A Study of Hindu God's and Goddess' Hairstyle

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(Received March 10, 2009 : Accepted April 30, 2009)

Abstract

This study has begun as to identify various forms of personified Hindu deitiesand its goal is to understand the symbols of Hindu which are the backgrounds of the modern Hindu culture and present the hairstyle images of ancient Indians through the Hindu deities of the era. Scope of the research has been determined to six major deitiesamong those from Hindu culture that affect the Indian society and the images of Hindu deitiesappeared in the Indian miniatures and sculptures were studied as times changed. The deities could be identified by symbols maintained in common by each divinity as the Hindu deities were diversified through the long history. Examining the transitions in hairstyles and headstyles of Hindu deities, hair shapes of spiraling curls were expressed in the ancient Hindu sculptures from 2nd century to 6th century due to the influence of early Indian Buddhism. In Hindu paintings from 15th century to 19th century, beards and sideburns were expressed in male deities due to the influence from Mugul arts, while feminine characters were emphasized in goddesses with long loose hair. Works are each presented encapsulating the results of the researches on Vishnu and Lakshmi from these Hindu deities. It is attempted to find Hindu image and present directions for developments of modern beauty by supplying motives to modern hair design by researching the hairstyles of Hindu deities.

Key words : hairstyle, Hindu deity, Hindu God, Indian society

Ⅰ. Preface

Ancient Hindu culture originated from the Indus Valley Civilization which arose around 3000 B.C. to 2000 B.C.[1] Hindu was a word used by Turkish Islam rulers to refer to the people living across the Sindhu river.[2] Overall religion and custom that existed before Islamic Indian era are included in the origin of the word Hindu. The 13th century Upanisad era concepts of reincarnation and karma, the goals of dharma (obligation) and nirvana, organizing the society into hierarchies, and dividing a life into four stages still heavily influence lives of Indians to the present day. Hinduism is referred to as an inclusive term and it is not easy to define Hindu culture because not only speculative philosophies, superstitions and mythologies from various regions of India but also foreign ideas and religions were received. Various sects exist within Hinduism and each region has various denominations such as Vishnuism and Shivaism.

1) Dehejia Vidya, *Indian Visual Art*, Trans. Sook-Hee Lee (Seoul: Hangilart, 2001), p.6.

2) Frederick Denny, *Atlas of the World's Religions* (Oxford: Oxford Univ Pr, 2007), p.36.

Hinduism developed as it absorbed all religions. Jainism and Buddhist saints were incorporated into their system and even Christ was accepted as one of Hindu saints.[3] Therefore, today's Hinduism means teachings of Indian people in a broad sense in terms of the religion of India.

1. Characteristics of Hindu Culture

The function that enables the diversity of Hindu to possibly work as a religion is the caste system. The caste is an Indian varna (color) and originally means a skin color in a broad meaning. The origin of the caste is four-varna system ruled in Brahman. Four varna consist of Brahman (priests), Kshatrya (warriors), Vaisya (peasants such as farmers and traders), and Sudra (slaves).[4]

Each caste has a different obligation to follow as a human in Hindu society. Each caste has individual regulations regarding ways to bathe oneself, brush teeth, clothes oneself, sit, lie down, religious view and other subjects. It is the principle that Hindus are vested in their parents' caste and cannot escape throughout the generations. Each caste inherited occupations and marriage between castes was prohibited. Hindus believe an inner life can be happy if rules and rituals imposed on their castes are faithfully observed.[5]

Hindus are strict on caste system but tolerant on religions. Diversity with millions of deities is a characteristic of Hinduism.[6] It is said that 330 million names of deities are mentioned in Hindu mythology.[7] Hindu deities are referred to with numerous different aliases and Shiva deityin Hindu religion is known to have about 1,008 aliases.[8] Hinduism is not a religion codified into a single code but a religion which consists of hundreds and thousands of small belief systems. A sixth of the world population is Hindus. Current population of India is about one billion of which 82 percent is Hindus.[9]

