

Final project report on

**“*Paitkar* Painting: A Visual Narrative
Tradition of Jharkhand”**



*Submitted in the partial fulfillment
of the requirements for the*

**Junior Fellowship to Outstanding Person for the year
2013-14**

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File No: CCRT/JF-3/24/2015

Field: Folk/ Traditional and Indigenous Art

Sub-Field: Others

Centre for Cultural Resources and Training

New Delhi- 75

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Acknowledgements

First and foremost I would like to offer my heartiest gratitude to Center for Cultural Resources and Training, New Delhi for choosing me as a research fellow in the ‘Scheme for Award of Fellowship to Outstanding persons in the field of Culture’ and awarding **Junior Fellowship for 2013-14** in the field of ‘**Folk/Traditional and indigenous Art**’, sub-field **others** for a period of two years with effective from 01-01-2016. I would also like to acknowledge the expert committee of Ministry who has given me valuable advices during interview.

Also, in this regard, I am thankful to Dr. M.D. Muthukumarswamy, the Director of National Folklore Support Centre, Chennai who found me eligible in the beginning and justify my project . I would like to thank Prof. Roma Chatterji, who gave me her valuable time besides her busy schedules to structure and analyse my data theoretically. Her valuable guidance towards Scroll art is very much inspiring. I am equally grateful to Dr. Rabindranath Sharma, Head of the dept. of Tribal Folklore, Language & Literature, CUJ, Jharkhand, who inspired and encouraged me to take the study of folk art. I would like to acknowledge Sudhir Kumar, Dharmendra Mishra of Jharkhand who initially helped me to find out the location Amadubi village.

Amongst the institutions and NGOs, I would especially like to thank Mr. Amitava Ghosh, the Founder and existing Secretary of Kalamandir-the Celluloid Chapter Art Foundation, Jamshedpur for his cooperation and valuable information. I will never forget the aid of information provided by the staff of Kalamandir, especially Mr. Bapi. Also the staff members of the library of the Assam Institute of Research for Tribals and Schedule Caste, Guwahati are undoubtedly obliging.

The supervisor of Kalamandir, Mukhia Kamal kanta Gope, the chief of Panijia and Amadubi Gram Panchayat and Durgaprasad Singhdev, the family members of Dhalbhum royal family were all cooperative during my documentations. Also the friends of Amadubi village were generous with their hospitality.

Besides all I must record my gratefulness and sense of obligation to my collaborator Anil Chitrakar, artist Bhootnath Gayen, Vijay Chitrakar and all the community residents of Amadubi Village.

Last but not the least; I am grateful to my family more precisely my wife Purabi Baruah, who always support me during the project.

Date:

Place:

(HAREKRISHNA TALUKDAR)

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Chapter I

INTRODUCTION

Paitkar painting is a folk painting found in East India in the form of scrolls. The *Paitkar* painting occurs in the bordering areas of Jharkhand, West Bengal and Orissa and considered as the old age tribal painting of India. The painting is prepared by the painters known as ‘Chitrakar’ in much a traditional way. They perform songs during the process of exhibiting the scrolls door to door. These male performers are of Bengali origin but operate mainly in the tribal villages where they show their scrolls in return for some gifts. *Paitkar* painting reflects many realities of day-to-day human life, legends and mythologies of their society. The tribal artists in Jharkhand who have fostered this art of scroll painting that has long been used in story telling performance and also in socio-religious custom. The historical lineage of the *Paitkar* painting can be traced to the culture associated with the state of West Bengal. Now-a-days the *Paitkar* painting is practicing only in Amadubi village of Dhalbhumgarh area, Jharkhand. The drawing tools and colours are prepared by them from the nature wood and dying. The paintings contain interesting stories about life as well as myth. Few rituals also have been found during its performance. In time, *Paitkar* has almost lost its elongated version and surviving as a post card Art in tourist market.

Earlier the *Paitkar* artists were known as the Gayen but slowly they used *Chitrakar* as their surname. People who perform singing are called as the Gayen and the people who paint are called as the Chitrakar. The *Paitkar* s’ official caste designation (or hereditary occupation) is Chitrakar or picture maker. The term *Paitkar* and Chitrakar are interchangeable, though the artists generally use *Chitrakar* as their surname even though they are not related to one another. Also, in Brahmapurana (old mythological treatise), it is mentioned that the *Chitrakars* originally belongs to the *Nava Shaka* group of nine castes and are demoted because of their refusal to follow the traditional norms for depicting the gods. But these caste Chitrakars who live among the *adivasi* populations of the border regions of Bengal, Jharkhand and Orissa are still unexplored.

