



THE PROPAGATION OF TRADITIONAL AND CONTEMPORARY FOLK ART IN MEDINIPUR (MID 19TH TO 21ST CENTURY)

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Abstract:

The Naya, Pingla partchitra was the oldest culture for Audio-Visual medium for enlightenment/entertainment of the people about the versatile mythological (Ramayana, Manshamangal, Mahabharat etc.) and contemporary social features/events. The chitrakar/patua use to adobe this culture as the choice of profession for the purpose of subsistence of life by virtue of displaying Audio-Visual features before the public for enlighten& entertaining mythological and contemporaneous features. The sangrahasala(museum) had been established by Sri Bahadur Chitrakar in Naya, Pingla village where huge collection of old and modern patachitra (scroll painting) and other modern artistic features like latest handmade design in unisex garments, decorative household commodities. The usual ingredients for the preparation of typical patachitras are the herbal& natural colours especially used in only old/traditional scroll painting where as in modern scroll painting both traditional colour & synthetic colour like enamel, fabric & other artificial colour available from market.

The significant achievement of the lot of pingla, Naya patachitra (old and new) are the center of attraction for the people in home and abroad for the purpose of gathering experiences in the horizon of unique art culture at large.

Keywords: *Historical Development Of Pingla Patachitra Museum/ Naya Village, Development Of Patachitra On Commercial View Point, Significant Socio-Economic Status Of Pingla Patachitra, Research And Development Scroll Painting,technical process of scroll painting, Maintenance Process Of Old Scroll Painting, The Old And New Scroll Painting Case Study.*

1. Introduction:

It is learnt from the primordial rock shelters in Vindhya Range (Bhimbetka, cave painting) that from time immemorial(ca.30000 BC) the glorious Indian civilization had been crowned with philanthropic culture impregnated with profundity of humanitarian texture accelerating the trend of optimum artistry within the human society like an un-interruptive stream of a river. The fact of the matter though the tendency of succession had been retarded for the time being on ground of the sporadic socio-economic-political disturbances, but still the eternal propagation of advancement had not been discontinued at all followed by the centuries. Under the compulsion of the alleged crisis the so-called **Pata-Chitrakars** at large might have taken advantage of the policy of safe-escapism by



way of taking shelter at different villages of West Bengal and other sector of the country for the sake of upholding or cherishing their excellent creativity and Conservation of the traditional arts. The researcher left no stone unturned for achieving the **mystery of livelihood** about the struggle for existence as well as survival of existence of the patachitrakar at large The exceptional Chitrakar community lived in the district Medinipur at *Naya village; Pingla*.

2. Historical Propagation of Pingla Patachitra Museum/ Naya village:

This Pingla area of West Medinipur has attained the status of much praise-worthy achievement in creativity of their Patachitras. The Patachitra museum of Pingla area now draws the attraction of the visitors of the whole world (Africa, Japan, U.S.A etc.). Now Chitrakar Bahadur established a museum with lot of collection of various equipment's/instruments of more than 100 years old for the creation of scroll painting, such as paintingbrush (old), carry bag (gripe), different foreign currencies, postal and various pot related books. Stony idols in dilapidated condition of elephant, horses, deity etc. in addition to Egyptian manuscript, bronze idols, wooden mask etc. These collections are very popular to the interested visitors who used to visit the museum. These visitors were also collected various traditional commodities in modern outlook such as small patachitra, household commodities for beautification purpose on commercial basis. People from different countries assembled here to watch and enjoy this museum at Naya Pingla-gram which is very famous for its perspective Patachitras. Everybody will be pleased to come here for solving their different objects. Some appeared to make their documentary films and some of them come here for their research works.

3. Propagation of the patachitra oncommercial view point:

During the course of threadbare discussion, Sri Bahadur Chitrakar specified that in the year 1995 one schedule training program had been conducted in Pingla; Naya village in collaboration with large number of patachitrakars participated from different localities on the issue of variety of business development features except the traditional patachitra. There after the diversity of creativity in the sphere of patachitra had been developed in the creativity of various decorative household commodities like Wooden Trays, Wooden lid of Teapots, Wooden Hurricane, Ceramic Teapots, Aluminum Plate, Tea Kettle, Tin hurricane, Night Lamp; on commercial view point In addition to variety of fancy dress material like Saree, Churidar, Tee-shirt etc.

