
A STUDY ON EMERGENCE AND TRANSFORMATION OF MITHILA FOLK ART ANALYSIS OF INTERVIEWED CONTEMPORARY MITHILA ARTISTS

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ABSTRACT

Painting mithilas is entirely a customary family activity. In the same way that the calyx first covers the flower bud, the family defends the arts and artists. The Mithila home, which houses the social matrix of artists and the arts, is the family's physical formative enclosure. The family members undergo appropriate socialization from an early age and eventually develop into fully fledged artists. The male members of the families were mainly involved in agriculture, according to genealogical evidence based on the literature. Males have also turned to painting as a source of income in recent years. The business potential of these paintings has sparked male curiosity. Senior traditional artists in their own family taught them the fundamentals of the art form. The folk painting culture has been maintained and promoted by this family unit. The Mithilanchal region's widespread Mithila painting heritage has shrunk in size. The Jitbarpur and Ranti villages in Bihar's Madhubani district serve as the tradition's current focal point. The Mithila painting's commercial success has sparked interest among the locals in the Madhubani district. By analyzing Jitbarpur village's economic life and its evolution since Mithila paintings became commercially available, one can trace the influence of these paintings.

KEY WORDS: Transformation, Mithila Folk Art, Contemporary Mithila Artists.

INTRODUCTION

The Mithila art tradition has been captivated by numerous new events, figures, and organizations over the past 20 years. In the early stages of its commercialization, the modest socio-economic impact has begun to reap advantages. The number of active artists in Bihar's Madhubani district indicates that the demand for paintings

has significantly improved. Over the past 20 years, the number of artisan card holders for Mithila paintings has risen significantly. Many artists without land are able to have fulfilling lives. They are able to give their kids a higher education. There is a greater demand for Mithila paintings as a result of the growth of internet marketplaces dedicated to their selling. These portal organizations' contributions are equally significant and ought to be assessed.

The artwork of the Mithila artists that were interviewed is included in Research. We shall have a greater understanding of the evolution of the Mithila tradition of folk painting in this Research. Here are some well-known modern artists and their creations:

Karpuri Devi

Karpuri Devi created this paper painting in the early 1970s. Intricate geometric floral motifs can be found in this design. The mythology around one of the Hindu mandalas, which stands for fertility, prosperity, and power, is the basis for the design concept. During Madhubani wedding ceremonies and related customs, this Ariapana pattern is drawn. In order to honor the bride and groom and wish them luck, this is done. Narasimha is depicted in this painting, which was created in the early 1970s and was created on creamy handmade paper using black and red ink. The picture measures 56 cm by 76 cm. It stands for Narasimha, who is regarded as a manifestation of Vishnu who takes on two different forms, somewhat human and partially lion-like. In order to create Dharma, eradicate evil, and put a stop to religious persecution and disaster on Earth, the avatar took shape. Various human and lion traits are combined to depict the traditional imagery. The face and limbs are depicted by the features of a lion, while the torso and lower limbs are portrayed by the shape of a human. Usually, the deity is depicted holding the king of demons, Hiranyakashipu, in his lap. The Avatar is attempting to kill the demon while it is in his lap.



Radha And Krishna Under a Kadamba Tree

Karpoori Devi created this artwork on paper in 1985 using ink and color. The dimensions of the painting are 30" x 22". She depicted Lord Krishna, a love figure from Hindu mythology, in this artwork. Radha is portrayed being flirtatiously teased by Krishna in this character, who knocks down the pitcher she is carrying on her head. Out of all the village girls, she was his favorite. The religious stories and hymns revolve around the amorous adventures and divine play of Radha and Krishna. The lovely divine pair is depicted in this picture amid a verdant woodland. They stood beneath the auspicious Kadamba tree, which is depicted in the artwork. In order to welcome the couple and, more significantly, the onlookers to witness Krishna's joy and fun nature, the yellow blossoms on its trees and the perched birds on the branches are depicted.

Under a kadamba tree, Radha and Krishna, 1985



Ranti; A Female Ghost

Karpoori Devi created this artwork on paper in 1981 using ink and color. The painting measures 30" by 22.5". She has depicted the eerie spirit "Bhutia" in this painting. The female ghost "Ranti," who is regarded as one of the most dreadful external spirits that dwell in the human realm, is shown by the artist in this artwork. Through ritual practice, the spirits' influence is lessened. The female ghost "Ranti" is seen in the picture wearing jewelry and clothes that resemble those of a country woman. With a fanged grin, the eyes are big and unsettling. Her appearance is unsettling and menacing because to her head's horns, the claw-like fingers on her fore and hind limbs, and the blood dripping from her hands.