Paitkar painting may be considered as the variant of *Pata* painting. *Pata* painting or *Pata chitra* is the term used for long scroll painting. This scroll painting has a vertical format. *Pata*

painting is one of the earliest folk paintings of India. The communities who paint *Pata chitras* are known as *Patua* in West Bengal. And in the area of Jharkhand they are also known locally as *Patidar*, *Patekar* or *Paitkar*. *Paitkar* has its original name from *pātekar*. *Patachitra* has been derived from *Padya*. It can be attributed as follows:

Patchitra>Pada chitra>Padya chitra

Padya or *Pada* means a verse of two rhyming line. The style of narrative scroll of *Paitkar* painting is derived from *Pandulipi* (generally scroll in nature) which is earlier used by kings to send a message to other kings.

Statement of problem:

1. How the *Paitkar* painting is made up of, what is the principle of design that the artists use and what they actually portray? The main focus of this project will be on the visual art text (medium, form and content) of this *Paitkar* painting.
2. The proposed research project will be accomplished keeping the view of the problems on changes and reconstruction. There has been observed a few changes in the medium, form and content of the *Paitkar*. As such the research question is summarised as what are the changes and exclusion of visual text during the process of traditional livelihood?
3. The third research question in this regard is what are the relevance of the Art form and also the negotiation of the artists with it in the present day context?

Objectives:

The central research objectives are:

- I. To explore the medium as a whole in terms of its form, contents and techniques include the preparation of colour dye and surface making.
- II. To determine whether its contents has socio-religious significance.
- III. To look at the traditions of narration of the story telling.
- IV. To interact and implement this technique into a creative work.

Literature Review:

Although there has been noted down some of the books titled on Folk art and Paintings, there are hardly found any books on *Paitkar*. In his book 'Indian Folk and Tribal Painting' C.S Gupta explains about basics of Folk and tribal painting as different styles and surfaces, it's manifestations.

Jaya Appasamy cited the definitions of Folk Art along with five distinctive characteristics as follows (pg.17-18):

- i. Preference for simple outlines, choices of typically representational lines, and rejection of accessory elements.
- ii. A simplification of volume and colours, to eliminate shading.
- iii. Exaggeration of gestures for dramatic expression and primitive use of relative size.
- iv. Stylisation of Motifs to create decorative elements.
- v. The repetition of lines, entire figures and dots for intensive or rhythmical purposes.

In another book 'Indian Folk Arts and Crafts' author Mrs. Jasleen Dhamija analysed the styles, techniques of Indian folk art and crafts. This book, concise yet comprehensive, and richly illustrated, tells the story of how the arts and crafts of an ancient and imaginative people can be related to their day-to-day living, their legends, myths and festivals. The author said, "Three distinct types of crafts have been evolved over the years. There are the folk crafts which are created by the people for their personal use, or by the village craftsmen for a limited clientele, with whom they are in touch...Secondly, there are crafts which have been developed around religious centres...Thirdly, there are commercial crafts which are made by specialised craftsmen who belong to a group or a caste, who work together often in centres specialising in specific skills (pg. 3-4)".

This living tradition *Paitkar* painting of Jharkhand is dying slowly because of its proper exploration and patron. It is more archaic than any other folk art form of India but yet to come in the Indian art scenario. The previous researches on the folk paintings of Bengal and Jharkhand concentrated only two types of paintings-(1) *Patua* (2) *Jadu Patua*. *Jadu Patua*, the variable of *Paitkar* has been scanned by some scholars though this is a separate topic and beyond the scope of this paper. In her Book, Roma Chatterji cited '*Jadu patas* unlike the *Patas* from other parts of

Bengal still have ritual significance. They depict the origin myth of the Santhals and are supposed to be imbued with magical properties...' (Chatterji, 2012:34). Again, Korom (2006) said, '...three types of Pats exist: (1) *Jarano* (rolled), (2) *Chaukosh* (square or rectangular), and (3) kalighat... To this list must also be added the tribal *Jadu* (magic) pats- also known as *chakshudan* (gift of eyes) of the Santhal Pargans ...'(Korom : 58)¹. Guru Saday Dutta, an Indian Civil Servant of Bengali origin, acquired a large collection of paintings from rural Bengal. But very few has mentioned about *Paitkar*. Considering the issues of *Paitkar* painting, the literature is almost silent on the details of the form, technique and style of it.

Area of the Study:

The area where the study has been connected to learn and collect the technique and so the form is known as Amadubi (Vill- Amadubi, post office- Panduda, police station- Dhalbhumgarh, district- east Singbhum).

The distance of Amadubi from National Highway 33 towards Routara is 7km, Ranchi via Bundu is 170 km, Jameshedpur is 65km, Dhalbhumgarh is 7km, Ghatsila is 20km, Chakulia is 25km.

(Map No. 2)

Methodology:

1. Collection of data (visual, written, oral).
2. Analysis & Synthesis (conceptualization& planning of a piece of work and contextualizing it, where appropriate).
3. Testing against known visual and performance norms.

