

Vol 5 Issue 1 July 2017

ISSN No: 2321-5488

*International Multidisciplinary
Research Journal*

Research Directions

Editor-in-Chief
S.P. Rajguru

Welcome to Research Direction

ISSN No.2321-5488

Research Direction Journal is a multidisciplinary research journal, published monthly in English, Hindi & Marathi Language. All research papers submitted to the journal will be double - blind peer reviewed referred by members of the editorial board readers will include investigator in universities, research institutes government and industry with research interest in the general subjects.

REGIONAL EDITOR

Dr. T. Manichander

CHIEF PATRON

Mr. Sanjeev Patil

Chairman :

Central Div. Rayat Shikshan Sanstha, Satara.

PATRON

Suhasini Shan

Chairman -

LMC & Director - Precision Industries, Solapur.

EDITOR IN CHIEF

S.P. Rajguru

Asst. Prof. (Dept. of English) Rayat Shikshan Sanstha's,

L. B. P. Mahila Mahavidyalaya, Solapur. (M.S.)

Sub Editors (Dept. Of Humanities & Social Science)

Dr. Prakash M. Badiger
Guest Faculty, Dept. Of History,
Gulbarga University, Gulbarga.

Nikhilkumar D. Joshi
Gujrat

Dr. Kiranjeet kaur

Nikhil Joshi
Dept. of English G.H. Patel College of
Engineering and Technology, Gujrat.

Advisory Board

S. N. Gosavi

Shrikant Yelegaonkar

Punjabrao Ronge

D. R. More

T. N. Kolekar

Seema Naik

M. L. Jadhav

Annie John

Suhas Nimbalkar

Adusumalli Venkateswara Raw

Deepa P. Patil

R.D. Bawdhankar

Ajit Mondal

Guest Referee

Maryam Ebadi Asayesh
Islamic Azad University, Iran

Henry Hartono
Soegijapranata Catholic University, Indonesia

Judith F. Balares Salamat
Department of Humanities, IASPI, Philippines

Mukesh Williams
University of Tokyo, Japan



MANDAPA'S ARCHITECTURE OF AVUDAIYAR TEMPLE IN PUTHUKOTTAI DISTRICT

Dr. K. Manivannan

Asst Prof of Indian Culture, Govt Arts College,(A),
Kumbakonam.



ABSTRACT:

This place is located about eight kilometers near Aranthangi Taluk of the same district. In Avudaiyar temple three major ursava mandapas are constructed to conduct festivals and rituals. These mandapas are constructed by the Sethupathis, the subordinates of Madurai Nayaks and thus the style of the mandapas represent the Madurai Nayak style. There are innumerable Madurai Nayak mandapam, constructed in the province of Tirunelveli and Madurai Region. But the 'Kodungai' structure carved in these mandapas of Avudaiyarkoil is excellent in production and it reached its culmination here. One could not find such 'kodungai' development anywhere in India. 'A branch of Madurai Nayak artists who lived in Tenkasi region would have constructed these mandapas says Suresh Pillai. This style is called Tenkasi style.

KEYWORDS: Kodungai, Rangunatha mandapa, Prahara, Adhistan, Yali, Pushpa pothikai, Prakshanapada, Bhuthagana, Kapota, Prasthara.

INTRODUCTION

The names of Rangunathan and Achyuthappa are carved in the Rahunatha Boopala Mandapam and Thiyagarajar mandapam respectively. These names indicate the kings of Tanjore Nayaks.¹ But these mandapas are constructed only in the later Nayak period and probably named after the Tanjore Nayak kings.

However the style of the sculptures as well as the mandapas reflects Madura Nayak art style. Some scholars believe that these mandapas would have constructed by TanjoreNayaks or patronised by Tanjore Nayaks.

METHODOLOGY

Present study covers Analytical and Descriptive method. However Comparrative study is inevitable. This mandapa or ursava mandapa is situated in the third prakara in the southern pradhakshana patha, facing northern side.¹ The mandapa is constructed in black stone. The adhistan of the mandapa is of the Kapoda bandha variety. In this mandapa two mandapa structures are united together. In the front mandapa, at the basemant, Bhutaganas are carved below the Padma. These Bhutaganas are dancing and resemble those of Kanchi Kailasanatha temple basemant Bhutaganas.²

THIYAGARAJAR MANDAPAM

This mandapa has two parts constructed in different periods. It is very evident from the antiquity of the two parts. The front mandapa basemant of the Rangunatha Boopala Mandapa prastara Bhutaganas. But in the

black mandapa no such Bhutaganas are carved in the basement.

