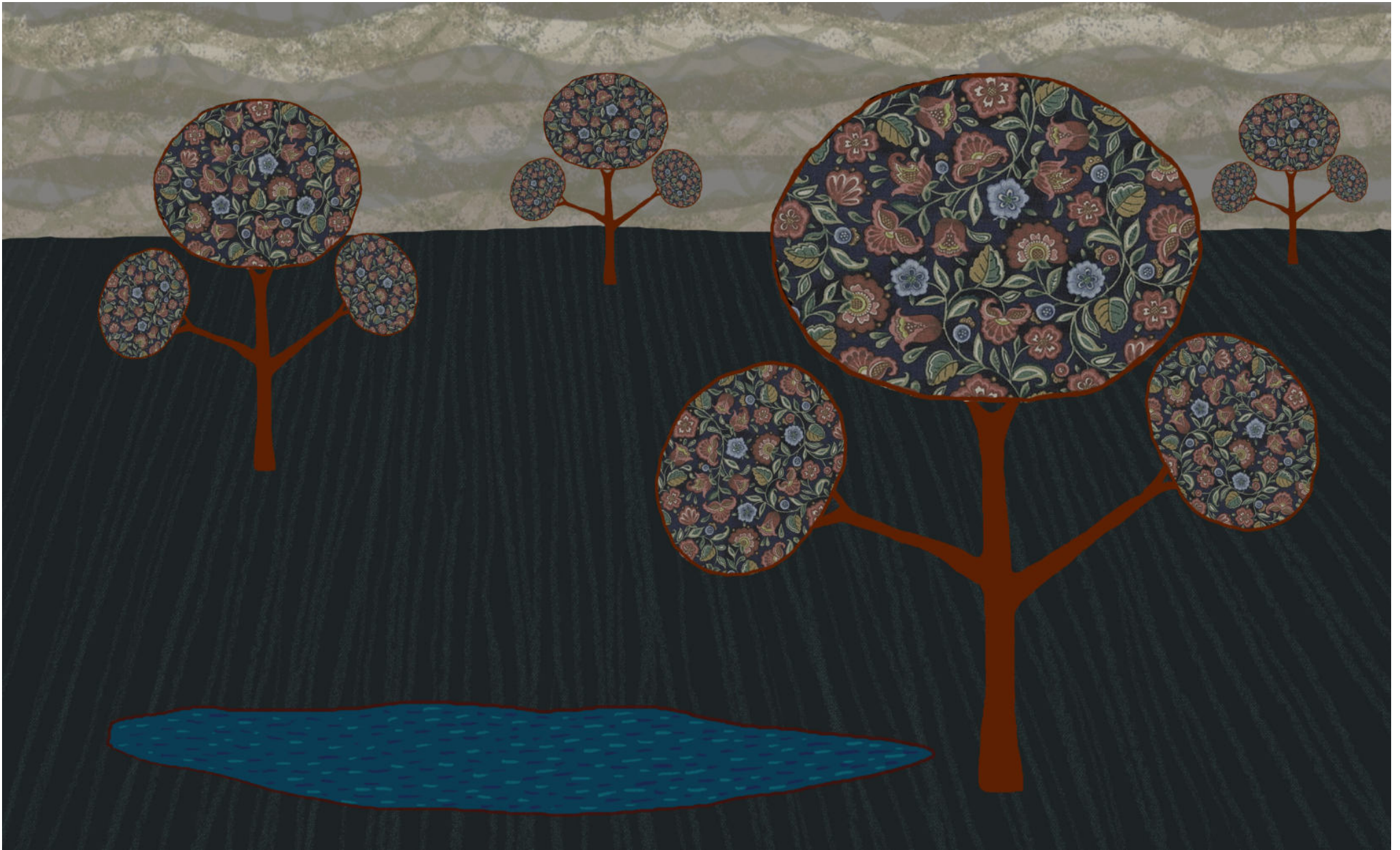
EXPLORATIONS FOR BACKGROUNDS



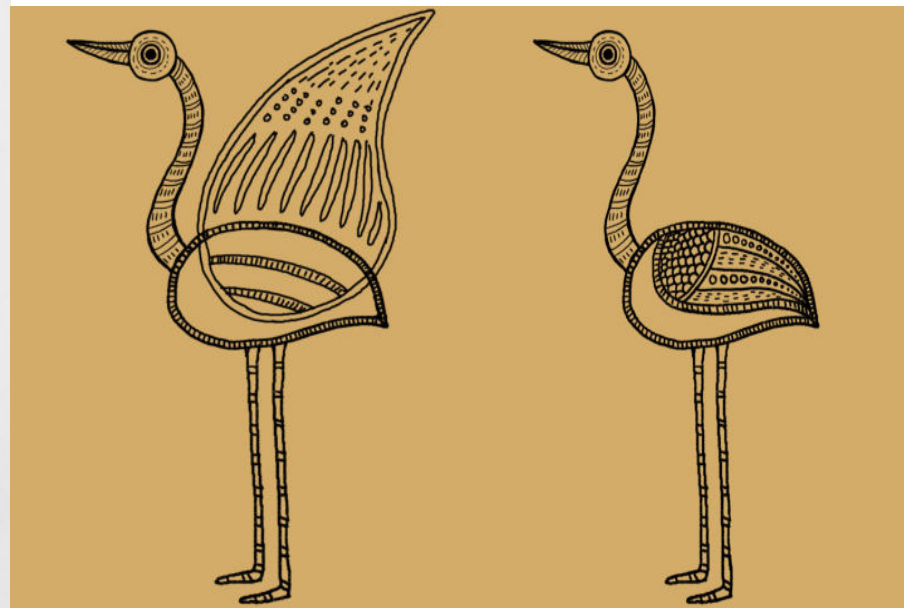
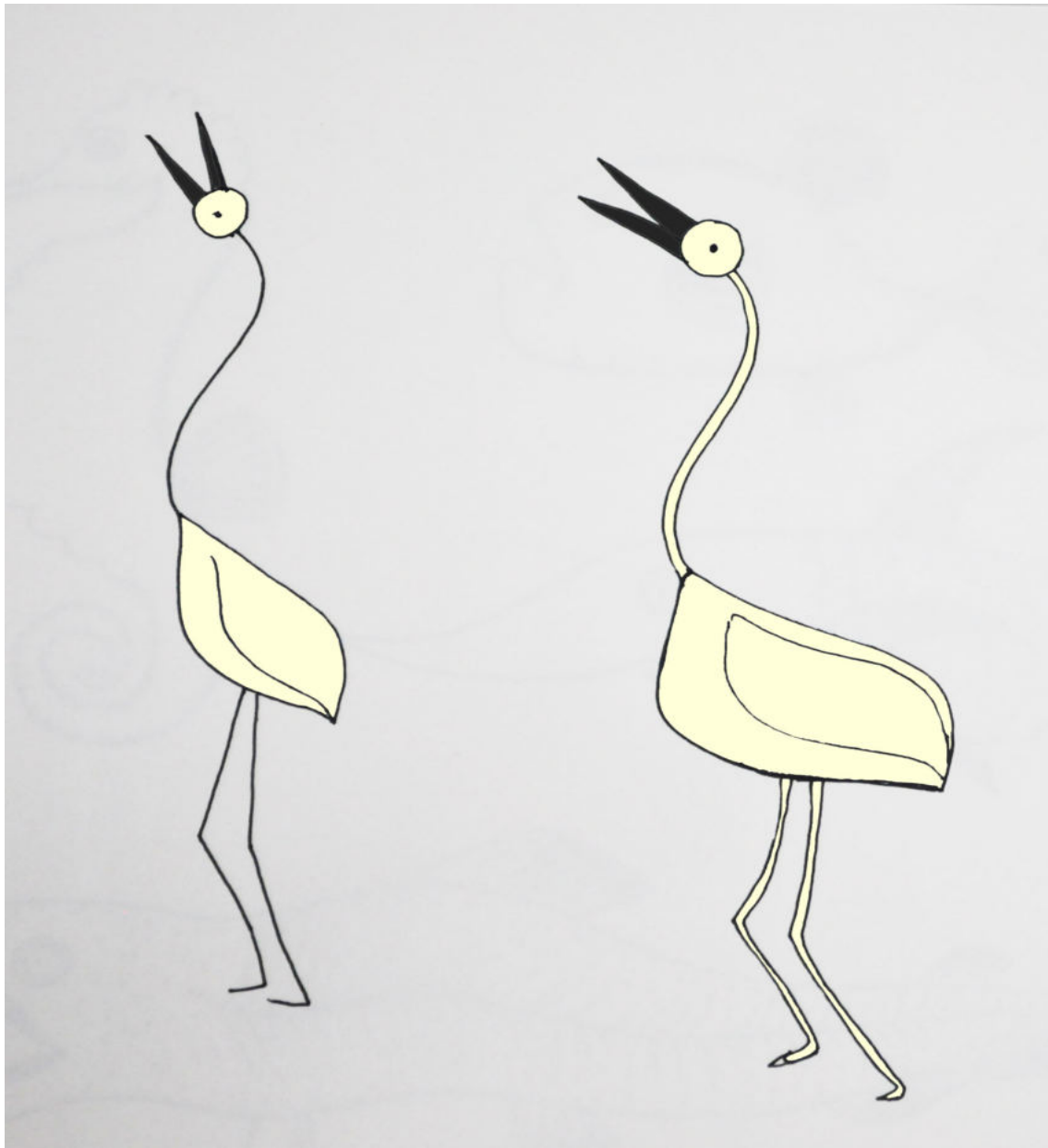




