

DISTINCTION OF INDIAN CULTURE: MADHUBANI ART

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Abstract: India is a cultural country in the world and holds the multifarious heritage sites itself. But we consider that all respective values with the conscious mind, which proposed as the religion, culture, caste and creed. Now my research article abstracted by cultural components of Indian society in the same manner as like art, sculpture, epic ages, architecture, there are different instances to prove the Indian affinity in present world.

The India became a heritage site like several states in via tourism industry. On this present research discussion, the Indian Art- painting, crafts etc are the prominent parts of aesthetic in world context who produced by artists, artisans. In this study the Madhubani Art (Mithila Painting) from which is the part of Indian Folk Art from north east location of Bihar The state of India. In this folk art the best features of art that the all materials used in preparation are collected in local markets, the uses of colours are in homemade natural product by agricultural based items. The Madhubani painting gender based technique, in this folk art (painting) working and gender participation is based in female society, but also the male persons are too involved in this work.

So, I consider this art form from namely Madhubani Art, is very distinctive art form in the global base due to fashion, decoration and soulful trust in society among the deity, God and spirituality against the better life.

Key words: folk art, Mithila painting, Madhubani art, Brahmin, Symbolic, worship

Introduction:

Human always think some new in mind in every movement but he fails to obtain apparently. What is the reason it is a point to ponder near about the human beings? In fact knowledge is the prime property of human life on this view we search in society. And I find the rigid habituation in every distinct person of the society. In this outcome a landmark technique moved in that environment. In this art Dr. Dharmendra Kumar Gupta and Bipin Chandra Bandhu broadly admitted own views "The art is originated with the birth of human and this type of work is form and it is a distinct activity of human respectively".¹ In our India different type of societies lives like tribal, schedule caste, nomadic etc. but are variant in different acts as standard of living, dress, foods, art, and in learning practices.

The India possesses many cultures across the country and also my constitution regards their rehabilitation respectively. In this research paper the topic will be covered as the Indian culture as Art which mainly approach the folk culture. In detail we will talk about the Madhubani Painting that is the prime art of North India mainly in Bihar.

"Madhubani Painting" and we are going to explore the tradition the habitual and customary tradition of Madhubani painting as it started. This art practice in chief ways the male and female community worked distinctly. Madhubani painting is the engine about the evolution in Indian folk art. Because the West Bengal Art Alpana like Rangoli in Maharashtra and Rajasthan it approaches the same in nature and visibility. Second the Kalighat Painting is also replica of Madhubani style and technique only some typical differences are appears in that style which can be examined by an artist only.

In fact the Madhubani painting practices are spread in across the country and the art practice well done in view of ritual, marriage occasion, and occasion of child birth, marriage etc. and decoration of walls. But from there must happen some special reasons why Madhubani art is so rich in its artistic features?

In this folk practice the veteran folk artist of Mithila is Sita Devi. She is the apex name in art long back under certain possibilities and we are looking as an art not national ever in international.

We know that the folk art tradition of Madhubani as a feminine preserve developed and grew in Madhubani in the region of Mithila that emerged in its formative years to meet the requirement of daily ritualistic course. The art works prominences and harmonious quality in them; designs are apparently simplistic and extremely pleasing to the eyes. They contain numerous motifs with symbolic, significance even if connected heartily to the religious customs this art forms endorse a universal appeal it meets the common world view that makes it so lively and communicative. The paintings are often accounted with icon as they represent the intrinsically and metaphorically rather than directly. The art is the inmost influence of human who indulged in art work as folk, tribal or modern at present.

They perpetually Madhubani art subject are a creative act in the name of oneness with god. Mainly this transcendent idea prevents the art form from isolation. While religious practices always covers the motif design and decoration. The Indian art and culture specially owed to the epic ages and the philosophical method runs over right now.

The men and women were told, advised to some extent to transform their artistic ability they were highly manifested to transform the kind of motives. That could make more earnable to economy. Folk artists reveal their creative pursuits within the contexts of the own imagination experience and abilities. A unique example and living phenomena of realizing and then understanding their life, their cultural values and artistic taste, assimilating the knowledge and belief with great ease, translating the ideas into visual manifestation that is seen in Madhubani painting of today's time.

A folk artist evolves a basic cognitive process by thriving line and colour on any given surface that is shown in the picture that there are images and almost the entire part is filled up with two dimensional motives. Essentially the cognitive content has been conveyed to this generation mainly by the women folk, it is the legacy of visual language in sighted by the daughters from their mothers and mother in-laws. This particular feature of Madhubani folk art tradition is unique phenomenon that is unparalleled to any other comparable folk art trains anywhere in the globe. The tree is made with the basic understanding of it everywhere the form is executed with its basic essence and they are not with the conventional production in term although highly recognizable.