Different varieties of pillars erected in this mandapa as a whole. In the mandapa, at the corners, jointed four pillars of the aniyottikal type is seen. In this type, with a central pillar, three Vishnu Kantha pillars are fused. A pedestal stands below these pillars. Over these pillars six lions are placed and over that Alangu and Bothigai elements are placed. In the front side of the back mandapa there are three big pillars in square shape. These big square pillars are composite pillars formed by the union of Brahmakantha and Vishnukantha pillars. Over the palagai of the pillars lions and Alangu and Bothigai are placed one over the other. In the pedestal of these pillars, from which in two pillars, Vinayaga and Subramania sculptures are carved. These pillars are beautifully with flower and kodikkarukku designs in the pedestals. In between these two pillars a staircase with Yali proboscis is constructed. Moreover two other pillars are erected in between these two pillars.³

These pillars are significantly differ from other pillars. Big sculptures are attached with these pillars. Rathi, Manmathan sculptures are attached with these pillars. In this mandapa other pillars are square faceted pillars with Gopurasthamba features and in the small Kostas of these pillars miniature sculptures are carved. Moreover beautiful pedestal and lions are attached with these pillars. Lengthy sculptures are attached with the pillar shaft. Over the sculptures Alangu, Kodungai, Alangu and Bothigai are placed. The other pillars, adjacent to the staircase, is also similarly arranged with component parts. The corner pillars of this mandapa have square faceted pillars attached with Yalis. The Yalis stand on pedestal and in the pedestal lions are seen. The proboscis of Yalis and elephants are united in these pillars. Kodikkarukku and lotus flowers are seen in the square- faceted pillars. In these pillars over the Yali or a lady sculpture, Alangu, Kodungai and Bothigai are placed. In one Yali pillar two Kodungais are present. On either side of this back mandapa eight Yali pillars are installed.⁴

In the centre of the back mandapa six pillared Vedigai or platform is seen. The vedigai has kapotha bandha adhithana. The four corners of this Bodhigai has sixteen- faceted Rudrakantha pillars and they are finely carved. At the base of these pillars Nagabandham with square portions and Kapodha bandha basements are noticed. These Rundrakantha pillars are most beautiful. In between these Rudrakantha pillars Brahmakantha pillars with square faceted components are seen. These pillars indicate the development of earlier Chola pillar types in the Nayak period. In the Rudrakantha pillars, Vinayagar sculpture and Murugan sculptures are carved in two pillars. In the roof of the platform nine lotus flowers are carved. This feature reflects the features of the Darasuram Chola Rajagambeeram mandapa roof patterns. This feature can also be seen in other Chola temples and in the Purusha Sukta Mandapam roof patterns in a Nayak temple.⁵

In this Thiyagarajar mandpam, during Manickavasakar festival, certain rituals and music entertainments are conducted. In front of this Vedigai a mandapa with three Yali pillars and one pillar with a portrait sculpture of a woman is installed. This platform is comparatively lower in height. The back mandapa also bears all the characteristics of the Madura Nayak style.

The front big mandapa of Thiyagarajar mandpa was constructed in a later period in the Madura Nayak style. The pillars of this mandpa are compound pillars and are in gigantic proportions and beautifully carved with floral designs and decorations.⁶

The front mandapa corner four pillars are of the same structure and style. These pillars are standing on a Kapotha bandha Adhithana. On each side of the mandpa four pillars are erected and they are of the same configuration and components. These pillars are square in shape with three feet in breadth. It is a combination of few Vishnukantha pillars. On the base of these pillars shaft Kodikarukku elements are carved. Over the shaft of these pillars, lions, Alangu and Bothigai elements are seen. Other carved sculptures are seen in the base of these pillars outer side. On the inner side, pillars have lions Kodungai, Palakai, Alangu and Bothigai elements. In the base of these pillars Nagabandha is noticed and the square components have many miniature sculptural carivngs.⁷

Inside of the mandapa two big flat pillars with beautiful floral carvings are erected. These pillars have innumerable floral motif with Kodikkarukku designs. Four Brahmakantha pillars or Vishnukantha pillars are united in these pillar structures. Four pillars united together to form a single large flat pillar type. Over the shaft of these pillars Palakai, Lion, Alangu, Lion and Mushtipandham, Nanuthal Pothikai elements are placed. On the other side of these pillars over the Palakai, Kodungai, Alangu, Mushtibandham and Pothikai elements are placed

one over the other to increase the height of these pillars.⁸

The lintels over the pillars have sculptural friezes. Moreover Kodikkarukku flower designs and padma are carved in succession. The twelve zodiacal signs are beautifully carved in the roof and stone chains are hanging in the roof.