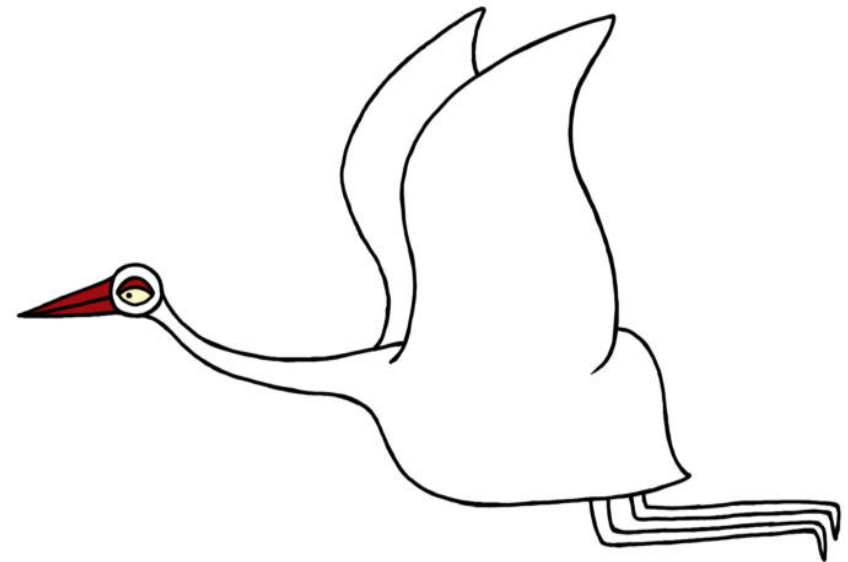
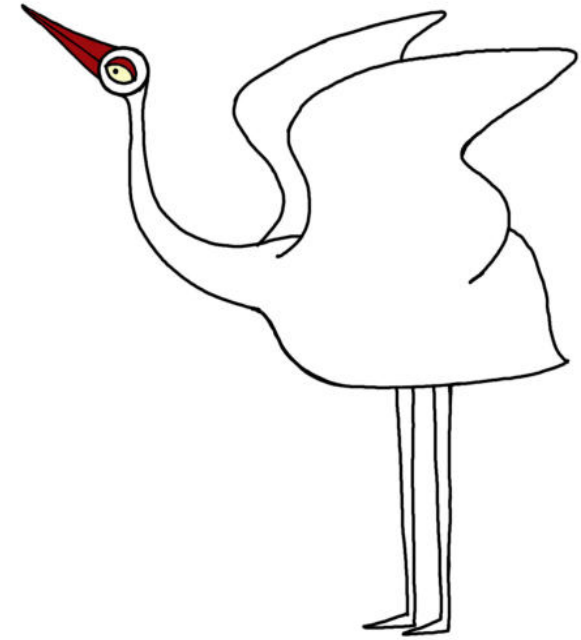
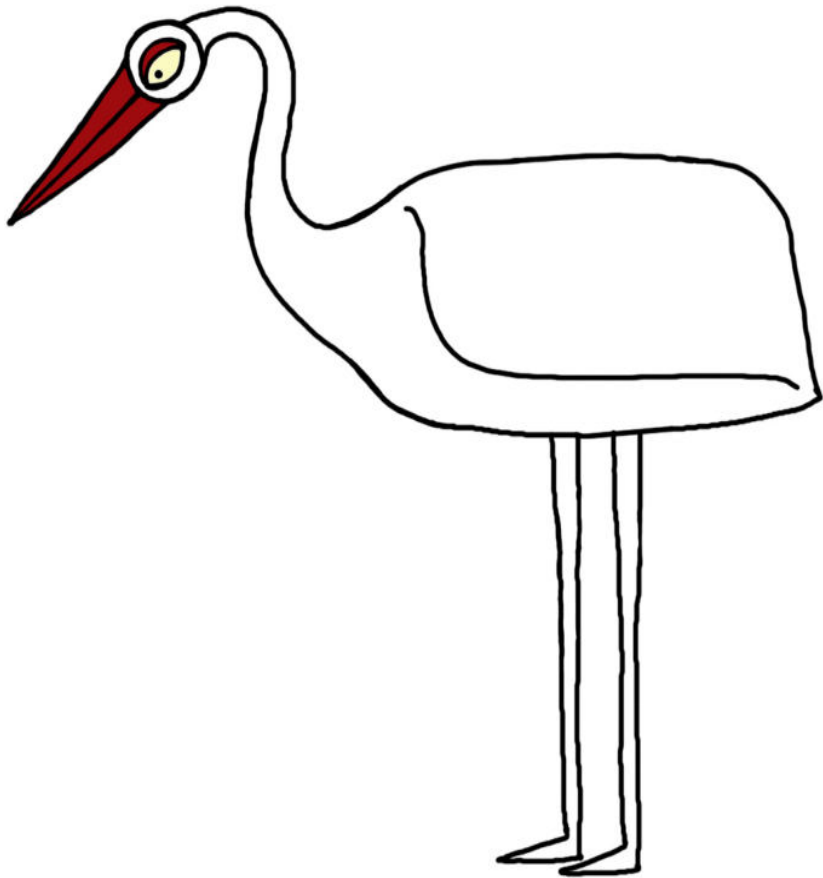
FINAL BACKGROUND