2. Research Contents and Methods

Varieties of cultural factors have been accumulated and fused for a long period of time in Hindu culture in India. Prior researches on Hindu culture are mostly on religions.[10] Researches on architecture,[11] mythologies[12] and arts[13] also exist. This research is performed to assist the understanding of the hairstyles of Hindu culture. Representative Hindu deities were studied around sculptures and miniatures and it is studied how the hairstyles, headstyle formats, symbolism and images of the deities appear in each era. Also, a research piece was created using characteristics of Hindu deities. In this study, scope was limited to six major deities. The deity of creation Brahma and his spouse Saraswati, the deity of preservation Vishnu and his spouse Lakshmi, and the deity of destruction Shiva and his spouse Parvati were studied. Among them, the work research was done

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3) Takeo Sai, *Indo Mandara Tairiku,* Trans. Man-Ok Lee (Seoul: Dulnyouk, 2001), p.9.

4) Stephen P. Appenzeller Huyler, *Meeting God,* Trans. Hong-Ok Kim (Seoul: DaVinci, 2002), p.34.

5) Dehejia Vidya, op. cit., p.18.

6) Ions Veronica, *Indian Mythology,* Trans. Woong Lim (Seoul: Bumwoosa, 2004), p.24.

7) Kyung-Hee Ryu, *The Lineage of Indian Mythology* (Seoul: Sallimbooks, 2003), p.10.

8) Lal Vinay, *Hinduism,* Trans. Ji-suk Pak (Seoul: Gimmyoung, 2005), p.73.

9) Stephen P. Appenzeller Huyler, op. cit., p.36.

10) Beom-Yeon Cho, "A Critical Study of Indian Contextual Theology with Special Reference to Soteriology" (Doctoral Dissertation, Asia United Theological University, 2005).

11) Jae-Bok Lee, "A Study on the Types of House and Crouping of Indian Planned City Jaipur" (Master Thesis, Chung-Ang University, 2005).

12) Ji-Hee Lee, "A Study on Meanings and Types of an Asian Egg-born Mythologies" (Master Thesis, SungKyun Kwan University, 2005).

13) Ja-Woo Kim, "A Study on the Gandharan Stucco Buddhist Sculptures at Dharmarajika Site, Taxila" (Master Thesis, Dongguk University, 2005).

using the images of Vishnu deity and Lakshmi goddess. The research was performed based on history literatures and ethnology literatures to study the social and cultural characteristics of Hindu and the domestic and foreign books and periodicals and previously researched theses related to Hindu culture were referenced. Hindu literatures, philosophy, arts literatures, various Hindu related document data, books, Indian arts field, miniatures, and sculptures were referenced. Characteristic factors, symbolical colors of deities and decorative factors for category analysis of the hairstyles of Hindu deitieswere studied through various literature data, paintings and sculptures related to costumes. The styles were analyzed around the paintings and sculpture shown in the local antiquities such as ones from the Museum of Delhi. Antiquities and paintings from the museum collection were referenced for the paintings data.

Ⅱ. Symbolism of Hindu Deities

Ancient Hindu culture began as a form of nature worship. It has been know that tree cults and phallic worships existed.[14] Hindu deities were initially depicted as rocks or abstract animal symbols.[15] Hindu deities can be categorized into nature deities to which light, water and such that constitute the nature system are deified, deities to which man's willpower, noble ideals or love are deified and deities to which flames, flowers and such important composition factors of ritual ceremonies are deified.[16] Divine statues began to take individualistic human form since around first century.[17] Hindu deities occasionally are depicted

as having multiple hands and heads. Multi-limbed aspect and multi-headed aspect of Hindu deities are inferred to express the omnipotent abilities of the deities.[18] Body postures of the forms of Hindu deities show the role and the mood of the deities.[19] Forms of Hindu deities are very closely attached to the history and the value system of Hindu culture. Indians accept Hinduism as a way of life attached very closely to the life rather than as a religious system. Specifically personified forms of Hindu deities were able to have performed the important function of conveying the abstract concept of Hindu culture easily and specifically.