This front mandapa has at the entrance two horse rider pillars. These pillars are also made up of Brahmakantha and Vishnukantha pillars. Sculptural panels are also carved in these pillar shafts. In front of the horse, soldiers sculptures are carved and soldiers are also riding the horse. The horse and soldiers are standing on a pedestal. The pedestal also has sculptural friezes. Over the head of the horse, the pillar Palakai is placed. A long rectangular stone Palakai is also placed over this basal Palakai and it has many sculptural panels. Over this second Palakai Alangu Kodungai, Palakai, Alangu, Lion Mushtibandha and Pothikai elements are successively placed. On the backside of the pillar, over the Palakai, lion is placed and over the lion lintel stone is placed. In these compound horse pillars the central pillars are eight- faceted or sixteen –faceted.⁹

These horse pillars of the Thiyagarajar mandapam resemble those of the horse of the Madurai pudumandapam and Srirangam horse court pillars. The 'Kodungai' structure of the prastara is made in a splendid manner. The kodungai of Avudaiyar temple is the best of all the Kodungai of the Indian Architectural monuments. The Kodungai has a double flexure.

Inside the Kodungai numerous cross bars are interconnected. At the juncture of the cross- bars stone nails are carved and it looks that they were inserted over the cross- bars. At the corners of the Kodungai a boat shaped structure is seen. Yalli mandalam and Kodikkarukku designs are basement of this mandapa is of the Kapodha pandha type. The kumudha element of the basement is carved over them. The Kodungai reflects wooden structures. In the Prastara lintel Kodikkarukku, Sarapattikai and floral decorations are carved in plenty. Over the Kodungai element of the Prastara, Yali feature is noticed. Over the prastara, a small brick structure is placed. A small stone slab is placed in between the Kodungai and the brick structures.

PANCHAKSHARA MANDAPAM

The Panchakshara mandapa of Avudaiyar temple is a significant structure. This mandapa is compactly and beautifully constructed and structured. The basement of this mandapa is of the Kapodhapandha type. The kumudha element of the basement is either Tripatta Kumudha or eightfaceted. The eight faceted Kumudha is found below the base of the pillar. In some pillars Kapodha patra Upapita is placed below the mandapa structure.¹⁰

This mandpa has Rudrakantha pillars, Yali pillars horse pillars and portrait pillars and they are remarkable production of the Nayak artists. The Yalis are of different varieties and created with different ornaments. The lintel of this mandpa have floral designs and Kodikkarukku elements. The corner pillars of this mandpa have Aniyottikkal type pillars. Surrounding a central pillar, four sixteen faceted Rudrakantha pillars are erected. The pillars stand on a Kapothapandha basement.

In the centre of this mandapa twelve Yali and horse pillars were erected. One pillar has a portrait sculpture of a local king other pillar has the portrait sculpture of Manickavasakar. In opposite to these two pillars one pillar has the horse with Lord Siva rides on it as a horseman and another one has the portrait sculpture of the Pandya king. The pattern of pillar arrangement in this mandapa, is like those of a Navaranga mandapa and other mandapas of Nayak production in Thirukrungi, Tenkasi Kasiviswanathar temple of other Madura Nayak temple mandapas. In Madurai Nayak mandapas usually the Mahabaratha characters are attached with the pillars in similar mandapas.¹¹

The Yalis and horses are attached with square faceted pillars. In the square region of these pillars miniature sculptural panels are carved. The square –faceted pillars as well as Yali pillars are alternatively installed. The elephant is placed below the Yali. Proboscis of the two animals are united together. The Yalis are carved in different styles. The Yalis of this mandapa are the most beautiful types of the Yalis so far carved. The square of the square faceted pillars have miniature sculptures and floral designs.

Both the square – faceted pillars and sixteen faceted Rudrakantha pillars are also installed in this mandpa. Pillars of Rudra Kantha type and Brahmakantha types are also united together and installed in some

locations of this mandapa. All the pillars are placed over a Kapothapandha basement.