The folk painting in Madhubani Mithila region Bihar India emerged as a successful culmination of customary art practice. The Mithila paintings of Bihar are related to the marriage ceremony and depict various details and symbols of fertility and prosperity. On the view of folk art R. V. Sankhalkar admitted that "It should must be authenticated that Primitive art to Modern art is Folk Art".² I am going to his thought because the primitive art is the same genre of Modern art, the same design and motif are similar itself. Also the ritualistic practices are familiar in due nature.

The depicted figure in Madhubani painting is transformed into a divine simulacrum, prominent 'eye for vision', 'elongated torso 'to show strength, 'arms multiplied for power', and 'legs stretched for alertness'. The description also indicates the stylization the freedom of stylized formation that was used in Madhubani that gives it an extremely expressionistic character that was compared by Lady Archer. I am coming to the context of modernism once again in a higher detail, but let us spend some time looking at the images that are documented directly from the wall. I support to very important quote from Santun and Bhakshi in 2007 written is - The paintings on paper are conceptualized as a whole and done freehand without prior sketches with rare exceptions. The artistic legacy can be well realized if viewed from the grass root level from the perspective of the life that the people of Madhubani live like any other country men in anywhere. So, from there comes the motives, the inspirations, the images, that are found there are unique in their exceptional qualities. Nevertheless they are from the same grass root locations.

So, the artist of Madhubani paintings on paper are conceptualized as a whole and done freehand without prior sketches with rare exceptions artists begin by painting a border or frame with a geometry floral or faunal design that often will reflect the intended subject of the painting. Turning them to the subject they begin in the middle of the paper outlining the image and then work towards the ages. Details are added after the figures are drawn, the eye filled in lust to give a figure life. As this suggests the painting are rooted in an indigenous aesthetics neither derived from nor seriously influenced by western or colonial schools museums galleries or patrons.

Thus extremes of possibilities and heights degrees of assumptions that is seen in Madhubani painting and its quite a daring effort from the part of the painters one not trained in mainstream academic styles from the beginning and they are able to establish their own style in the form of the institution. The folk painting in Mithila came forth from a productive instance of day to day art practice a common and regular phenomenon observed in the region. The women of Madhubani, the painters are duly credited for their contribution and one must also not undermine the role of the various external resources to which the fame is additionally owed to. During 1950s the Walter and Sons, a publishing company printed a calendar with black and white reproductions of the native wall paintings.

Some points hammering always that when human sworn on earth? Where from he came? When and how they developed? It is very inculcation and matter of investigation.³ And now we discussing the same art of geometrical, diagonal, squared about the beginning of Madhubani painting on paper close to the form that we see today were created in the year 1967 when an aid worker for the Indian government Bhaskar Kulkarni encouraged the rural folk and presented the idea of translating those paintings onto papers. The paintings traditionally practiced on walls and floors one can observe extended miscellanea of pictorial elements varied imageries constantly being introduced to paintings over the years-"Mode in which mental imagery transmutes actually through many levels into a vigorous style amalgamating their experience with myths and religious beliefs". A tradition with respect to its inherent nature associated to the life and spirit of Mithila and its people that are seen in the picture it is too blended for the daily life.

Madhubani painting till date is recognized for its highly spirited vitality and innovativeness. As this state outside age affected the foundation of heritage how did the artists react to the change for such openness also lead to deterioration as it has been observed in similar traditions. The various initiatives to popularize to provide its practice with due gratitude cause change, but the creators knew it in the mind that what is the changeable factor, what is the invariable in the due course of the creation. Like any other folk art tradition painting from Madhubani also mirrored the periodical change and traditional values of the society. The tangential factors time and again affect the fabric of all lives and society with their inherent traditional values attempt to preserve culture unaffected with in a controlled environment is not very practical theme. Rather an imperative need is to realize the variable features and preserve the cultural augmentation; the tradition that will need the revisiting and re-examination from time to time. Even though the themes are completely regional, intrinsically consorted to their costumes is it the evoking pictorial quality that has attracted the viewers towards it globally for ages.