Ⅲ. Hairstyles of Hindu Deities

1. Brahma

Brahma is the deity of creation in the Hinduism and is derived from "bira (to expand)" meaning to expand the substance of the universe.[20] The form of Brahma deity has four heads pointing to four compass bearings. Number four symbolizes the perfect number in India.[21] The color representing Brahma is white (N-9.5) and Brahma usually rides a goose. The hairstyles of Brahma changed from simple forms to various forms. Brahma deity from the Kushan Dynasty (BC78-AD226) shows a balanced egg-shaped head shape (Fig. 1).[22] Partially closed eye lids were the consistent trend from the 4C to the Gupta Dynasty (AD320-AD550). Brahma deity has the hairstyle rolled up into short spiraling curls and wears a high crown. Clear eyebrows were expressed on Brahma in the Indian medieval period of the Chōla Dy-

14) Jae-Bum Kim, *La vie Quotidienne dans l'Inde* (Seoul: Woomulbook, 2004), p.189.

15) Hyun-Ja Kim, *Mythology the Gods of the History of Human Iimage* (Seoul: Booksarang, 2004), p.165.

16) Byeong-Jo Jung, *History of India* (Seoul: Daehane, 1992), p.39.

17) Ions Veronica, op. cit., p.65.

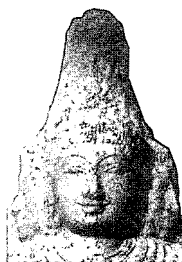18) Dehejia Vidya, op. cit., p.140.

19) Takeo Sai, op. cit., p.64.

20) Ibid., p.108.

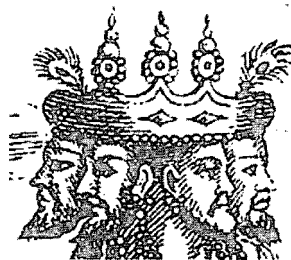21) Young-Ja No, *Indian mythology* (Seoul: Pufs, 2000), p.36.

22) Korea Foundation, *Buddhist Art of India* (Seoul: Amelano, 2006), p.63.

⟨Fig. 1⟩ 5ᵗʰ Century, Brahma Form (*Hachchappyagudi Temple*, India).

⟨Fig. 2⟩ 11ᵗʰ Century, Brahma Form (Storm Rachel, *Eastern Mythology*, p.185).

⟨Fig. 3⟩ 18ᵗʰ Century, Brahma Form (Storm Rachel, *Eastern Mythology*, p.156).

⟨Fig. 4⟩ Modern Era Brahma (LaLal Vinay, Hinduism, p.50).

nasty (9C-13C) era (Fig. 2). The hairstyle is a flame rising up from the head covered with short spiraling curls. The flame decoration was introduced to the Tamil region from Sri Lanka. It is understood in Sri Lanka to express a flame-like light of the internally abundant energy erupting from the apex of the head.[23] Hinduism was influenced by Islam as an Islamic government was erected in the Northern India. An ornate Persian style crown is worn and the hair color and beard are depicted black in Mugul Empire (14C-19C) due to the influence from Islam and Persia (Fig. 3). The face of Brahma afterwards has a pointy beard (Fig. 4).

2. Saraswati

Saraswati is a goddess with water (lake) and the spouse deity of Brahma. Saraswati is a name of the Saraswati River in the northern region of Rajasthan. It presides over propcrityor symbolizes scholarship or wisdom as the deity of language due to the ability of purification a river possesses. Saraswati is expressed as wearing white (N-9.5) clothes and carrying a vina.[24] She also sits on a swan. As Hindu goddesses have similar hairstyles, research was done by comparing symbolic factors of each of them. Saraswati from the Chōla Dynasty

(9C-13C) of India was sculpted with narrow head and long and slim limbs (Fig. 5). The elongated faces and faint facial expressions are characteristics of Chōla era Hindu sculptures.[25,26] Hairstyle shows hairs combed and tied behind the earswith tall crown on the head. In Mugul era (14C-19C), she is depicted as a beauty with long black hair style. She wears a Persian style crown and has a tall nose due to Islamic influence (Fig. 6). Oval flower earrings are worn on the ears. The 18C Saraswati form was popularized and influenced even the modern form due to the improvement of printing technology. Long and curly hairstyles are common styles seen on goddesses after 18C. Therefore it appears to be difficult to distinguish goddesses by hairstyles. Modern day Saraswati wears a golden crown with three layers of curves, has a center parting and the long hairs are tossed behind the shoulders (Fig. 7). A purple circlular bindi is attached between the eyebrows. The middle point between the eyebrows is the location of the chakras (center of energy) in Hinduism. Kumkum powder is occasionally applied along with a bindi. The red color of kumkum originated from the ritual by ancient Hindus applying the blood of the sacrificed animal on the forehead. The modern day married Indian women applying bindi and

23) Ibid., p.159.