The methods that have been mainly implemented are the Interview and Observation. The Data have been collected by going into the field areas. Accumulated data have been documented

¹ There is one of the themes of *Jadu Patua* painting called *Chakshudan*. The artists go to the house where death occurs and they carry the painting with them where the iris of the eye is missing. They show the painting to the family of the dead person and explain about how their deceased relative is not able to see without a missing eye. Quickly the painter agrees to paint the eye of the deceased after receiving a substantial token of money and other articles. It is believed that the eyesight of the wandering soul is returned at peace after this *Chaksudan*.

as videography and a report based on field visit. The essential audio visual equipments have also been used in field.

During the process of re-contextualization of the art form the technique of ‘defamiliarization’ has been implemented. This familiar act of art makes unfamiliar both by the narration and by the changes of its form without changing its nature. Mostly traditional art practices and its perception become habitual for the artists as well as for the particular audiences. And according to the general laws of perception, as perception becomes habitual, it becomes automatic. If the act is more habitual and unconscious, then it is the same as if it had not. And we know that the purpose of art is to convey the sensation of things as they are perceived and not as they are known. So, the technique of art is to make objects “unfamiliar” can help this research work to find out a new dimension of the existing art form.

Chapter II

VISUAL TEXT

The text of visual art comprises the medium, form and the content. The medium is the material of the art pieces or how it is made up of. Content reflects the portrayal- what the artist actually did portray and how the spectators react to both the intended and actual messages. On the other hand form means the elements of art and the principles of design that the artists use.

The medium:

The medium through which the *Paitkar* artists used to paint their scrolls is water based colour derived from nature. The colour palette of *Chitrakar's* consists of fewer colours. They collect only primary colours from nature. And from the basic primary colours i.e. Red, Yellow and Blue, the artists create more colours. . The other secondary colours are prepared by the mixing of these primary colours. The earlier *Paitkar* painting was dominated by Olive green, Deep brown and black. Later the shift was made using the other colours such as Indigo, Ochre yellow etc. The red colour is used in the painting of religious or epic based stories. Sometimes the artists leave their paper as 'paper white' or blank to specify the white colour instead of using any other white paint.

The form:

In concerning to the form, it is very simple with thick contour line. Human characters occupy most part of the painted space. These characters present in profile and sometimes in semi profile. The eyes are elongated which reflects the characteristic of Indian painting style. The painted face came much later only in the mid 20th century. Spontaneous lines drawn by *Paitkar* have an angularity, and anatomical details are not very defined. The *Paitkar* painting contains a robust sensuality. The *Paitkar* artists prefer simple outlines and representational lines to paint. To eliminate shading the artists are gives attention on simplification of volume and colours. Thick lines are used to make the form apparent. Though the *Chitrakars* are unaware of perspective but the sensory composition of the painting makes it invisible. To continuing the story sometimes the representational picture frames merged to one another. Roma Chatterji said

that Scroll painters follow a synoptic mode of representation, using figural types and standard motifs, which ask viewers to use their imagination to fill in the story in their own way. (Chatterji, 2012:63).

The content:

The usual subjects or contents of *Paitkar* painting are –

- The fairs and festivals, mythology, social life.
- Traditional Hindu epic (such as *Ramayana* and *Mahabharata*), popular legend and folk tale.
- Flora and fauna

The *Paitkar* generally reflects the socio religious life of Jharkhand. The social events and festivals like *Karam Puja*², *Dansai*³, *Baha* are the subjects depicts by *Paitkar* artist. Most of the clients of *Chitrakars* are Santhal, so they depict the festive moods, myths and beliefs of Santhal through their painting.

The fieldworks have provided the religious links to *Paitkar* and helped to look at the religious connection to their livelihood. *Paitkar* paintings are mostly associated with Hindu epics. *Ramayana*, *Mahabharata*, *Manasa mangal*, *Durga Pada*, *Kali Pada*, *Data Karna*, *Nouka Vilash* are in *Paitkar* artist's repertory. *Ramayana* story focuses on the character drawing *Rama*,

² *Karam* is a festival of Santhal in Jharkhand that has a close link with nature. *Karam Devta*, the God of Power, youth and youthfulness is worshipped during the festival. The festival is held on the 11th day of the phases of moon in the *Bhadra* month. Young girls celebrate this festival for the welfare of their brothers. The unmarried girls decorate a small basket with germinating seeds. It is believed that the worship for good germination of the grains would increase the fertility. The girls offer green melons to the *Karam* deity as a symbol of 'son' which reveals the primitive expectation of human being, i.e. grains and children. On the day of festival, brothers bring branches of *Karam* tree that are placed in the courtyard. These branches, symbolizing Karma god, are worshipped by the sisters. These are ceremoniously immersed in a local pond or river on the next day. During this entire period people sing and dance in groups.