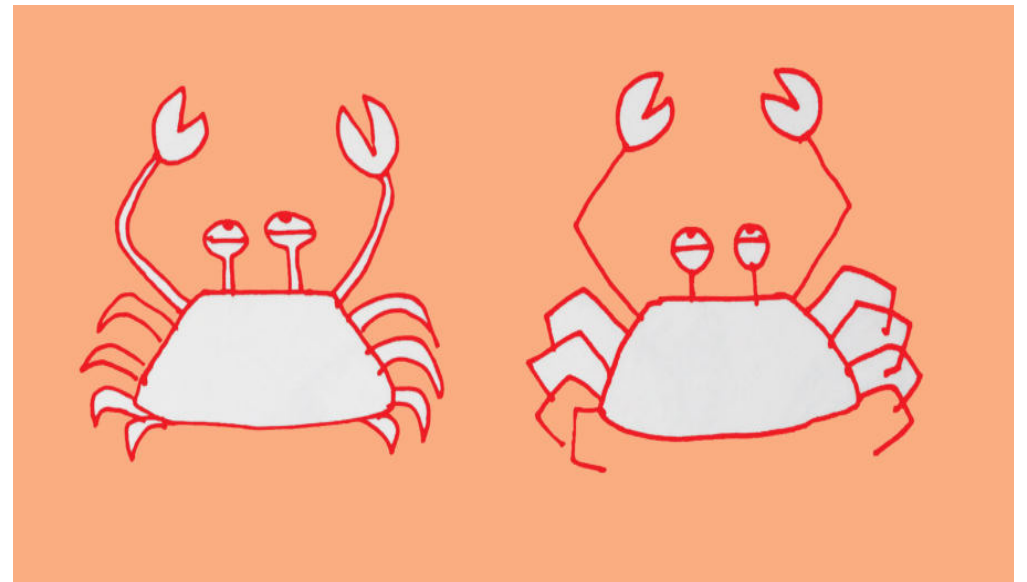
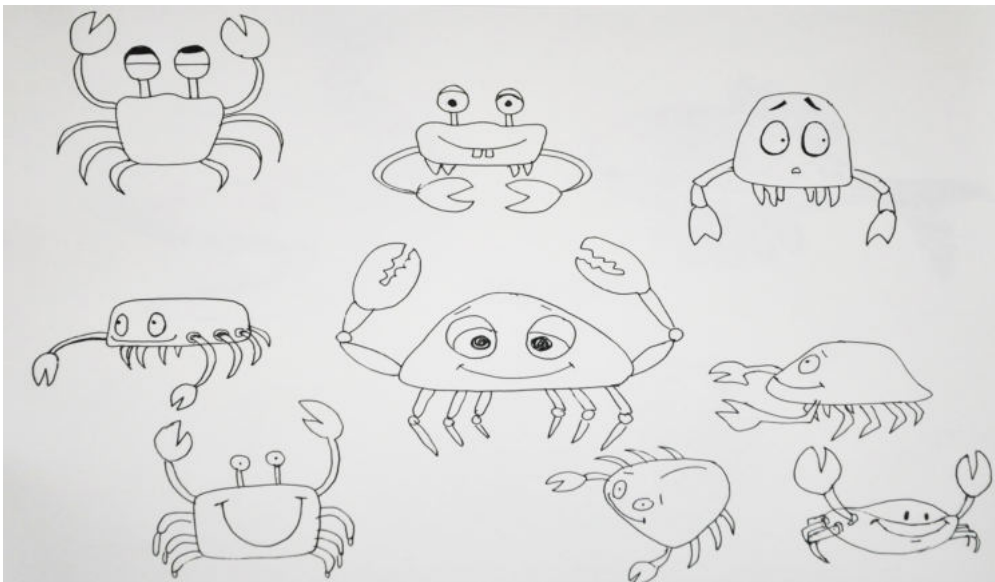
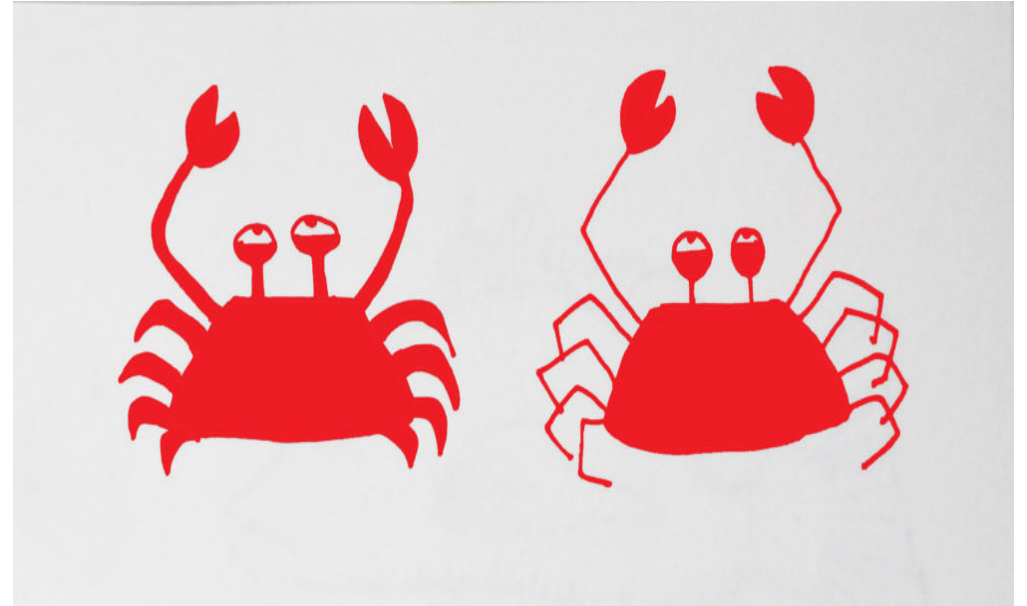
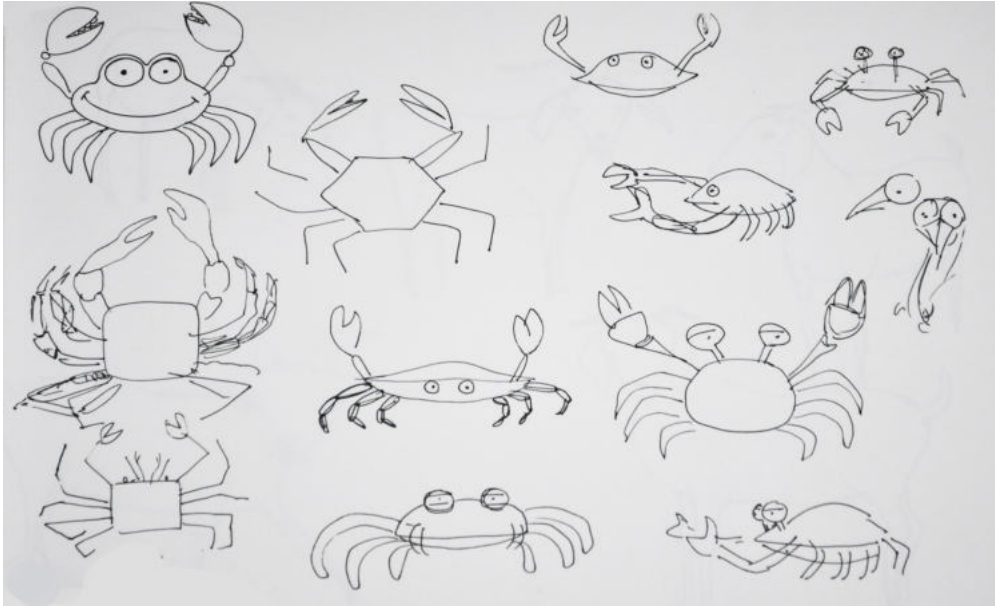