24) Kyung-Hee Ryu, op. cit., p.24.

25) Korea Foundation, op. cit., p.161.

26) Stephen P. Appenzeller Huyler, op. cit., p.73.

⟨Fig. 5⟩ 12th Century. Saraswati ⟨Fig. 6⟩ 1820, Illustration of Saraswati ⟨Fig. 7⟩ Illustration of Saraswati
(Rachel Storm, *Eastern Mythology*, (Rachel Storm, *Eastern Mythology*, (Ryu Kyung Hee, *The lineage
p. 243).   p. 265).   of Indian Mythology*, p. 25).

kumkum on their forehead originates from the goddess worship.[27]

3. Vishnu

Vishnu presiding over the restoration and the preservation of the world is a guardian and symbolizes love and harmony. Vishnu is expresses as wearing golden clothes and holding a conch, a discus, a mace, and a lotus with his four hands. He also wears a V mark on the forehead. He usually lays on a serpent-shaped ananta[28] or rides a Garuda.

Hair is marked by a horizontal line across the forehead in Vishnu from the Kushan Dynasty (BC78-AD226) (Fig. 8). It is a characteristic of the ancient Hindu sculptures to have connected eyebrows.[29] During the era of Chandra Gupta the Second (AD378-AD414), Roman arts was absorbed into India and expressed incorporated with the existing Buddhism and Hinduism styles.[30]

Hairs of Vishnu is curled in spirals (Fig. 9). Similarities with Vishnu sculptures can be found by comparison with Buddhist sculptures from the same era (Fig. 10). A circular San-Gae is mounted on Buddhist statues with no halo. The San-Gae of the Buddhist statue is similar to the ananta shape of Vishnu. Vishnu is portrayed as the incarnation referred to as Krishna in 16C Mugul paintings (Fig. 11). Medieval era ruled by

⟨Fig. 8⟩ Around 2nd Century, Vishnu ⟨Fig. 9⟩ Around 5th Century, Vishnu ⟨Fig. 10⟩ Around 5th Century,
(Feuerstein Georg, *In Search of* (5C, Joseph Campbell, *The* Buddhism Statue (Korea Founda-
the Cradle of Civilization, p. 304). *Mythic Image*, p. 25). tion, *Buddhist Art of India*, p. 99).

27) Takeo Sai, op. cit., p.24.

28) Ju-Hyeong Lee, *Gandhara Art* (Seoul: Sakyejul, 2003), p.94.

29) Campbell Joseph, *The Power of Myth*, Trans. Yoon-Gi Lee (Seoul: Koreaonebooks, 2002), p.372.

30) Stephen P. Appenzeller Huyler, op. cit., p.73.

〈**Fig. 11**〉 Around 1770, Vishnu Painting (Rachel Storm, *Eastern Mythology*, p. 203).

〈**Fig. 12**〉 Modern Era Vishnu (D. N. jha, *The Myth of the Holy Cow*, p. 79).

〈**Fig. 13**〉 Forehead Mark of Vishnuism Denomination (Lucille Schulberg, *Historic India*, p. 120).

Muslims was the dark age of the Hinduism and Vishnu to resist Muslim forces is portrayed as the hero Krishna. Vishnu has golden hairs and black hairs and is expressed with short masculine black (N-1.5) hairstyle and sideburns when transforming into Krishna. This is a representative appearance of Kshatrya warrior caste and is established as a representative hairstyle for modern Indian men. Modern Vishnu bears V-shaped mark on the forehead (Fig. 12). Worshippers draw a letter V on the foreheads with white clay and a red (5R4/14) line in the middle (Fig. 13). The white line represents footsteps of Vishnu and the red line denotes his wife Lakshmi.[31]

4. Lakshmi

As the goddess presiding over wealth and prosperity, Lakshmi is worshipped by the trader class and is especially worshipped during the Indian festival of diwali. The symbolic color of Lakshmi is red (5R4/14). In the North Indian region where Lakshmi is worshipped, Hindu bride wears a red sari.[32] Lakshmi is symbolized with the splendor, wearing golden accessories as the goddess of wealth. She is also symbolized with a white elephant and a lotus flower.[33]

Early Lakshmi forms hide the hairstyle by covering the head with a crown. 2C Lakshmi forms show connected eyebrows on the face and

〈**Fig. 14**〉 Around 2nd Century, Incarnation of Lakshmi, (Feuerstein Georg, op. cit., p.304).