The Yali pillars are not only square faceted pillars but also sixteen faceted Rudrakantha pillars. Below the Rudrakantha pillars Nagabandham and square are unitedly seen and Kodikkarukku designs are carved in the square region. In the front façade Yali pillars, over the Palakai, Kodungai and Alangu are placed and over that lintel is placed. In the inner pillars over the Yali, Palakai, Kodungai, Alangu, Lion, Mushtibandha and Pothikai elements are placed one over the other.¹²

In the portrait pillars, Brahmakantha and square faceted pillars are united together. In these pillars, over the Palakai, Kodungai, Alangu, Lion Mushtibandhan and Pothikai elements are seen. Similarly these elements are seen in the pillars with horse riders. The lintel placed over the Palakai, have Kodikkarukku and Sarappatigai designs. In the Yali pillars, over the Palakai, sometimes another Yali is placed and over that an Alangu is placed.

Of all the mandapas, this Panchakshara mandapa has compactly and beautifully arranged structures. Numerous patterns of designs can be identified. They add the aesthetic quality of the mandapa. The 'Kodungai' reached its culmination in this mandapa. Cross- bars are interconnected in the Kodungai structure and they are fixed by placing a stone nail as seen in wooden structures. The Prastara Kodungai has double flexure and the corners have curved bout shaped structures. In the lower corner of the kodungai coiled stone snakes are hanged as chains. In the roof of this mandapa twelve zodiacal signs are carved. Moreover, 22th Lokas and thirty six Siva tattvas and eighty one Grantha letters are carved in the roof.

RAHUNATHA BOOPALA MANDAPA

The Manickavasakar mandapa is situated in front of the Rajagopuram and it is comparatively bigger than the other mandapas. In the month of Ani and Markali Manickavasakar festivals and rituals are conducted in this mandapa. This mandapa is otherwise called Rahunatha Boopala mandapa.

The basement of this mandapa is highly elevated and the pillars are very high and so this mandapa has a very good appearance and get up. The basement of this mandapa is the Kopothe pandha variety. The padma of the basement is very big in size. In the adhisthana both the kataka Viruttha Kumudam and the eight faceted Kumudha are alternatively placed. The basement placed below the pillars are projecting just outside and it has eight faceted Kumudha. The latest development in the Kapothapandham Athittana can be seen in this Athittanam.¹³

PILLAR WITH DEITIES

The pillars, where deities stand, are of the Brahmakantha variety. The sculptures of deities are attached with these pillars. They are about one metre in height. A pedestal usually stands below these pillars. Miniature sculptural carvings are seen in the Nagabandha part. The faceted part is somewhat projected outside. To increase the height of these pillars the normal square- faceted part is extended. In the pedestal miniature carvings are noticed. Over the Palakai of these pillars Lion, Alangu and Uttira elements are placed one over the other. Sometimes the Upapita or basement of these are extended with many other components.¹⁴

PILLARS WITH HORSE- RIDERS

Horses are attached with square faceted pillars. The faceted part is extended outside. Below these pillars, a high pedestal is installed. Many miniature sculptures are carved in the pedestal. Below the horse many sculptures of soldiers are carved in small size.¹⁵

Over the Palakai of these pillars, Kodungai, Alangu, Mushtibandham and Uthiram elements are placed one over the other. On the left side of the mandapa, over the adhisthana rows of horse pillars are installed. Similarly on the right side, at the corners two horse pillars are installed.

OTHER PILLARS

On the right side of the mandapa, the joined Brahmakantha and Rudrakantha pillars are installed. In the corners of this mandapa Aniyottikal type of pillars are placed. In the pedestals of these pillars sculptural panels are carved. In general plenty of square faceted pillars are installed in this mandapa. Moreover, attached with

square- faceted pillars, one can find the small portrait sculptures in Anjali Mudra. In the front entrance of the mandapa, just inside, two very high Gopurasthambas are erected. The Gopurasthambas stand over a high pedestal. The Pothigai element of these pillars are simple and plain. Similarly, in the back entrance also two high Gopurasthambas are erected. They stand on a high basement . In the front Gopurasthambas two Veerabhadra sculptures of about three metres height are attached. One is called Akoraveerabadra and the other is called Agni Veerabadarar. In the back entrance Gopurasthambas two high Dvarapalaka sculptures of about three metre height are attached. During the Chola period, Gopurasthambas are often utilized as noticed in Kampahareswarar temple, Thirubuvanam.¹⁶ During the Madurai Nayak period also innumerable gopurasthambas are used.