Techniques in linear conception:

A various artistic impact strong, sincere and bold exaggerated modelling with distortion and phantasmagorical style for an ingenious player of creative minds it indicates the simplicity of people who leave away from the complexity of big city life. Technique of linear application in folk art (painting) is the basic practices among the artists, because the symbolic representation of deity, god(s) is a trustworthy picture in mind of public. In this practice of worship or in ritual programmes these picture, drawing and symbols are the core point of worship. In the different modes of cultural practices like festivals, fairs etc. comprise these types of art, these are likely to composed in accordance of literary doctrine and texts from epic ages. The vivid colour application, composition and incongruous juxtaposition of imageries are very imaginative and cheerfully decorative. The stylized forms and details accomplish into splendid designs are attained with a playful wish of the folk painters. The heart of the old society was firm community and the cultural values, art forms intrinsically associated with the agrarian culture. When we comparing with primitive

art in pre-historic culture, the art form Madhubani Painting too more similar to rock painting of Mandasaur. In the art of this place "Swastika", "Chakra", "Sun", "leaf", "eightfold" etc. are same.⁴

To production of cultural values caste characteristic Brahmin technique is done using a flared straw wrapped in cotton brush to both outline and fill in the outline of the figures of gods and goddesses with large masses in the vibrant colours. Locally the technique is known as bhurmi literally meaning filling. Internationally acclaimed Kaysthakalakars of Mithila also transferred their long standing Kaystha wall painting technique into paper. Their paintings were done with a fine black and red ink pens and technique locally referred to kachni or the line drawings.

Feminine Participation:

Essentially being a feminine preserve, the cognitive content has been conveyed to its generations mainly by the women folk. It is a legacy of visual language inherited by the daughters from their mothers, this particular feature of Mithila folk art tradition is a unique phenomenon that is unparalleled to any other likely folk art trains. The very fact that Mithila's fame its prominence and distinction world over is due to the resourcefulness and efforts of only the women folk who have endowed Mithila with this fame throughout the world. In this art they also three names are very popular- Ganga Devi, Sita Devi and Mahasundari Devi.

Characteristically in Madhubani Painting-Brahmin technique is done using a flared straw wrapped in cotton brush to both outline and fill in the outline of the figures of gods and goddesses with large masses in the vibrant colours. Locally the technique is known as bhurmi literally meaning filling. Internationally acclaimed Kaysthakalakars of Mithila also transferred their long standing Kaystha wall painting technique into paper. Their paintings were done with a fine black and red ink pens and technique locally referred to kachni or the line drawings. The modern art era in Indian renaissance period E. V. Hawell an art promoter respected the Indian painting and his views are also regarded in this folk art culture that painting materials has been used in Ajanta Painting the same has been used like natural colour in Madhubani Painting. So rightly we admit can acknowledge that the drawing pattern are too compared in present days.⁵

One style optimized by the prolific and contiguously innovative work of Shanti Devi using double outline of boldly drawn figures from Bhushath community, the pantheon and spaces between the filled with coloured floral motifs reflective of Brahman style, but colours are less bright due to the use of natural colours. The some distinctive motif of Those artists extract from the different flowers and roots of the variety of plants which are locally available there, yet another style of painting by Channo Devi based on the Bhushath tradition of small protective bodily tattoos known as Godna which are simple figurative motives with upturned arms, animals and birds of regular sizes are drawn with in rows of lines or circles all across the standard white paper coated with cow dung. Apart from these paintings on paper painting on earthen walls and floor is a regular domestic activity for a Mithila village girl. In making process of Madhubani Art design of berries, flowers, twigs, branches, leaves, soils, burnt, branches, etcetera, goat bell, cotton ted flares, straws, bamboo sticks were used to colour fill and fill up the broader areas acacia gum was used as fixative binder for water soluble paints. The painter that did the painting from paper are open to paints available in the market now.

In using in raw materials they often apply multani mitti-china clay and carbon tint to have a feel of mud wall on handmade paper and it also gives it a firm base The hierarchy or the order of casts system comes from the Srotriya Brahmins, maithil Brahmins, Karana Kaysth as and Dusadh traditionally. The research in context of Mithila indicates the symbols and motives in the customary designs vary in contextualise corresponding to the change in social hierarchy and existential status of these communities. While on the other hand the symbols are grounded to a rudimentary level more earthly as seen in the lower order of social hierarchy, on the other hand sophisticated expressions of more complex nature depict similar scheme or idea as one goes up in the hierarchical order of a mature society or a traditional culture as said by the local people and experts.

Madhushravani Puja Aripana traditional decoration these patterns are categorized as the most complex forms of design concentrated by the artists who aspire to exercise the generative symbols by introducing what is most essential to the ritualistic purpose. The Srotriya Brahmins are profoundly involved with their inherent traditional values it subsists as an essential constituent of their existence and they realize the institution in great depth as mandatory for being they are consciously perceiving the need to preserve the invigorate pattern of thought and performance.