4. Significant Socio-Economic Status of Pingla Patachitra(Time: Mid 18th To 21stCentury):

At present several chitrakar had been engaged themselves for advanced outlook in the field of patachitra saturated with modern concept applicable in various puja pandals(esp. in Durga Puja) & other variety of advertisement; this versatile concept had been



introduced in the art of patachitra. That is why the demand of scroll painting has been reduced to a great extent in comparison with latest achievement. In various handicraft festivals such as Handicraft fair in Kolkata and different side.

5. Research and Development Scroll Painting:

Really this community draws on the **Pata**, this word comes from Sanskrit word ‘**Patta**’ that means cloth. This group of patua had not only been drawn the sketches but also composed folk-lyric telling a tale about the relevant drawings when he unfurled his scrolled painting to the visitors concern.

This peculiar **pata-song** being defined as ‘Pitar song’ played a vital role for most entertaining feature for the people of Bengal in various religious and social rituals. The main ingredient of patachitra was the “pachi” worn cloth. It was the net like /rough cloth. This rough cloth by the treatment of solution of chalk dust amalgamated with seed of “tamarind” Suitable for smooth Scroll painting. This proses was carried out before Bahadur chitrakar expressed his views that in mordant times the chitrakars use to create various patachitras on the use of contemporary features like *R.G.Kar issue, “kanyasree”, “socialknowledge or perception of a situation or factCoronavirus disease”(COVID-19), “pradhanmantri sachya bharat”, “womeneducation”* etc. The colour use in patachitra was changed as per the demand of the customer but the image of personality was differentiated by dress. Now a days the patachitra is manufacture on commercial view point asper the choice of the costumer. The main ingredient of patachitra was the “pachi” worn cloth. It was the net like /rough cloth. This rough cloth by the treatment of solution of chalk dust amalgamated with seed of “tentul” Suitable for smooth Scroll painting. This proses

6. Technical Process of Glue Making For Colour of Durability in Scroll Painting:

6. A- Glue from wood apple: The chitrakars used to prepare colour from various ingredients. Then glue of ripe wood apple which is adhered to its seeds was collected and mixed it with water to strain through a sieve or mosquito net. Next it was stored in clean bottles. These bottles were kept in sunshine day after day for its relevant consistency. In this way this glue of wood apple was made through heat of the sunshine.

6. B- Process of Barley (Hordeum vulgare) Gluemaking:

Glue of barley was gotten from the stem of barley plant. It is white in colour but as like as ginger to look. After washing them in water its skin was peeled off. Next it was rubbed with water on strainer to get pulp. This pulp was stored in a pot. After two or three hours the heavy particles were collected precipitated down of the pot. Clean water of the surface of the pot was thrown out. Then heat was applied on it with water (Ratio Barley: water: 1:10). At the time of heating when the mixture would become thick then the glue of barley was made. A little Copper Sulphate (Cu SO₄) was also added to it so that the insects were unable to deteriorate the quality of scroll painting.



7. Maintenance Process Of Old Scroll Painting:

The age of the picture (scroll painting) is about hundred years old. For this, it is not in good condition. In one time this scroll painting was carried to villagers to display their picture in compatible with the folk-lyric. In this way the scroll painting was unfurled and furled repeatedly, so the consistency was deteriorated gradually.

7. A- Problem of Identity:

In course of time the colour of the scroll painting has become fade in various segments. Especially the yellow colour is converted to fade rapidly.

The Scroll painting is just 14 feet 7 inches long and 21 inches wide. Because of such length the upper part of the unit has become badly deteriorated.

This scroll painting was divided in to 11 segments concentrated with the story of Ramayana. Among them the deterioration of 1st, 2nd and 3rd segments had become very prominent.

Among these Kahini chitras 6 & 7 episodes have been restored in good condition more or less.

The 11th segment of the episode (the last part) is large enough and its deterioration status is negligible.