³ *Dansai* is a kind of festival of Santhal of Jharkhand which is celebrated in the month of October and November. It coincides with *Durga Puja* together celebrate the power of *Shakti*. The Santhals celebrate a fortnight from the day of *Mahalaya*, dancing whole the day with the one stringed wind instrument *Bhuang* and metallic cymbal *Kansar-ghanta*.

Sita and *Mandudari*. They recount the story about the deeds of gods and goddesses, such as *Shiva* or *Durga*, from Hindu mythology; or the local deities, such as the snake goddess *Manasa*. The land of Jharkhand area has huge cavity and snakes loves to reside in this cavity. And the painters who are in search of dye and natural colour get scared to take it out in between the soils and stones because of it. The snake deity *Manasa* is believed to be protector from snake bites as well as bringing prosperity to the family in this area. That's why they worship the snake goddess *Manasa* and depict her story in *Paitkar*.

Unlike Hindu gods and goddess, the myths of Santhal i.e., *Pilsuram* and *Pilsuburi*⁴ are also painted. Thus, the *Paitkar* art has been observed as dynamic or changing to meet the needs and interests of the viewers.

⁴ This is retold by Anil Chitrakar. The artists already stopped working on this belief in the area. Also, I found this belief in a little bit of different way in the book page '*Sonthalia and The Sonthals*' (page 32-39) by E.G. Man.

Chapter III

TECHNIQUES

Till date *Paitkar* artists are not trying any commercial colours in their painting. The artist uses certain leaves, coloured stone and soil to prepare colour. The soil and colour stone are available by the riverside. But it is tiresome to find them. For the colour preparation, at first they grind leaf and fruits and make a paste. Then take out the liquid part from the paste and pour some water in a certain proportion. After that boil this liquid and filter the concoction. And for making this liquid more thickly, the artist boils it again. They collect coloured stones, soil, vegetables and leaves from their surroundings. They grind it with water on a plain stone surface. When the mixture is completed they remove the dust from it with a strainer and boil it to make it thicker. After that they use the gum on it. The *Paitkar* artists use a natural gum with the colours to make it permanent and give more glazes. This natural gum is collected from *bel* (wood apple) fruit and the resin of *neem* tree. The black colour is made up of the smoke of kerosene lamp. Kerosene lamp creates black smoke and *Paitkar* artist store the clinker or carbon residue from the black smoke and then mix it with the natural gum and water.

Some of the colours used in *Paitkar* and their sources are as follows-

White – lime powder,

Yellow – stone or soil,

Black – lampblack, burnt rice, ashes from kerosene lamp,

Red – stone or soil,

Blue – indigo,

Green – broad bean leaves.

The shells of coconut are used to store the prepared colours. The *Paitkar* artists make the brushes from the hair of squirrel and goat. They use the hair of squirrel which acts like a fine quality 1-00 numbered brush. The hairs are tightened by thread on a bamboo stick.

The surface they used to paint is the bark of palm tree. But now-a-days artists use paper and cloth as it is convenient. For paint on paper they choose the rough side of it. Usually they make the paintings into parts and then sew them together. Once the pieces of paper or the frame have been assembled, the artist rolls the paper to conform to the proper shape. Most *Paitkar* artists use pencil to outline the forms of the characters and images. The individual frames are demarcated with decorative borders which disguise the seams between frames. Usually the dark outlines are added at the end of the painting process. Cloth is adhered to the back to strengthen the seams. Often old saris are used as the backing and the patterns of the fabric add visual depth to the *Paitkar's* presentation. Traditionally, *Paitkar* artists are men. Women have always assisted with the preparation of dye and colours, but now they are also recognized as talented artists and performers in their own right .

Chapter IV

PERFORMANCE- TEXT AND CONTEXT

Performance:

The performers operate mainly in the tribal villages where they show their scrolls in return for rice and other gift. Usually the *Paitkar* artists tend to carry maximum scroll to give their audience a choice of story. Characteristically themes of *Paitkar* are the *Mangala Kavyas* (welfare books) and the story of santhal myth. Sometimes the artists choose their painting to perform according as to their audience. They carry the scroll of *Mangala kavyas* to Hindu village and santhal mythological stories and beliefs to Santhal areas. This is nothing but to attract the audience so that the performer will get *dān* (gift) from them.