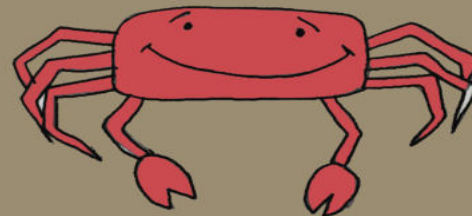
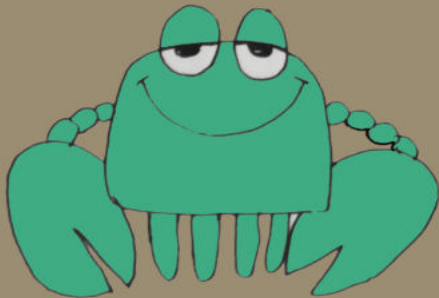
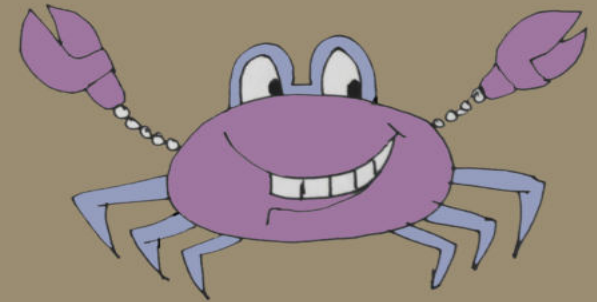
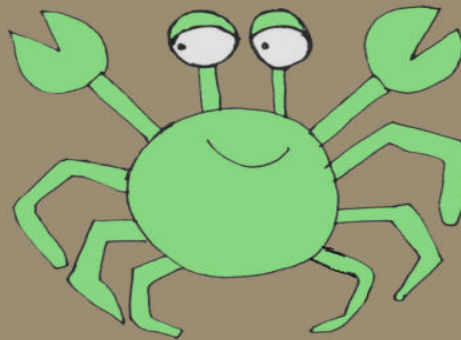
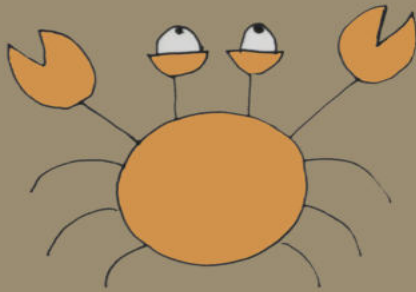
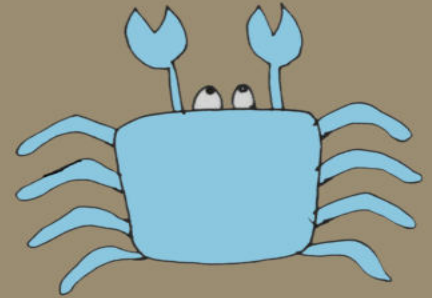
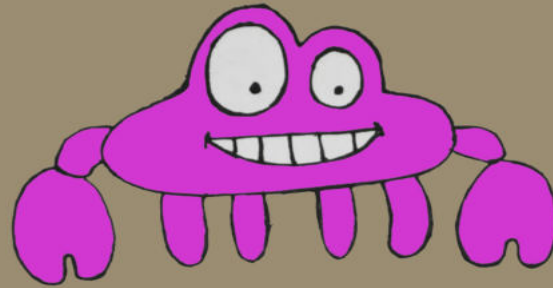
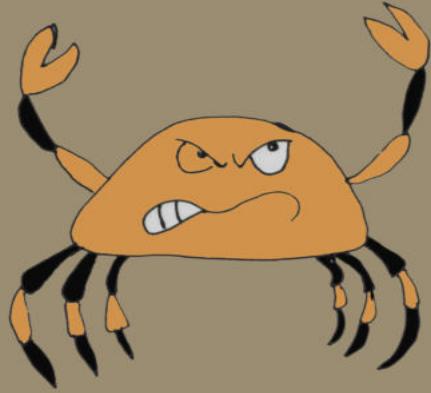


FINAL CHARACTER FOR CRANE

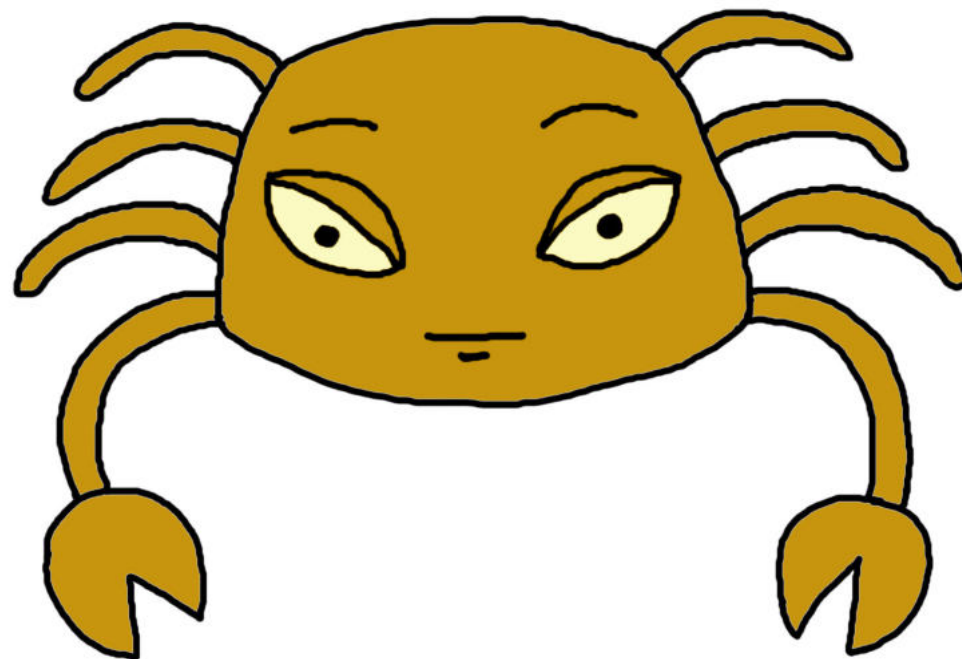
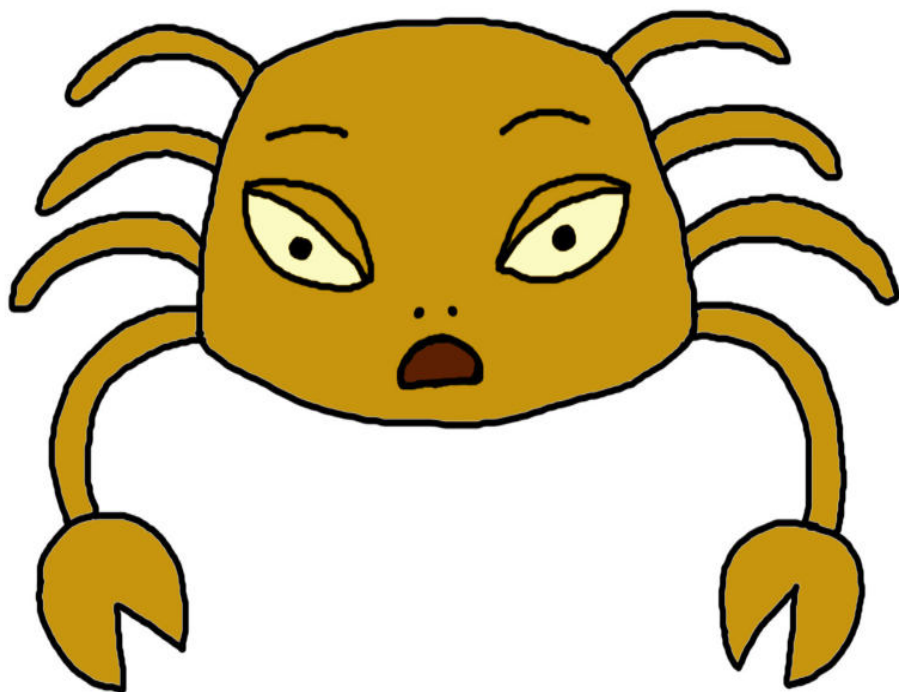