8. Case Study:

The Bahadur Chitrakar has possessed of an own museum where the researcher observed many scroll paintings belonged to Pingla and other sector of the country. He carried out a thorough case study of one old scroll painting collected from the museum and another new scroll painting collected from Sri Shyamsundar Chitrakar House. Two scroll paintings were of Pingla Village.

8. A- Old Scroll Painting:

Artist Name: not mention the Scroll Painting Chitrakar name,

Time Period: The Scroll painting time more than 90 to 100 years old (specified by Bahadur Chitrakar).

Size: 14 feet 7 inches X 21 inches

Collection: The museum by Bahadur Chitrakar house.

Title: *Ramayan* is the main subject of these scroll paintings.

After the marriage ceremony of Ram-Sita, Ram went to forest for exile to reside for 14 years. During the phase of settlement in the forest Laxmana the younger brother of Ram Chandra cut the nose of Supanakha (Ravana's Sister). To take revenge of that action Ravana abducted Sita (wife of Ram Chandra) and carried her forcefully to the kingdom Lanka.

Material: old scroll paintings was made on the basis of technical aspect.

Colour: In Old Scroll Painting the natural colours like Red, Yellow, Green, Blue etc. were used which were prepared by handmade process from herbal organism and mineral



resources. The researcher observed minutely the practical colour processing from Sri Shyamsundar Chitrakar house, Bahadur Chitrakar & Smt. Swarna Chitrakar etc. at their homestead.

Green Colour: From bean leaves, Halencha leaves, Mint leaves etc.

Red Colour: (i) Seed from Latkon fuit.

Yellow Colour: From Turmeric, Raw Turmeric, Yellow purple of Marigold flower etc.

Blue Colour: From Clitoria ternatea. (Nil kanthya)

White Colour: From sunned rice, Ghusum soil etc.

Black Colour: Sublimate of lamp soot, charcoal from burnt wood etc.

Purple: Seed of puin vegetable organism.

8. B-New Scroll Painting:

Title: Flood

Artist: Name: Shyam Sundar Chitrakar, Time Period: The time- 2023AD,

Size: 34 inches X 8 inches

Collection: Shyam Sundar Chitrakar House.

The researcher met with Sri Shyam Sundar Chitrakar on 10.04.2024 and he was experienced with the number of epoch making scroll paintings of his own being preserved in his home. There was a lot of diversity in the Scroll painting being observed in his home.

Surface: This new scroll painting was not drawn on paper. It was totally drawn on the cloth. This cloth which is naturally used in making shirts and trousers is pure cotton which was purchased from the market according to public demand.

The horizontal size is only 34 inches and width 8.5 inches. Natural Colour is done directly on cloth.

Colour processed after mixing leaves, flowers, terracotta ect with the herbal glue of wood apple etc.

This scroll painting is usually made by drawing on a single full cloth without any stitch anywhere.

9. Conclusion:

The researcher conducted several investigations on the topic of technical and analytical aspect of old and new Pingla patachitra, he had come to the conclusion as follows: It was learnt from the book "5000 years of INDIAN ART" texted by Sushma k Bahl on the issue of BHIMBETKA cave painting that the primitive men created the surface cave wall processing by rubbing with harder material and it was smoothed by the process of lamination with the fatty viscera of different animals similarly in 5th century AD the identical surface processing was experienced in various intramural painting like Ajanta, Badami, Sigeriya, etc. Thereafter the Scroll Painting of more than 100 years old the

technique of surface processing adopted the same principle of ancient method by the Pingla Patachitrakars. When the modern papers and cloths were available in the market the chitrakars used to utilize the ingredients directly for painting purpose without surface processing.

The treatment of variation of colour combination in ancient process had been adopted in modern technique of Scroll painting more or less. On the contrary (during the phase mid-18th to 21st century) the modern contemporary chitrakars had been used variety of synthetic colours available from market at affordable price for achievement of commercial gain.

In view of Socio-economic-politico changes during the phase of mid-18th to 21st centuries the contemporary chitrakars used to take advantage of several methods for creativity in the modification of Scroll painting in home and abroad(like- U.S.A, Japan, U.K, Africa, etc.) for the massive economic development. At present the modern chitrakars used to encourage their next generations to uphold and cherish and subsequent development of this profession. Thus the overall socio-economic development had been experienced in the Patachitrakar society.

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