〈**Fig. 15**〉 16th Century, Lakshmi (Joseph Campbell, *The Mythic Image*, p. 291).

〈**Fig. 16**〉 18th Century, Lakshmi (Rachel Storm, *Eastern Mythology*, p. 230).

〈**Fig. 17**〉 Modern Era Lakshmi (Ryu Kyung Hee, *The Lineage of Indian Mythology*, p. 37).

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31) Lal Vinay, op. cit., p.89.

32) Ibid., p.89.

33) Korea Foundation, op. cit., p.159.

the mark of bindi on the forehead. Hairs are noted by a horizontal line on the forehead (Fig. 14). Lakshmigoddess wears a multi-layered tall crown like a Buddhist pagoda as it approaches the medieval era in the Indian history (16C) (Fig. 15). It is the characteristics of Tamil region to have a remarkably thick lower lip.[34] Lakshmi goddess of Mugul Empire (14C-19C) was expressed as a splendid form as the goddess of wealth (Fig. 16). The long hair style swirling as if it symbolizes rain clouds is characteristic. Lakshmi is always decorated with various accessories after the medieval era. Miniatures of Lakshmi in Mugul era was occasionally decorated with actual gems. Lakshmi shown in the modern era is similar to Hindu women in the ruling caste (Fig. 17).

5. Shiva

Shiva is often referred to as "the god of three worlds" as he rules all living creatures as the king of heaven, human world, and underworld[35]. Three horizontal lines are drawn on the forehead of Shiva god in whitish-gray (N-8) ash (vibhuti) and a third eye is expressed as a vertical line (Fig. 18). Trident symbolizing lightening and beads symbolizing austerities are held in the hands. Ancient Shiva deity was worshipped as a stone pillar referred to as Linga (phallus statue) (Fig. 19). Linga signifies a sexual intercourse or the ultimate nirvana as an esoteric Buhhism term. (Fig. 20). Shiva deity is depicted as doing yoga or riding a bull. The symbolic color of Shiva deity is blue.

⟨Fig. 18⟩ Forehead Mark of Shiva Denomination (Lucille Schulberg, *Historic India*, p. 120).
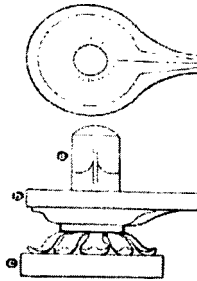
⟨Fig. 19⟩ Form of Linga and Yoni (Be Gyung Wha, *Living Myths*, p. 65).

⟨Fig. 20⟩ 1st Century Phallus Statue and Shiva Statue (Frederick Denny, op. cit., 45).

⟨Fig. 21⟩ 12th Century Sculpture of Dancing Shiva (Jung, Byeong Jo, 印度史. p. 63).

⟨Fig. 22⟩ 19th Century Shiva Laying Down (Frederick Denny, *Atlas of the World's Religions*, p. 53).

⟨Fig. 23⟩ Modern Era Shiva Statue (Feuerstein Georg, *In Search of the Cradle of Civilization*, p. 318).

34) Hyeong-Jun Kim, *Indosa Story* (Seoul: Chungabook, 1998), p.221.

35) Ions Veronica, op. cit., p.110.

In terms of hairstyle, hairs of Shiva deity are long and matted. Some portion of them is dangling loosely and the other portion of them is layered and stacked like a pyramid. The spherical roof-shaped hair stacked high symbolizes a phallus statue. A crescent moon, a symbol of a nandi (bull) hangs on the peak of the topknot of Shiva. The sacred Ganges River springs out and flows from there. Long and matted hairs are the typical hairstyle of an ascetic devotee. It is seen that the extraordinary energy of life displaying magical forces is located in the hairs never been cut.[36] Drawings from a unique denomination expanded around the Kalighat temple of Calcutta in 19C show mustaches on the face of Shiva deity (Fig. 22).