EXPLORATIONS FOR CRAB'S CHARACTER

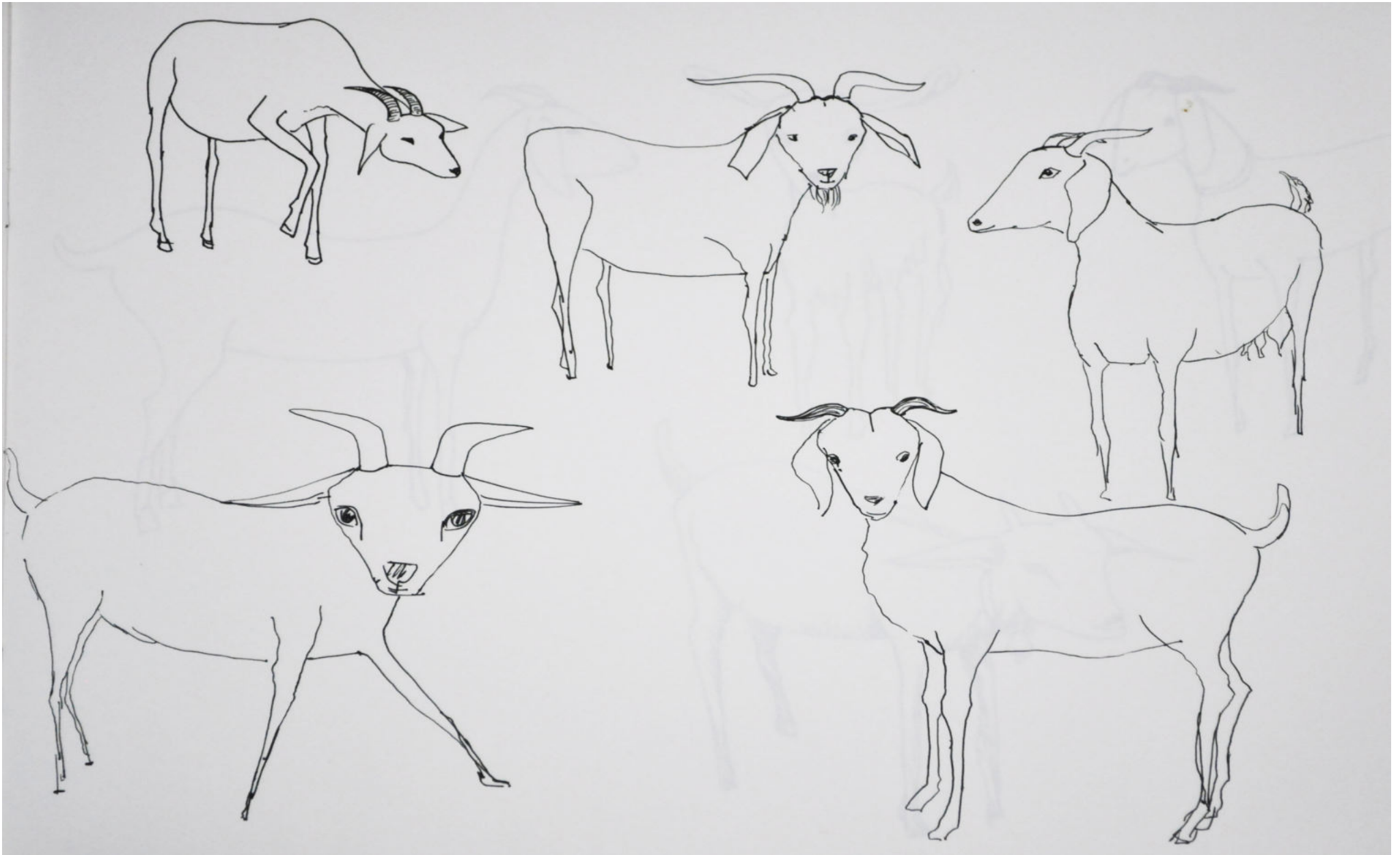


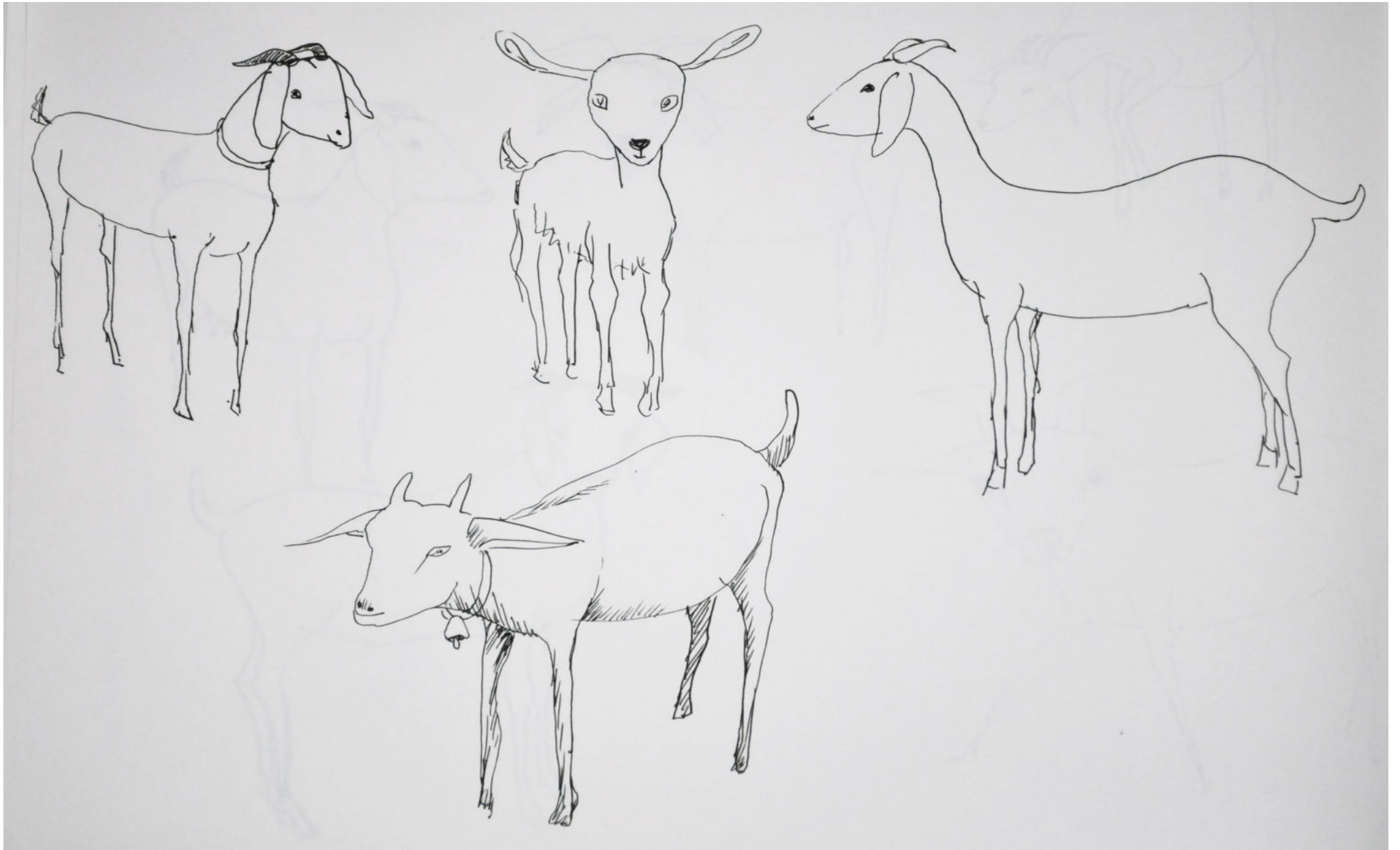


FINAL CHARACTER FOR CRAB

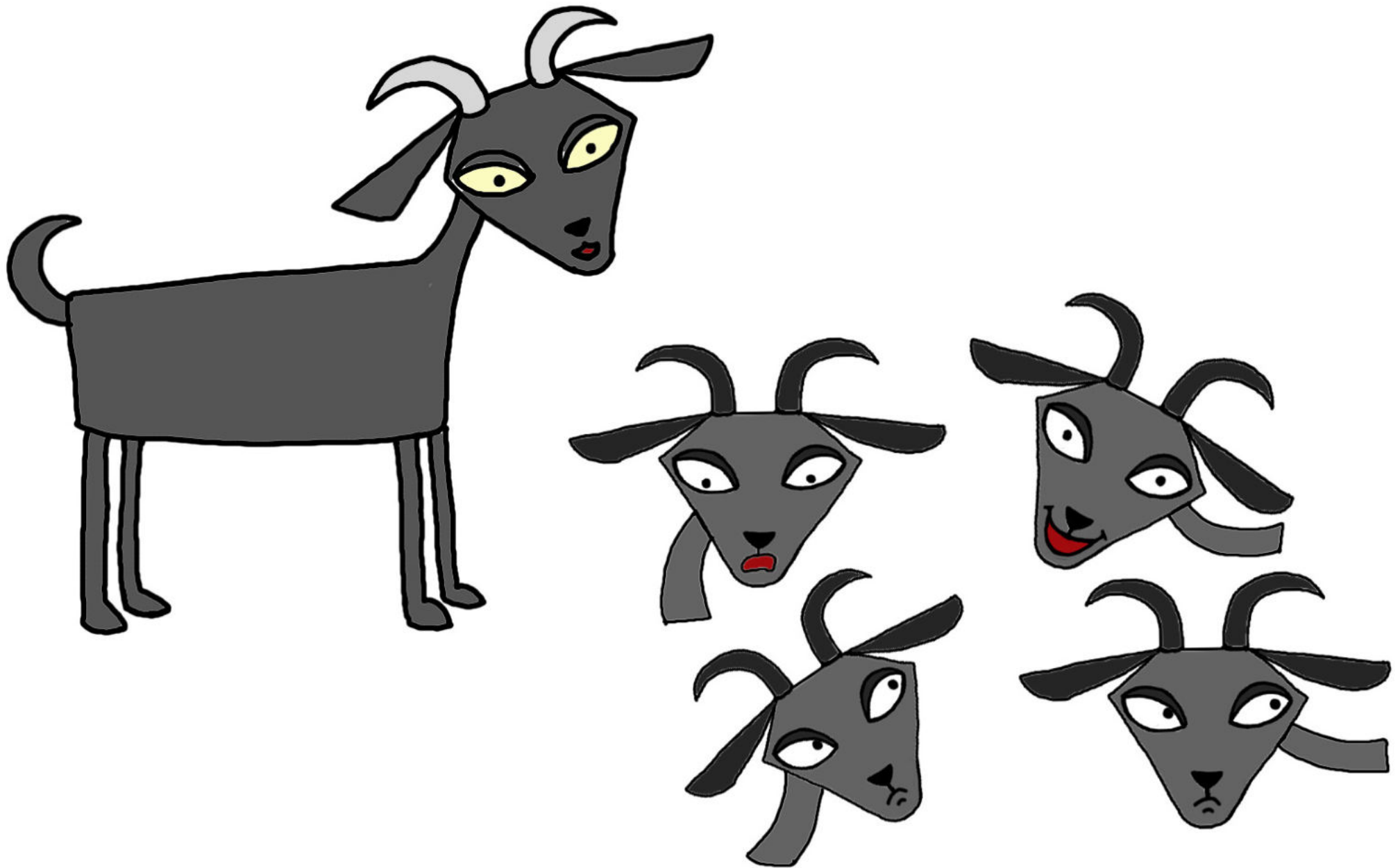