Spirituality in Madhubani art:

Worship is the best practice in spiritual idea of human character. Always the gender participation fall in trust deity and god, but the reason behind it is picture, monograph, symbol, sculpture or sign to prove the medium of worship process. In this process the different types of symbol appear in society as the god or deity against the fulfilment of needs (promise to worship or scarify on completion of personal demands) by human and this creative ideas popularise in society and all types of caste which generated by birth in family to pray the god as a traditional affinity and doctrine of a person (brahin, ojha). In this painting the gana devata or kula devata (ancestral male/female person in family in previously death), deva asthan (place of worship in north east site of home), kohbar are being decorated by the artist as in symbolic signs which are the part of geometrical or linear concept. All the said discussions are a complimentary order of epic ages as Ramayana, Mahabhartha, and Bhagwadgeetha, Purana, Upanishads. Behind the spirituality faiths in this historical perspective are the Indian mythology of epic ages. Because the symbolic existence in prays are the mostly ancient cultural activities have been found in Indus Valley civilization also. Dr. Mamta Singh has also been admitted on the folk art- "The people who have made beautiful, beautiful things and materials for public use with the help of indigenous tools by local materials in traditional way with their own hands, all of them are included in folk arts".⁶ According to views of aesthetician Dr. Mamta Singh disclosing that the all things made by human and the artist in folk art items the used materials are complete local products and the artefacts are ready to symbolise and establishing to perform a worship brand in society. Also the eminent scholar an aesthetician Ramchandra Shukla advising that the "Folk art is a symbolic practice which was used by the masses in ancient times, but it is true that folk art is religion. "Therefore, it is clear that all this is a sign of religious rituals, which have been doing this since ancient times. It is believed that the work of men was only to gather resources for the outside world, family and for themselves and others. Whether it has been arranging food etc. for the family or fighting with aggressive enemies. For their victory and for their

good wishes, women used to stay at home and offer prayers to different divine powers with different types of activities. Divine power was conceived for this. These figures are in front of us today in the form of folk paintings. The credit goes to women in maintaining the folk status."⁷

Not all of them, but some have shown remarkable proficiency in adding more aspiring elements and eventually establishing themselves as painters. The other are not full timers as artists and are involved with just domestic work, but ensure continuance of the traditions simply by contributing to the ephemeral art practice for regular customary rites. Although the Harrapans or the decorative patterns on floor are painted with white rice, rice pastes called Pithar and occasional red dots or vermilion or sindoor, the walls both inner and outer as well as the mundap as or the courtyard are colourfully painted. Earlier the pigments derived from lamp black lime geru and other oxide and earth colours. On the cow dung-plastered floors and walls of the mud built huts amidst the natural groves of trees and ponds in the remotest areas of Mithila, women daily paint pictures.

In last we observe that the analysis of art of Madhubani respectively a technique of mind and soul whether a cultural activity has been propagated in also outside of India. Thus I summarize the view that the Madhubani Painting more familiarise as technique, in dominance and economically benefitted for human in all ways.

Conclusion:

India's landscape painting and ornamentation art is rich and unique. The infinite desire to embellish the blank surface and the wall inspired man towards this art and he started decorating them. These folk paintings are special in Indian folk life. Indian women mark them with full devotion. The beginning of this art practice is believed to be from the Vedic period. The ancient mentions of which are received from various religious texts. This earth and wall decoration and inscription have been part of our festivals, customs, rituals and festivals since ancient times. At the state, district and regional level, variations are shown in making them and the difference in material and medium is reflected, but the main purpose of marking these arts is faith and belief. The tradition of land and wall locating in India is different in each state and their names are also different. These are known as 'Mandana' in Rajasthan, Madhya Pradesh, 'Chowk Purna' in Uttar Pradesh, 'Uren', 'Sanjhi' in Tamil Nadu, 'Kolam', 'Muggul' in Andhra Pradesh and 'Rangoli' in Gujarat, Maharashtra in Karnataka. 'Rangavalli', 'Jhoti' and 'Muruja' in Orissa, 'Aipan' in Uttarakhand, 'Aripan' in Bihar, 'Phool-Kolam' in Kerala, 'Modna' and 'Adupana' in Himachal Pradesh and 'Adupana' in West Bengal. It is called 'Alpana'. In the background of making these folk depictions on auspicious and auspicious occasions, it is believed that in the houses where it is made, divine powers always come in those houses and the evil is destroyed and there is happiness in the household.

India is a country with diverse cultures, where various folk depictions are done according to the folk-culture, but the philosophy of uniformity is inherent in their conscience. The concept and decoration of these folk decorations are full of new ideas. There is a sense of novelty and originality in every folk illustration. This art is full of nature. Over the present research distinction of Indian culture is divided in several forms as art, craft, painting sculpture, architect, folklore, folk painting, music, drama etc. but the study focuses on the real concept of society whether show the own thought and idea behind the art and symbolization to aesthetically or in view of worship against personal needs or for society likewise.

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