In her paintings, Karpoori Devi employs a limited palette of colors. She utilized black and red dots to create this painting.

Buaua Devi

At the age of 77, she has over 77 years of experience as a Mithila artist. Her outstanding contribution to Mithila art has earned her a Padma Shri award. Her outstanding creations have gained international acclaim. Typically, she worked on conventional subjects.

"Serpent Kaliya" is a 1988 painting that measures 22" by 30" and was created on handmade paper. A young boy is seen in an energetic stance above the cephalo-ventral position of a gigantic, fabled five-headed serpent in water

in this picture. The narrative of Krishna with the five-headed enormous serpent known as Kaliya is reminiscent to this artwork. The serpent serves as the painting's primary motif. Black lines, both fine and strong, are used throughout the painting.

One of Baua Devi's personal paintings, depicts her psychological state during a protracted period of time following the death of her six-day-old daughter. At the age of twelve, she got married. Her spouse was violent, and her in-laws were controlling. Throughout her pregnancy, she was unable to consume a balanced diet. Her first daughter suffered from severe malnutrition and undernutrition. Six days after delivery, the infant passed away. She rose to prominence as an artist. She purchased farmland and was able to have a nice home. Although her financial situation has improved, she is still plagued by the grief of losing her kid. The unwavering devotion of a mother for her child is depicted in this picture. The motifs in this painting are outlined with thin lines, making it essentially a color painting.



The Hindu deity Kali

In 1988, Baua Devi created this picture, "The Hindu deity Kali," using color and ink. The paintings are thirty inches by twenty-five inches. The energy that governs time and carries divine wisdom to dispel all illusions is symbolized by Kali. She embodies both the creative and destructive forces of time: she can satisfy all of her devotees' desires while also having the capacity to consume everything at once. Her well-balanced use of color palette and composition has demonstrated Kali's potency. The deity's face serves as the primary motif. Kali's

destructive potential is demonstrated by his huge eyes and prominent tongue. The representation of the four-armed motif conveys the deity's suprahuman nature. Elegant attire and jewelry accentuate her beauty. It implies the boldness of women's power in non-mythological terms.



Kalia Demon/ Kaliya Naga Mardan

The price of this painting is Rs 38,000, and it can be purchased online. The price of some of her most recent artworks is in the lakhs.² The epic tale of Krishna and his encounter with the demon serpent Kaliya serves as the inspiration for this picture. Chapter Sixteen of the Bhagavata Purana's Tenth Canto tells the tale of Krishna and Kāliya.

According to Hindu mythology, the Yamunā River was home to a venomous Naga known as "Kaliya." The island of Ramanaka served as Kaliya's first home before the enemy of all serpents, Garuda, drove him out. A yogi cursed Garuda, preventing him from visiting Vrindhayan before his death. In the hopes that Kaliya wouldn't be able to get there, Kaliya traveled to Vrindayan. Radha was frightened to see Kaliya once she was beside the Yamuna River. She told Krishna about the enormous serpent in Yamuna when she returned to Vrindhayan. Krishna proceeded to the river, where Kaliya surrounded him, but he fled when he saw he couldn't win Krishna over. In the next case, the Kaliya once more joined Krishna in the Yamuna River. Kaliya tightened his entire body this time. After expanding, Krishna was freed from the serpent's coiled restriction.

Suddenly, Krishna sprang over the evil serpent's head. Assuming the weight of the entire cosmos, Krishna used his feet to pound his skull. The serpent began to vomit blood and was gradually dying. The wives of Kaliya pleaded to Krishna for forgiveness. Although he was pardoned, Krishna gave him instructions to return to Ramanaka Island and leave Yamuna, promising that Garuda would not bother him again.



Krishna's Love for Cow

Krishna's religious affection for cows is physically expressed in this painting by Baua Devi.

Krishna was a member of the Goloka agricultural community in Vrindavan. He spent his early years caring for calves and cows. This tale illustrates the close bond between Lord Krishna and the cow.

The cow is considered a sacred animal in Hinduism. Cow slaughter is prohibited in the majority of Indian states, with the exception of Kerala, West Bengal, and the seven sister states, with the exception of Manipur. The significance of cows for human welfare is illustrated in the story. It also fosters sympathy and affection for the cause of animal welfare.