6. Parvati

Parvati is a daughter delivered by the Himalayan Mountains and worshipped as the Venus of India. Parvati represents the female energy of the universe (Fig. 24). Parvati was upgraded to a major deity of Hinduism in the process of becoming the spouse of Shiva deity and is usually expressed with feminine features prominent (Fig. 25). The symbolic colors of Parvati are black and gold. It is said that Parvati changed the skin color

from black to gold (5Y5/8) to please her husband Shiva.[37] The reason why many forms of Parvati have breasts exposed and wear see-through clothing is because she has the role of encouraging the linga of Shiva.[38] Most of the sculptures of Parvati are expressed as a woman with ample and rounded breasts wearing ankle decorations. Parvati in Mugul era paintings show the form with long untied hairs covered with a veil (Fig. 26). It is translated as the display of the relative superiority of Indian men by emphasizing the passive aspect of women being protected by men. The symbols of the modern era Pavarti are ample and sensual body and feminine features. She is also represented with the hairstyle covered with a veil as the mother deity (Fig. 27).

IV. Research Piece by Reanalysis of Hindu Deities

1. Vishnu

Vishnu symbolizes love, stability and harmony as the god of preservation. The research piece ⟨Fig. 28⟩ is an attempt to express the form of the god of love, Vishnu with an Indian man as a model by reinterpreting the form and the hairstyle of Vishnu as a gender-neutral image. Above

⟨Fig. 24⟩ 9th Century, Parvati (Heinrich Zimmer, *Myths and Symbols in Indian Art*, p. 126).

⟨Fig. 25⟩ Around 1225 AD, Parvati (Heinrich Zimmer, *Myths and Symbols in Indian Art*, p. 127).

⟨Fig. 26⟩ 18th Century, Parvati (Rachel Storm, *Eastern Mythology*. p. 250).

⟨Fig. 27⟩ Parvati 1864 (Rachel Storm, *Eastern Mythology*, p. 249).

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36) Ibid., p.223.

37) Eun-Goo Lee, op. cit., p.212.

38) Ok-Sun Lee, *Reach in India* (Seoul: Gimmyoung, 2007), p.142, p.94.

⟨**Table 1**⟩ Changes in Hairstyles and Symbolism of 6 Hindu Deities

Categories	Symboli-zation	Identifi-cation	Color	Form	Hairstyle			
					Kushan Dynasty Gupta Dynasty (4-5C)	Early Medieval Era Chōla Dynasty (7-12C)	Mid Medieval Era (13C)	Late Medieval Era Mugul Empire (15-18C)
Brahma	Creation	More than three heads	White	Patriarchal society worshipped deity	Short curled hairstyle	Tall crown, form of splendid king	Hindu dark age	Persian crown, shoulder length hair, black beard
Saraswati	Language	Purple bindi	White	Matriarchal society worshipped deity	Tied all back, wears crow	Wearing crown, expressed slim and decorated with flowers		Long black wave hair, wearing crown
Vishnu	Sun	V-shaped mark on forehead	Golden	Horizontal line above forehead marks hair	Hairs curled in spirals	Cut with all back hairstyle, wearing crown		Krishna-short cut hairstyle, sideburns
Lakshmi	Wealth	Red vertical line	Red	Horizontal line above forehead marks	Wearing crown covering whole head	Wave hair, wearing splendid crown		Splendid hair decoration, long wave hairstyle
Shiva	Destruction	Three horizontal lines, Phallus	Dark navy	Phallus symbols	Topknot hairstyle, tall crown	Matted hair, crescent moon and skull decorations		Long matted black hairstyle, mustache
Parvati	Birth	Exposed breasts, vagina	Black gold	Vagina symbols	Hairstyle combed all back and flower decorated coronet	Decorated by braiding long straight hair, exposed breasts		Center parting and long hairstyle covered with veil

the head is decorated with turban and beads, reinterpreting the crown of Vishnu deity in a modernistic way. The symbolic color of Vishnu, yellow (Y) is applied in the hair decoration and the makeup. Lines and dots are drawn on the forehead applying the marks of Vishnu deity and the wife Lakshmi goddess is expressed by drawing a red dot in the center.