EXPLORATIONS FOR GOAT'S CHARACTER

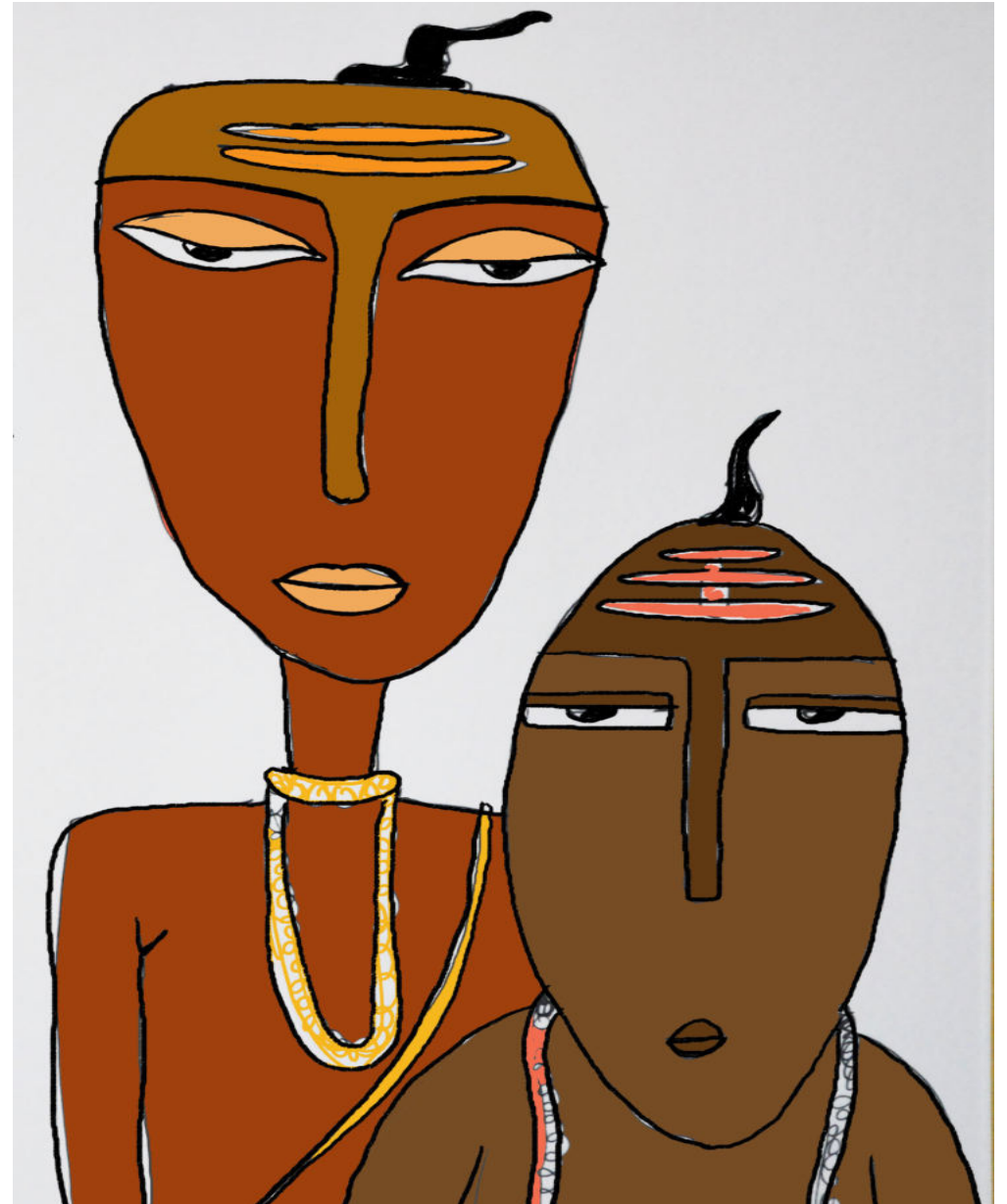




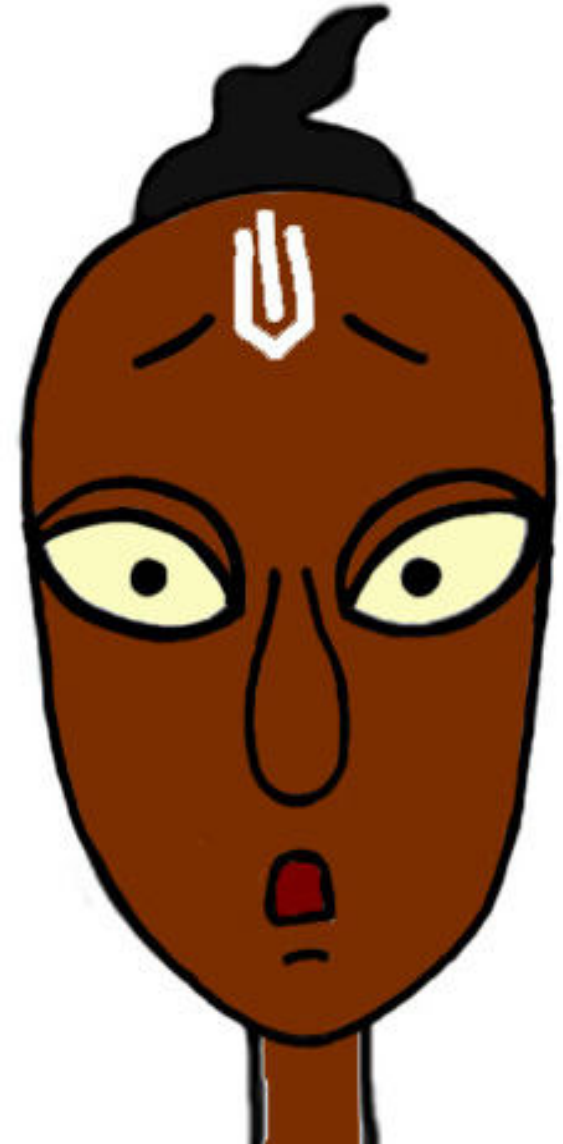
FINAL CHARACTER FOR GOAT



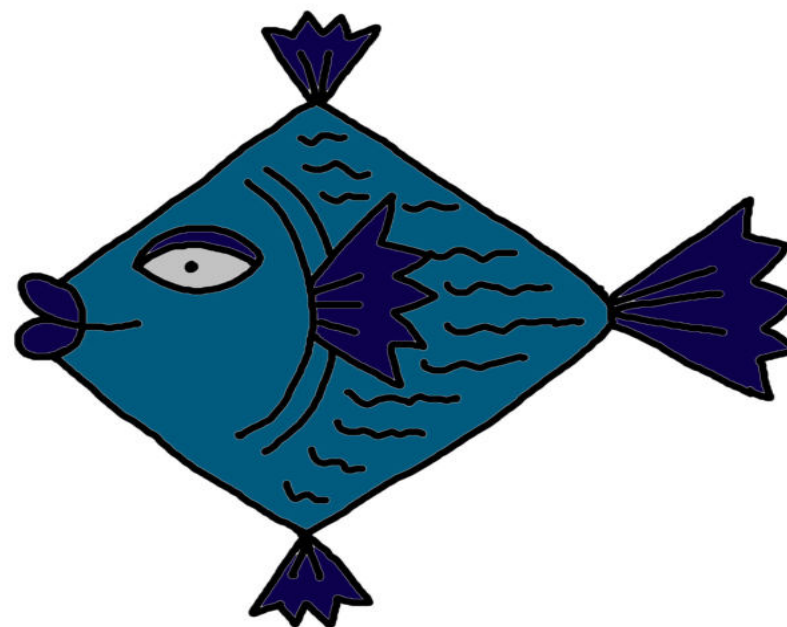