In general the pillars of the Avudaiyar temple have very high Upapitas and Athistanas. This shows the individuality of the Nayak style and it also indicates that they strictly followed the grammatical and Silpa Sastra conventions. The lintels of this mandapa and slabs connecting the pillars have number of miniature carvings, floral designs, Kodikkarukku and Pathikai elements.¹⁷ In general the pillars have numerous sculptural panels, carved on all sides and the pillars are well decorated. The horses are of different type and generally with beautiful decorated elements. Since these pillars are erected on a high adhistha, the mandapa is very strong and elegant. Moreover the mandapa get up is very fine due to the presence of high Athistana and Upapita. Generally all the elements of these mandapa are big in size and this mandapa has plenty of decorative elements as well as sculptural panels and freeze.¹⁸ Thus the mandapa structure is very compact and intact.

CONCLUSION

Present study suggests the following suggestions. As in other mandapas, the Prastara Kodungai is very long and skillfully carved. Over the Prastara Kodungai Bhuta friezes and friezes of elephant are seen. In the flexure of the Kodungai monkeys and other reptiles are carved. Number of paintings are painted in the roof of this mandapa.

The first Prakara mandapa has number of pillars arranged in two or three rows. Almost all the pillars have donor sculptures attached in human size. Similarly many sculptures of deities and saints are also attached. The sculptures stand on pedestals. Usually all the pillars have a high pedestal or Upapita and the pillars are square –faceted or eight faceted.

The second Prakara mandapa has two or three rows of pillars on four sides. At the entrance of the Prakara mandapa there are plenty of pillars with different variety and they were attached with most famous sculptures of the Nayak period. Number of beautiful deity sculptures, portrait sculptures, gypsies, chieftains are attached with the pillars. Moreover numerous small sculptural panels and friezes could be seen. The Mahamandapa, situated in the entrance is otherwise called 'thillai' Mandapam.

ENDNOTES:

- 1.Kashyaban.C., Arulmazhai Poliyum Arputha Alayangal, Chennai. 2007. P. 39
- 2.Narayanaswami. V., Kumbakonam.2000. pp.94-95
- 3.Ibid.,pp. 95-96
- 4.Badhusha.M., Indian Architecture, Tinneveli. 2008. P.23
- 5.Ibid., pp23-24
- 6.Kashyaban. C., Op Cit., pp32-34
- 7.Badhusha M., Op Cit., pp25-26
- 8.Interview with K. Manivannan., Palani, 22.12.2016
- 9.Temple Sthalapurana. Avudaiar Temple. 2008. Pp. 8-9
- 10.Ibid., p. 12
- 11.Interview with Temple Gurukkal. 21.12.2016
- 12.Narayanaswami. V., Op Cit., P. 93
- 13.Ibid., p. 94
- 14.Temple Sthalapurana. Op Cit., pp. 9-19

15. Ibid., P. 10
16. Narayanaswami, V., Op Cit., P.96
17. Ibid., p. 97
18. Temple Sthalapurana. Op Cit., pp. 20-21

REFERENCES:

- Journal of the Indian Art History Congress
 Mayamatam, Tanjore, 1980
 Manasaram, Tanjore, 1980
 Memoirs of Archaeological Survey of India, New Delhi, 1982
 Sakalathikara of Sage Agastya, Tanjore, 1985
 Saraswathiya Sitrakarma Sastra, Tanjore, 1978
 South Indian Inscriptions
 South Indian Temple Inscriptions, Madras, 1957
 Srithathuvanithi, Part I & II, Tanjore, 1978
 Thirukkoil Thalavaralaru, Kodumudi, 2008
 Velvikudi Copper Plates
1. Arokiasamy .M., The Kongu country , Madras, 1956.
 2. Arunachalam .M., Festivals of Tamilnadu, Thanjavur, 1980.
 3. Arunachalam. M., An Introduction to Dravidian Philology, Asian Educational Services, New Delhi, 1929.
 4. Balasubramaniam.S.R., Middle Chola Temple Arts, Chennai, 1978.
 5. Basham A.L.,(ed) Cultural History of India, Oxford University Press,
 6. Delhi, 1975
 7. Champakalakshmi.R. Vaishnava Iconography in the Tamil country, New Delhi, 1981.
 8. Dharendra Singh. , Indian Heritage and Culture, A.P. H. Publishing Co., New Delhi, 1998.
 9. Edith Thomory, History of Fine Arts in India and the west, New Delhi, 1989.
 10. Gilert Slater, The Dravidian element in Indian Culture, New Delhi, 1987.
 11. Gopinatha Rao. T.A., Elements of Hindu Iconography, Vol.I,II, Part I,II, Delhi, 1985.
 12. Harshananda ., All about Hindu Temple, Ramakrishna Math, Chennai, 2001.
 13. Henry White Heal, The Village gods of South India. Asian Educational Services, New Delhi, 1983.
 14. Herbert.R., The Meaning of Art, Faber & Faber Ltd., London, 1951.
 15. Kandaswamy ., History of Dindigul District, Kodaikanal, 1996.
 16. Krishnamurthi, S.R., A study on the Cultural Developments in the Chola Period, Annamalai University, Annamalaiagar, 1966.
 17. Krishnamurthy., Palani sthalavaralaru, Palani, 1986.
 18. Kulanthai Pulavar., Kongu Nadu, Erode, 1968.
 19. Manivannan.K., Temples of Kongu Nadu, Palani. 2006
 20. Manonmani.T. , Aivarmalai Kolumam, Komaralingam, Chennai, 1998.
 21. Manickam. V., Kongu Nadu, Chennai, 1992.
 22. Meister, M.W., Encycloepadia of Indian Temple Architecture, Oxford University, Chennai, 1982.
 23. Murthy & Biradar., Indian Culture and Civilization, S.Chand & Company, Delhi, 1980.
 24. Nachimuthu.K., Cholan Purvappattayam Kurum Kongu Urgal, Nagar Koil, 1970.
 25. Oddie.G.A., Religion in South Asia, Manohar Book Services, New Delhi, 1977.
 26. Percy Brown ., Indian Architecture, Bombay, 1983.
 27. Rajkumar Pruthi & Rameshwari Devi., History of Indian Culture, Pointer Jaipur, 2000.
 28. Ramachandra Rao, S.K., The Icons and Images in Indian Temple , Bangalore. 1983
 29. Ramaswamy,T., Thirumullaivayil Masilamaniswarar Temple, Mathi Publications, Chennai, 2000.
 30. Rishabanandar., Hinduism, Chennai, 1999.

31. Ray Faulkner & Others, Art Today, Newyork, 1941.
32. Sathianathaiar., History of the Nayaks of Madurai, Manivasahar Pathippagam., Chennai. 1980
33. Somasundram., Palani. The Hill Temple, Palani. 1956
34. Subramanim.N., Early Cholas., Raman & Raman Private Ltd, Kumbakonam, 1980
35. Shyman.D.D., Tamil Temple Myths, Princeton University press, Preinceton, 1980.
36. Sivanantha, All about Hinduism, Ramakrishna Math, Mylapore, Chennai, 1977.
37. Srivatsava.A.L., Medieval Indian Subramanian N., Social and Cultural History of Tamilnadu, (AD1336) Ennes Publications, Udumalai, 1973.
38. Subramaniam & Veerasami (ed), Cultural Heritage of the Tamils, International Institute of Tamil studies, Chennai, 1988.
39. Swami., Facets of Brahman or the Hindu Gods, Ramakrishna Tapovanam Tirupparaithurai, 1971.
40. Swaminathan.A., Social and Cultural History of Tamilnadu, Deepa Pathipagam, Chennai, 1984.
41. Sunitha Kumar & Others., Indian Culture, Universal Book & Publisher, Delhi, 1966.
42. Usha Sharma., Festivals in Indian Society, New Delhi, 2008.

Publish Research Article

International Level Multidisciplinary Research Journal For All Subjects

Dear Sir/Mam,

We invite unpublished Research Paper, Summary of Research Project, Theses, Books and Books Review for publication, you will be pleased to know that our journals are

Associated and Indexed

- PDOAJ
- Directory of Research Journals Researchbib
- SocioSite
- Tjdb

Frequency: Monthly

International Research Directions Journal

Review & Advisory Board :

Research Directions Journal is seeking scholars.

Those who are interested in our serving as our volunteer Editorial Review Board, Editorial Board and Advisory Board.

Call for editorial board:

All of faculties, experts and researchers are invited to join us as member of editorial board.

For applying, send your CV at researchdirection2013@gmail.com / researchdirection@yahoo.com.

We welcome you in research documentation.

Email: researchdirection2013@gmail.com / researchdirection@yahoo.com

Research Direction Journal

Editor-in-Chief:

Prof. Santosh P. Rajguru

Address for Correspondence

56, 'PARASHURAM' Ayodhya Nagari, Near Reliance Office,

Hydrabad Road, Dahitane,

Solapur-413006. (Maharashtra)

Email: researchdirection2013@gmail.com

cell: 9822870742