It should be mentioned that the 2019 livestock survey data indicated that the number of cattle increased by 0.89%. The population of crossbred cattle has grown by around 26%, whereas the population of nondescript cattle has decreased by about 6%. From 190.90 million in 2012 to 192.49 million in 2019, the number of cattle has grown in absolute terms. It is important to recognize that tradition and economy are in conflict with one another. Although slaughter must be permitted in order to fully realize the riches of cattle, the government respects the

customs of its citizens and has outlawed the killing of cattle for profit or other reasons. Internal contradictions reappear when examining government policy. The government is enforcing the slaughter prohibition rigorously, but the ministry of commerce wants to boost meat and meat product exports, which is impossible until the slaughter restriction is reversed. In this regard, the former economic advisor made a suggestion in his 2016–17 economic evaluation that the Indian government should review its strategy in order to fully realize the country's cattle wealth.



Chhath Festival Scene with Anthropologist and Camera

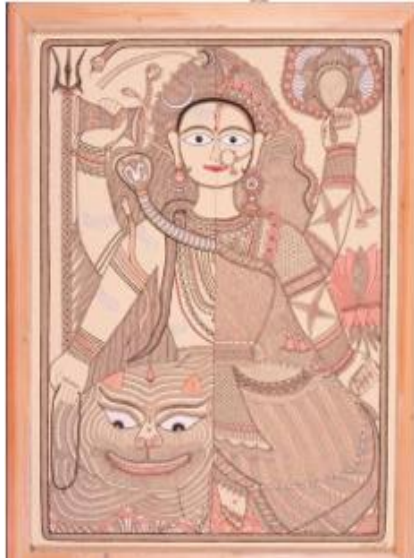
In 1983, Baua Devi created the picture on paper using ink and color. The picture measures 60.25" by 124". She depicted the four-day-long Chhath festival in Bihar in this artwork. This intricate picture depicts various facets of the celebration. A woman is seen tugging a young person's ear in the upper quarter on the right. In Indian society, parents frequently discipline their kids for misbehaving. The artist used a camera to paint Raymond Owens (1934–2000) at the bottom right of the picture. Raymond Owens worked hard to turn Mithila paintings into a profitable business. Although he is not a Mithilite, he is actively working to document the traditional festival on camera.

Godavari Datta

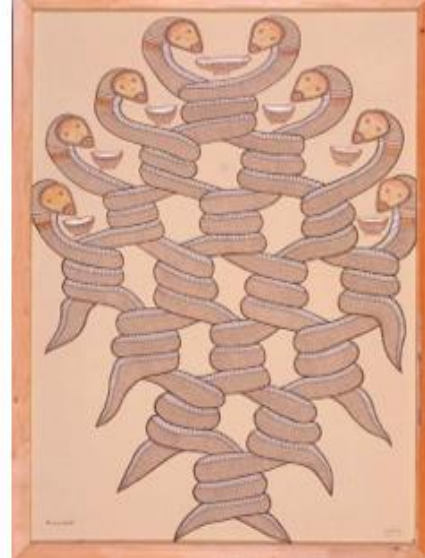
Durga painting

Godavari Datta created this picture for the Mithila Museum in the early 1990s.

One of the most well-known Hindu goddesses is Durga. They compare her to Brahma.



Ardhanareshwara



Nag Panchami

Ardhanareshwara is depicted in this picture. The two sides of Lord Shiva and Goddess Parvati are symbolized by this. Shiva is depicted on the left side of the image, while Parvati is depicted in the right half. Trisul, Damru, and the Serpent (Naag) are among the Shiva symbols that are shown on the painting's left side. The lotus and the lion's head, which are depicted on the lower left side and along half of Shiva in the Ardhnarishwara painting, are significant symbols connected to Goddess Parvati.

Among Hindus, it is one of the most well-known holidays. Purnima is the day on which it is commemorated. Eight serpents are displayed in an unusual way in this artwork; none of the serpents are shown independently; instead, they are all coiled around one another. Only two serpents are curled around one another in this picture, signifying the serpents' opposing sexes. In the Mithila Museum, Godavari Datta painted Trisul, (Damru), and Dhanush. The Trisul was painted at a height of fifteen feet and was intricately and artistically created. The pattern was painted using a limited palette of colors in this line art painting. The colors were used exclusively in line form. There is absolutely no color shading done.