Jadu patua is a group of *Patua* painting which is also sometimes known as *Paitkar* painting in some areas of Jharkhand. This form of painting is practiced in Jharkhand and the border area of West Bengal. In Santhal tribe *Jadu Patua* or *Paitkar* painting is considered to have the capacity to send the wandering souls of the dead to heaven and thus help to free them of all pain. There is one theme of *Paitkar* painting which is called as *Chakshudan*. The artists go to the house where death has occurred and they carry the painting with them where the iris of the eye is missing. They show the painting to the family of the dead person and explain that their dear one is not able to see as his eye is missing. Quickly he agrees to paint the eye of the dead after the relatives give a substantial token in the form of money and other articles. After this *Chakshudan*, it is believed that the eyesight of the wandering soul is returned and is at peace. This performance can be considered as a mode of begging too.

A painting of new concept on *Paitkar er Jivan* (life of *Paitkar* artists) by my collaborator depicts his own life and tradition. The performance of *Paitkar* artists and the process of performing is the central theme. The scroll is unrolled by *Chitrakar* in one frame at a time so that the pictorial part can be visualized by audiences. As the story continues performing, the previous frame is rolled up to show the viewers one frame at a time. The story is connected through singing or often verbally when songs are absent. Some paintings with newer content have not yet composed songs and simply tell the story.

Song or Pada:

The colourful scroll paintings of *Paitkar* artist depict the range of experiences and these are accompanied by some narration related to history, myths, legends, animals, birds, plants and current happenings. The songs are taken from religious *Manasa pada*, *Kalipada*, *Durga Pada*, *Hari kirtan* and non religious *Baul geet*. Their purpose is not to disseminate Religion instead a mere endeavor to explore their skill and quality of the Art form with some popular traditional verse. The songs are in Bengali language and accompanying musical instruments are *Ektara* (one string musical instrument) and *Dotara* (two string musical instruments).

(1) Durga Pada

Mother you are the reliever from pain!

On the one side is the mother, on the other is water.

There is no sadness in those, on whom you offer blessing,

By shaking your breast you shake the whole world.

I burn my body to your name,

Make yourself visible and place me at your feet.

Narayana (lord Bishnu) was the cause of the war between Kuru and pandava,

Keep king Yama (Hindu god of death) in the side of south.

To Kind to Krishna keep Kansa (uncle of lord Krishna) aside,

Because of praying you Rama get Sita.

Where did you go mother? Who worshipped you?

You Became Durga, not Laxmi, not Saraswati.

In ten directions are built ten hands of Chandi,

In the middle of your forehead lies the Tilak (mark of sandal-paste on the forehead)

On the right hand it's Kamaladevi (goddess Laxmi) on the left Saraswati,

Peacock and Kartik, Rat and Ganesha are also made.

Ride the lion mother! You are the lion rider,

Kill the demon mother! You are the demon hunter.

Himalayagiri goes out to kill the demon,

wearing new dress, gems and diamonds.

Rama offers Gangajala, as many offering,

Mother is tired on the left its mother Kali,

And then Chandi Devi starts dressing.

This verse (*Pada*) derives from *Durga Pada*. Chitrakar use to sing this verse with the scroll of *Durga Devi*.

(2) Krishna Leela⁵

Waking up Gopala holds a red stick,

And Yashoda keeps the household.

"Don't disturb Gopala, goes out to play,

As much cream will be churned as you can take."

Leaving play aside Gopala starts crawling,

Dancing and playing he touches the string for churning.

Nanda goes for gazing, Yashoda for water,

In the deserted house Gopala steals curd.

⁵ These songs are collected in Bengali language and translated into English.

Breaking the container he takes out curd,

The same time enters Nandarani.

What have you done Gopala, you have eaten my brain,

How could you find them container in the dark.

After listening to this Gopala runs away.

Nandarani follows with a stick in hand,

“How much will you run Gopala, I will go with you;

You will be beaten as I have not forgotten anything.”

Gopala climbs up the Kadama tree,

And starts smiling standing on a dead branch.

“What else will you do mother, what else will you do?

You can’t beat me mother here on the tree.”

“Oh my dear! Oh my heart!

How can I beat you in your beautiful body.”

Somehow Rani makes Gopala climb down,

And fastened him with the chandandarhi (rope for tying the cow).

“Untie the knot mother, untie the knot of chadandarhi,

I won’t go home but to my uncle’s house.

I’ll make my flute the stick for taking curd,

Take the bangles away from hand that you have given.

Curd, milk are your favorite, not I,

I'll live Brindaban and you go hame."

Govinda das narrates "listen Nandarani,

This is not your son but the lord of the world."

This verse belongs to Krishna Leela scroll. Chitrakar use to narrate the story of Lord Krishna through this verse.

It is noteworthy that all kind of *Paitkar* s are not in scroll and do not necessarily contain *pada* (songs), e.g. there is no song of *Sampurna Swaschata Abhijan* scroll. Now-a day, lack of performing the *Paitkar* with songs is very unfortunate. A few songs have been remained as a part of *Paitkar* performance such as *Manasa mangal*, *Kali pada* and a few *Baul* folk devotional songs.