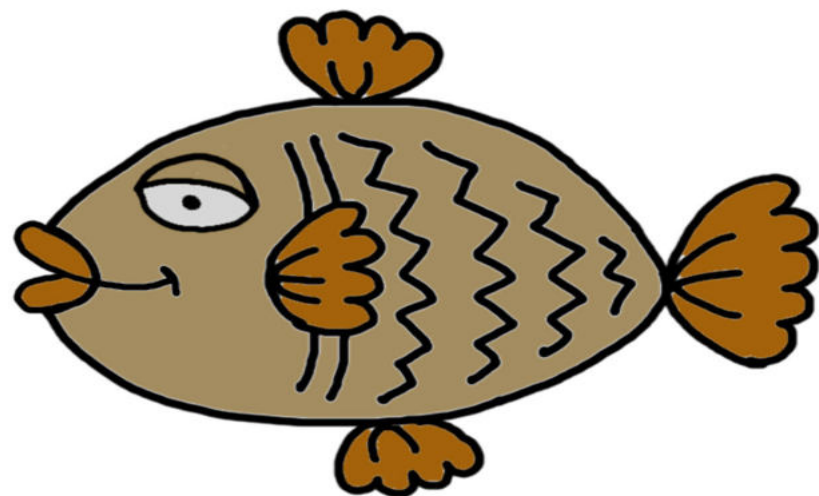
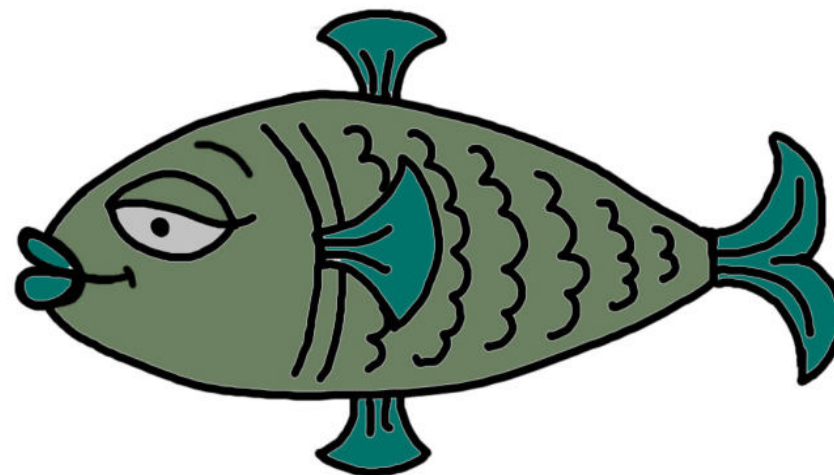
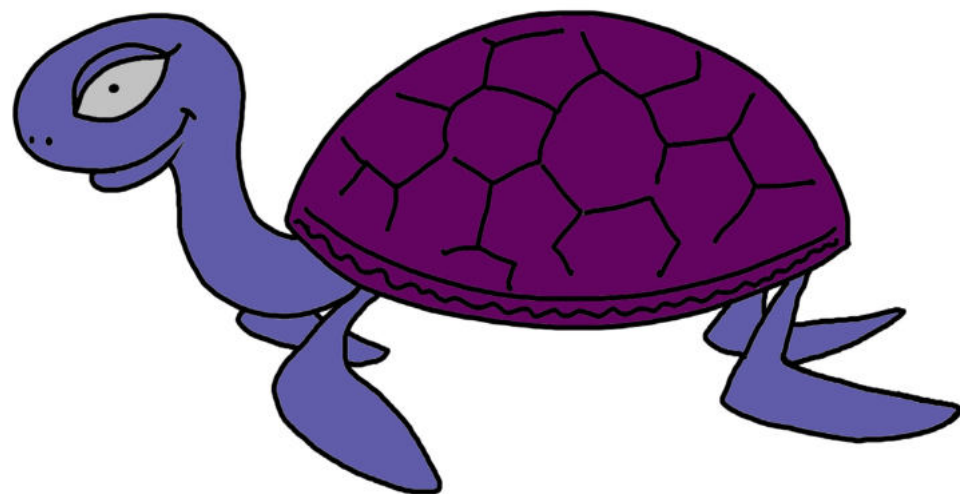
EXPLORATIONS FOR PRIEST'S CHARACTER