Lalita Pathak

Buddha Painting by Gautam

Buddhism was founded by him. Born in Lumbini, Nepal, in the city of Kapilavastu, a clan of the Shakyas republic, in 563 B.C., he was originally known as Siddhartha Gautama. It was beneath a peepal tree that Gautama Buddha became enlightened. Peace and love for wildlife and other elements of the environment are symbolized by peepal trees. According to Hinduism, Gautama Buddha is considered to be one of Vishnu's avatars. This painting shows a Buddha sitting beneath a peepal tree with two deer in front of him. The deer and Buddha are separated by a sky-blue expanse. Peace is symbolized by the color sky blue. Ahinsa, or non-violence, is symbolized by the deer. Only a small portion of the Indian subcontinent, notably the Indian states of Uttar Pradesh, Bihar, Jharkhand, and Nepal, commemorate the Vedic Hindu festival of Chhath. To express gratitude for the boundless gifts of life on Earth and to ask them to grant their other material desires, the Chhath Puja celebration is devoted to Sun and Shashthi devi (Chhathi Maiya). The gods Surya, Usha, and Pratyusha, as well as Chhathi Maya, are worshipped at this festival. The goddesses of dawn and dusk are Usha and Pratyusha, respectively.

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Shalini Karn

The picture is titled "Pregnant Tribal Lady" and measures 50 by 70 cm. Acrylic paint was used to create this on paper. This painting shows a tribal woman from Jharkhand carrying a child on her back while she is still pregnant with another child and carrying wood on her head. She is enduring all the challenges to make a living in this circumstance as well. They must get wood from the forest to cook because they have very little resources to live comfortably. Shalini was inspired by the ladies who face such challenges on a daily basis while working on a project in Jharkhand, and she captured this really well in this painting.

This picture uses the line art style, which is a well-known Madhubani painting technique. The woman wearing the customary decorations on her arms and legs in this painting is wearing them. The mirror of contemporary Mithila paintings can be found.

Golu Jha

Das Maha Vidya According to legend, Mata Sati perished in that fire during her father's (Dakhsh) Yag. Then Shankar gets there and races around the world with her half-burned body (in a fit of rage). Ma Jagadamba, whose avatar is Sati, revealed all of her avatars in all ten directions in an attempt to soothe him. Mahadev (Shankar)

then became quiet. Each of these ten hues is explained in a different way by several literature. Regarding the hue and its symbolism, the artist himself has stated all of this.

There are a lot of stories regarding Nataraj , but the main one is that Shani, the Sun God, blew an arrhythmic Mridang (musical instrument) in order to revive someone who had died unexpectedly. Out of rage, Mahadev began to dance, and the sound he made with his pellet drum gave rise to Mrityunjaya Mantra Jaap. The man who was going to die then had the elixir of life through this Jaap, and he was now standing well.

Kali ka Das Roop : This painting is 30 by 22 inches and is created on handmade paper. The goddess Kali's 10 avatars are depicted in this picture. Das Maha Vidya is another name for these avatars.

Yantra Sahit Chitran Das Maha Vidya ka : Das Maha Vidya's goddess is shown in this painting. Additionally, this location has the symbolic Tantric Yantra associated with that deity. Several contrast colors have been used in this color painting-style preparation.

Shani God and the yantra of nine planets are depicted in Nav Grah-Nine Planets . Color is substituted with line art.

Santosh Kumar Das

Gujarat saw rioting at the beginning of 2002. His nephew was reading the newspaper during the commotion. His nephew informed him about Gujarati traditions and encouraged him to paint them, which could reveal a new side of the art form. The topic was novel, distinct, and difficult. He became interested in the new topic because of his nephew. He had never painted anything violent, though, and he had no desire to depict anger on his painting, so he felt uneasy about the subject. Thus, he found the topic difficult. He chose to depict the Godhra riots as an artistic project, which may also have beneficial societal effects. Despite his lack of interest in politics, he had a number of conversations with his nephew and gained some initial knowledge about the topic. He then spent around three months (February to May) reading every relevant item that could be found in prestigious newspapers and journals. He studied the topic of riots in order to comprehend the wider background of their occurrence, contributing elements, victims, and effects. After gathering information, he attempted to determine the circumstances surrounding the Godhra incident. when he was ready to address the topic and psychologically content. He made the decision to complete the first draft. The subject matter required a distinct painting technique. His unique take on line art's depiction and aesthetics set it apart from the conventional Mithila painting

method. He made between 25 and 30 drafts in the beginning. In mid-May 2002, he began painting after he was sure that the entire manuscript was adequate to depict reality. By the end of December 2012, he had finished the series, which consisted of 23 painting episodes, each of which portrayed a different event that led to the widespread rioting.