Chapter V

DATA COLLECTION

Interview:

The data has been collected with the help of interview given by scholars and traditional bearers. The Interviews have been taken in its basic level of collection and classification. The interviews based on the tradition and techniques are given as follows:

Mr. Amitabh Ghosh, a cultural conservator from the area has been connected to the form since a long time. According to him,

“Earlier *Paitkar* painting was used to decipher bad dreams. The forms are elongated like primitive art. The painted face came much later in the mid 20th century. So, we trace the painting through the ages. The birds and snakes are depicted in each painting. The *Paitkar* artists are not cultivators and want fallow or unused land for making colours. This type of land is in a huge cavity, full of snakes. So preparing colours is very risky. That’s why they worship the snake goddess Manasa and paint the story of Manasa in *Paitkar*”.

Another interview given by Durgaprasad Singhdev⁶, a predecessor of of the royal family of Dhabaldev, the king who established the capital in Narsingarh of Dhalbhumgarh. During the interview, he tried to recollect the social system of the area including the art and culture. He looks after the temple which is the part of their royal family. Some of his important notes regarding Amadubi are quoted below. According to him,

“*Paitkar* has its original name from pātekar. Dhabaldev was the first to patron the *Paitkar* and this is why his reputation deservedly carried by his fellow kings. *Paitkar* artists has a good relation with king palace. The king used to invite them for performing pada as well as painting scroll. Before Amadubi, the Gayens resided near Narsingarh. Their village was called Patekarpara. Due to some

⁶ This account is given by the last predecessor of Dhalbhum dynasty Durga Prasad Singhdeva and the artist Anil Chitrakar.

natural calamities the village was ruined and they scattered over to other area. Bhushan chitrakar was a very good *Paitkar* artist. Patekar was famous for Hari kirtana. It was their tradition. *Paitkar* is a very old tradition of the Indigenous people of this area... The languages of this area are mostly bangali, oriya and bihari. When this area came under Jharkhand, Hindi became compulsory language for communication. Patikar artists used to call themselves as gayen. I can remembered those people always with some long scroll mostly being invited to perform in some ritual such as Durga Puja, Manasa Puja etc. I saw during my childhood the *Paitkar* artists singing melodiously with their beautiful scroll. One famous *Paitkar* artist of our time, who was also my father's favorite pressurized to convert to Muslim religion... Amadubi village or the *Paitkar* para is old not less than 400 years. Amadubi village which was donated by the king to the *Paitkar* artists are all Hindu and started living from very old time”.

The chief of Gram Panchayat or *Mukhia* Kamal kanta Gop of another Village Panijia was interviewed regarding the welfare of the villagers in relation to *Paitkar* art. He explained about Kalamandir and its steps towards the development of the area. According to him,

“The capital of dhalbhum is ghatsila where one fort (garh) was established by king from which the name Dalbhumgarh is derived...The patekar artists were originally migrated from the Malbhumgarh (the present Purulia of West Bengal). The kings of the Ghatsila brought them here to sing padas or songs and donated the Amadubi to their communities as remuneration. The chitrakars were fond of doing the art to entertain and this is how the tradition has also come from Malbhumgarh. It was only in the year 2006 when this art has come into focus from the man Vijay Chitrakar. He travelled to Silli for Harikirtan where he met several officers and able to inform them about the painting he knew...gradually the NGO Kalamandir and its celluloid project took him under their developmental scheme and that is how the art came into focus. A few artists are doing *Paitkar* and rest will be expected to come forward to continue the tradition in futures

Chapter VI

DATA CREATION

The tradition of learning *Paitkar* art is must for every family head in the village of Amadubi. Few noted artists of this village are Anil Chitrakar, Bijay Chitrakar, Late Bhutnath Gayan amongst whom Anil Chitrakar is popular because of his authenticity towards the art form and its content. He is the collaborator of present research too. The technique and tools of the *Paitkar* art has been acquired in Amadubi village where colours and equipments are natural product.

Folk art is the subject to explore and to intact with modern or academics art. It's needless to say that the form has distorted if modern art will enter. Jamini Roy, a well known Bengal Artist cum academician brought the form of folk art into modern art. So, as a practitioner artist it has also encouraged me to explore and to enhance the technical knowledge of this folk art form. Narration is an old tradition of Indian art which reflects in almost all art forms- whether it is performing or visual art or some other traditional form. *Paitkar* is a good example of narrating story with visual art. That is why I tried to use this style of narration as well as the form of the *Paitkar* painting into some creative works.

It is important to learn all the aspects of folk art before using it into your creative works. To explore and to enhance the technical knowledge of this folk art form I did some original *Paitkar* painting with the help of the folk artists. During this process my collaborator artists were Anil Chitrakar and Vijay Chitrakar. The only innovation of some of these painting is the reducing of its size.