⟨Fig. 28⟩ Research Piece Reinterpreting Vishnu.

⟨Fig. 29⟩ Research Piece Reinterpreting Lakshmi Goddess.

2. Lakshmi

The research piece ⟨Fig. 29⟩ is presented which reinterprets the symbol of wealth and prosperity, Lakshmi goddess in a modernistic way. The work ⟨Fig. 29⟩ expresses a bride in the North Indian region by applying the forms and the hairstyles of Lakshmi using an Indian woman as a model. The model's long hair is parted in the center and combed back behind the shoulders and the red kumkum powder is applied on the parting. Splendor is shown by attaching red and golden bindis symmetrically along and above the eyebrows. Pale skin expression signifies high caste and eyelines are drawn dark in a lotus flower petal pattern with black ink.

V. Conclusion

India is under the influence of a unique religion referred to as Hinduism unlike any other Asian countries despite being the origin of the Buddhism. Costumes connoting Hinduism ideals also show distinguishing trends from neighboring countries. The goal of this study is to understand the symbols of Hindu which are the background of the modern Hindu culture and research the hairstyles of the ancient Indian deities through the forms of Hindu deities. The characteristics of hairstyles of deities observed in the miniatures or sculptures of Indian mythology are as follows.

First, it was found that the characteristics of Hindu deities signify the symbols of Hindu ideals.

Second, the hairstyles of the Hindu deities in the ancient Hindu sculptures between 2C and 6C were expressed as the hair shape of spiraling curls, thick lips, half closed eye lids, eyebrows expressed as a line, and tall crowns like stone pagodas.

Third, it is thought that the distinction between the genders in the hairstyles of Hindu deities between 15C and 19C became clear because the role of Hindu men were considered to be important in order to escape the influence of Muslim.

Fourth, it was not easy to distinguish the deities just by the hairstyles as they had been diversified through the long history but they could be distinguished by the symbols each god maintained in common. The characteristics of the hairstyles of the six major deities in the Hindu culture can be summarized as following.

1) Brahma deity generally has four heads. The ancient Hindu sculptures between 2C and 6C show hairstyles with short spiraling curls and tall crowns. In Hindu paintings between 15C and 19C, he is formalized as wearing a splendid Persian style crown and having a beard.

2) Saraswati goddess is expressed with the hairs behind the ears and wearing a crown in the ancient Hindu sculptures between 2C and 6C. In Hindu paintings between 15C and 19C, she has white face and long straight hairs with a center parting. A dark purple bindi is attached on the forehead.

3) Vishnu deity has short hair curled into spirals in the ancient Hindu sculptures between 2C and 6C. In the Hindu paintings between 15C and 19C, he has black (N-1.5) short cut hairstyle and sideburns.

4) Lakshmi goddess is hiding the hairstyle by covering the head with the crown in the ancient Hindu sculptures between 2C and 6C. In the Hindu paintings between 15C and 19C, she has the long curly hairstyle with a center parting and wears splendid hair accessories.

5) Shiva deity wears a topknot and a tall crown in the ancient Hindu sculptures between 2C and 6C. In the Hindu paintings between 15C and 19C, he is symbolized with a long matted hairstyle and a topknot tied at the apex. A crescent

moon is decorated on the top of the apex. A mustache was expressed after 18C.

6) In the ancient Hindu sculptures between 2C and 6C, Parvati is shown with the hairstyle combed behind the ears and wearing a flower decorated crown. She is represented with long straight hairs covered with a veil in the Hindu paintings between 15C and 19C.

With this study as the background, two pieces were researched with the Hindu culture as the motive using the images of Vishnu god and Lakshmi goddess among the Hindu deities. In the work 1, the short cut hairstyle and the turban decorations were expressed using the symbolic color of Vishnu deity, yellow as the main color. In the work 2, the symbolic color of Lakshmi, red (R) is applied in the clothing and the makeup and the Indian accessories were used to express splendor.

The fact that only major six deities have been covered and various Hindu deities have not been able to be studied in this study points out that only a macro-scale context is picked up without achieving a detailed and in-depth approach. It is anticipated that various researches on the Hindu culture are completedby using this study as the reference material and more studies are required to apply the Indian and Hindu culture on the modern beauty.

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