He has shown everything from the underlying causes to the eventual riots and their aftermath. The dispute over the legality of the Babri Mosque and the assertion by Hindu extremists that the location in Ayodhya is the birthplace of Lord Ram has persisted for centuries. Hardcore Hindu extremists' aggressive resurrection of their claim to demolish the centuries-old Babri mosque in the early 1990s was successful in mobilizing large numbers of people in support of their cause.

Sanjay Kumar Jaiswal

Description of nine-cycle artwork. The spinal cord is the base of the human body, just as Meru Mountain is the base of the landscape. This is the Nine-cycle, and it is believed that the spinal cord contains nine chakras that are threaded in the Brahmadi. These Chaitanya energy centers are referred to as lotus and chakra in Tantra and Yoga-Shastras. According to legend, each lotus petal (Dal) has a unique number and is found in a separate area of the body. At the very apex of the lotus sphere, where the supreme element (Shiva) is situated, is the Sahasra Dal.

By cultivating supernatural power inside himself, the worshipper can manipulate the subtle atoms of nature to suit his desires in the Tantric way. This is also known as Brahmananda sibling, the sages' ultimate strength and enlightenment.

Any creature can become a Buddha if they are aware of or awaken their inherent powers. Buddha is not a person; rather, it is a state where we might achieve freedom through marriage. The diamond in lotus is the quiet of silence. What does silence mean? The difference between the two sounds is all that exists. According to science, sound is just electric waves, and everything in the universe is composed of electric energy. Mystics claim that everything of existence is composed of Om, or soundless sound. Fire and electricity are also concentrated sounds. The core of consciousness is existence.

Om Mani Padme Hum's initial wordless word is Om, and its final word is Hum. Our source of life lies beneath the navel; Hum is prepared to shock us into uttering Om. The first word is the script, and the last word is the Seed. When the seed begins to disappear from the soil, germination begins. Manipadam lies between these two. When a jewel is placed on a lotus blossom by the morning sun, we are presented with an experience that is

infinitely lovely. This mantra includes a philosophy of life. The first word, Om, will come to mind immediately if you start with the last word, Hum. Furthermore, we will be able to witness the lovely experience of the lighted gem on the lotus in the early sun once our inner being is filled with the sound of quiet.

It is the sound we hear when all else is erased from our awareness, much like a mirror. It is the sound of silence in that infrequent moment. It not only represents inner music but also the harmony, joy, and ecstasy that permeate the inner world.

CONCLUSION

The impoverished Mithilite rural women quickly stepped up to embrace the contemporary matrix materials after understanding the market potential of these traditional paintings. The majority of these painters had little or no literacy. They are well known for their exceptional artistic abilities. Many women were given the chance to relocate overseas for training and exhibitions. State and national awards provide as official recognition of their abilities. A large number of them were awarded Padma Shri. A total of six Padma Shri awards have been given to Mithila artists, with three women from Jitbarpur having already received one. Although the folk paintings' subjects were similar in the early 1960s, there were noticeable personal touches in their form and technique. Significant changes in form, style, and topic matter occurred after the 1960s. The works of many Mithila folk painters exhibit many aspects of fine arts. The colors were traditionally derived from natural sources. Due to the scarcity of expensive natural colors, the abundance of inexpensive artificial colors, and the growing demand for paintings on the market, artists had to adapt to these outside factors. Artificial coloring has become increasingly popular in modern times. The matrix material now includes handmade paper, canvas, and textiles in addition to walls and floors. Additionally, the subject matter and style of the paintings have been incorporated into clay and three-dimensional sculptures. Traditional styles are becoming less distinct. There were three main styles in the past: Kachni, Bharni, and Godna. The Kayasths are common practitioners of the Kachni style, which uses few colors and just lines to create paintings. Brahmans create paintings in the Bharni style, where the motifs are colored. Not a single blank spot remains uncolored. The Godna style uses a combination of colors and lines and entails washing the handmade paper with cowdung before painting. A prevalent characteristic of current painters' works is the coherence of their styles, which includes elements of both color and line art. Most artists wash their handmade paper with cowdung rather than using the art form. Many Mithila painters' works exhibit a number of characteristics of skilled art. Its importance in the global art market has been driven by this evolutionary trend. An essential component of the Mithila art tradition is the variety of shape and style and how they are united.

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