The data has been created keeping various narratives into the form.

The main innovation of these activities is its new content and the using of commercial and readymade colour. Mostly traditional art practices and its perception become habitual for the artists as well as for the particular audiences. And according to the general laws of perception, as perception becomes habitual, it becomes automatic. If the act is more habitual and unconscious, then it is the same as if it had not. And we know that the purpose of art is to convey the sensation of things as they are perceived and not as they are known. So, I am trying to create a new data by changing its familiar context into an unfamiliar context of Assam. Also few popular folktales of Assam have been used as the content of these scrolls painting. The familiar act of *Paitkar*

painting is made unfamiliar both by the narration and by the changes of its context without changing its nature.

This technique of art is to make objects “unfamiliar” helps my research work to find out a new dimension of the existing art form. During this process my collaborator artist Anil Chitrakar helps me with his knowledge of traditional tools.

Detail of Paintings:

Painting 1:

Title	:	Pilchuhara and Pilchuburhi
Medium	:	Natural colour on paper (<i>Paitkar</i> Painting)
Size	:	594cm x 35cm
Context	:	Folklore of Jharkhand
Artist	:	Harekrishna Talukdar
Collaborator Artist	:	Anil Chitrakar
Technique and treatment	:	This <i>Paitkar</i> painting has been created based on popular mythological origin of Santhal people in Amadubi Village. This has never been painted beforehand. The myth has been collected in the field and drawn with the collaboration of Anil Chitrakar. The original traditional tools and technique were used to paint the scroll painting. The colours were prepared from nature and its applications were purely traditional. The painting has divided into 11nos frame.

About the title : The scroll ‘*Pilchuhara and Pilchuburhi*’ is all about the creation myth of Santhal. The Santhal believe their origin emanating from two primitive couple *Pilchuhara and Pilchuburhi*. The following belief has been collected from the *Paitkar* Chitrakar community in Amadubi Village.

Narration of the painting : Lord Vishnu of Hindu pantheon exerted dirt from his body in the ocean where he used to meditate from which there evolved a goose. Consequently, the *Karam* tree has been created for her shelter. She had eggs and some of them accidentally fallen down into water ocean which had been giving birth to different earthly living being/creatures such as reptiles etc. Gradually, two human beings also got birth but unable to sustain/survive in

water-life. This made Shiva (Hindu God) or *Marang Buru* (santhal God) worrying about the territory for human survival and created the earth to live in. The soils were being shaped with the help of *Kesu*, the earth worm which brought it from the *patal* (hell) and the god decided to keep these mud over a tortoise fastened its three legs out of four. That is how the crust of the earth was created where those two human being were also placed to live in thereafter. They were named as *Pilchuhara* (male) and *Pilchuburhi* (female). Today, the rural folk understand the meaning of these two terms as seeds and land respectively which is the symbol of the core creation.

After the settlement of the two in a proper land over the tortoise there still left another problem for which the gods were again started worrying. The two *Pilchuhara* and *Pilchuburhi* were not closer and affectionate even did not talk to each other for which there would not be any scope of reproduction on earth. And then a monkey was being sent to the earth to meet them. The two human found him in drunk on their way and asking about the cause of his laying down. The monkey taught them to prepare a brew from the leaves of a kind of grass and offers them to drink this. Drinking of the intoxication brew brought in passion and *Pilchuhara* and *Pilchuburhi* slept like husband and wife. This made them able to enter into the process of creation on earth. They gave birth of seven sons and seven daughters. And *Marang Buru* provided food and cloth to them. But they again separated due to a discord. The *Pilchuhara* left with his seven sons and so the *Pilchuburhi* with the seven daughters into two different directions so that they could not meet again. Each group was also advised not to go to the other side. One day the boys had injured a deer while hunting. This deer ran straight into clearing where the girls had been living, with the boys in hot pursuit. There was mutual astonishment when the boys had encountered the girls. Curiosity drew them nearer. And then god advised them to stay together and thus the process of creation has been started again. They started dancing and singing and played for quite a long time. As time goes on, the people divided among themselves into twelve responsibilities and that is how the Santhals got their surnames today. These twelve responsibilities are as follows- *Hasdak, Murmu, Kisku, Hembram, Mardi, seren, Tudu, Baske, Besra, Pauria, Chore, Bedea*.