FINAL CHARACTER FOR PRIEST



SOME OTHER FINAL CHARACTERS



TECHNIQUES AND PROCESS

Once my story board was ready I started lining up the story board and prepared a rough animatic with rough narration and Foley sounds and when I completed the final animatic in terms of timing I started working on shots one by one depending upon their intricacies.

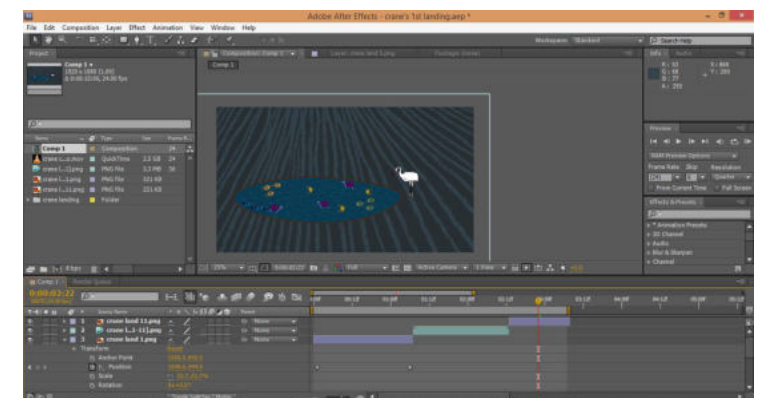
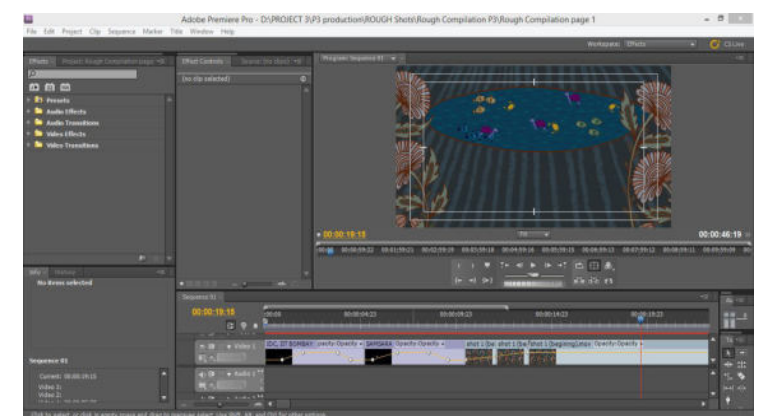
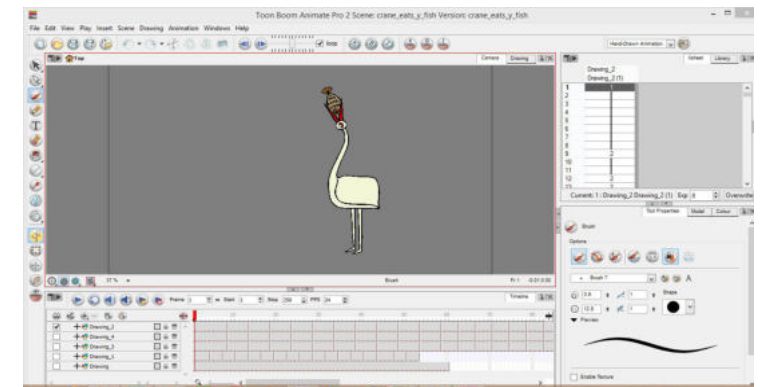
I prepared a sheet and mentioned the details of all the shots and sequences like what kind of camera angle, background, props and characters would be there in particular shots so that I can animate accordingly.

In the production process first of all I painted backgrounds in Adobe Photoshop for each shot and then imported these backgrounds into Toonboom Animate Pro and there I animated my characters and props.

These shots were then imported in Adobe after effects and the finished scene was composited with required treatment, camera angles and colour corrections. And then these finished shots and compositions were imported in Adobe Premiere and put on to the timeline and very basic editing was done in order to match each shot with the sound that was created in the sound design process.

Sound Design

My movie had background narration which I recorded in production stage but ambient sound, background music and foley sounds were needed. For animatic I downloaded some background music and foley sounds from various online sources but for the final sound design we recorded background music, ambient sound and foley sound in the sound studio at IDC with the help of C P Narayan sir and Shantanu. And once the sound was designed it was superimposed on the video to create the final film and I can say that background narration and sound added a new life to the film.



CONCLUSION

As this was my second project in IDC, I had more confidence about every step of it as compare to my project 2. This time I prepared an animation pipeline in the beginning of this project so that I can finish every task before deadline. I did a proper research about Ajanta caves and finalized a concept. Unfortunately in the middle of this project I became unwell. At that time my guide and course coordinator supported me a lot and after some time my health recovered.

I started working again on my final concept and developed characters and animatics for it. Once animatic and back ground narration were finalized I started working on production of my film and when production work was completed I combined suitable soundtracks and background narration to it and thus my film was ready.

For me this project was full of knowledge and insights as I read a lot about Ajanta caves and Buddhist philosophies which will inspire me and my artworks throughout my life.

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