Painting 2:

Title	:	<i>Paitkarer Jivan (Life of a Paitkar artist)</i>
Medium	:	Natural colour on paper (<i>Paitkar Painting</i>)

Size : 284cm x 50cm
Context : Daily life of *Paitkar* artist
Artist : Harekrishna Talukdar
Collaborator Artist : Anil Chitrakar
Technique and treatment : The original traditional tools and technique were used to paint the scroll painting. The surface is recycled, whitewashed paper, which is sewn together and then reinforced on the back side with a thin cotton cloth, such as discarded *sari* material, in order to give the creation durability and pliability. The colours were prepared from natural ingredients and its applications were also purely traditional. The painting has divided into 6 no's of frame.
About the title : The Scroll '*Paitkar er Jivan*' is all about the daily life of *Paitkar* artist. How they are surviving with *Paitkar* practices.

Narration of the painting : In this particular painting I am trying to narrate the story of *Paitkar* artists. The performance of *Paitkar* artists and the process of doing performance is the central theme of it.

The painting is divided into six parts. In first frame we see some *Paitkar* artists prepare the painting and together they are moving out to the village side to perform with their painting. This is their earning for survival. There are three *Paitkar* artists walking to the village and the first one is carrying a traditional Drum, the second one carrying the *Paitkar* painting and the third holding a cymbal. There is a village frame in the painting where a farmer also noticeable.

In the second frame we see that one *Paitkar* artist is showing his painting to king and the others are performing with song. The painting which they are showing to king is about Hindu Goddess *Durga*.

In third one the artists are begging into the villager's house. This time the *Paitkar* painter depicts the story of Goddess *Kali*. Behind him another two *Paitkar* artists are performing drum, cymbal and singing as well. The villagers are offering food and something to the artists.

In the fourth part artists are singing and performing with *Paitkar* and this time the artists paint the Goddess *Manasa*. And the woman of the house and her son give some food and other staff to the artists.

In the fifth frame again the artists are viewing about the epic Mahabharata. And in last one the artists are doing some ritual activity with the painting.

Painting 3:

Title : *Dansai*
Medium : Natural colour on paper (*Paitkar* Painting)
Size : 106cm x 40cm
Context : Folklore of Jharkhand
Artist : Harekrishna Talukdar
Collaborator Artist : Bijay Chitrakar
Technique and treatment : It is noteworthy to mention that this work has been done by collaboratively with Bijay chitrakar. This two framed painting is intended to create a variation in background texture by shifting and curving line. This can be considered as an innovative and a new interpretation of old *Paitkar* painting style.

Narration of the painting : *Dansai* is a regional festival of Jharkhand area. The cultural scenario and pattern has been tried to depict in an innovative way in this painting. This work depicts the scenes of *Bhuang* dancers- how they get ready for the festival bowing down to their elders, their circular pattern of dance movements in a rhythmic tune, their visit at door to door to acquire remuneration on the eve of the festival.

Painting 4:

Title : *Dansai-ii*
Size : 104cm x 40cm
Medium : Natural colour on paper (*Paitkar* Painting)
Source : Folklore of Jharkhand
Artist : Harekrishna Talukdar
Collaborator Artist : Bijoy Chitrakar
Technique and treatment : This painting is done by collaboratively with Vijay Chitrakar. This painting is the second part of the scroll *Dansai* with the same title. The innovative background coloured texture as well as its technique and treatment brought a new dimension in its style.

Narration of the painting : This *Paitkar* scroll is related to *Dansai*. *Dansai* is a kind of festival of santhal of Jharkhand which is celebrated in the month of October and November. It coincides with *Durga Puja* together celebrate the power of *Shakti*. The Santhals celebrate a fortnight from the day of *Mahalaya*, dancing whole the day with the one stringed wind instrument *Bhuang* and metallic cymbal *Kansar-ghanta*. This part is followed by the painted scene of Bhuang dancers how they get ready to go for the festival bowing their elders. Then the second part shows the dancers with the circular pattern of Dancing in the rhythmic tune visit door to door and acquires something as their remuneration for the eve of the festival.

Painting 5:

Title : ***Sarhul Dance***
Size : 91cm x 30cm
Medium : Natural colour on paper
Source : Folk dance of Jharkhand
Artist : Harekrishna Talukdar
Collaborative Artist : Anil Chitrakar
Technique and treatment : Purely traditional method is implemented in this painting. The colours are natural and handmade. It is the single framed painting without its scrolling nature.

About the title : Sarhul is a festival celebrated by the tribes of Jharkhand.

Narration of the painting : The Sarhul dance forms express the enthusiasm and festive feelings amongst the people and the melodious Sarhul songs narrate the stories related to the culture, beliefs and traditions of the tribe. The tribal music is played upon traditional musical instrument, by the tribal people themselves. The role of Sal Tree in Sarhul festival is very significant. The word Sarhul has been derived from two words ‘Sar’ which means Sarai or seed of Sal tree and “Hul” means worship. Thus, the real meaning of Sarhul is worship of the Sal tree.

Painting 6:

Title : ***Santhal Dance***
Size : 45cm x 30cm

Medium : Natural colour on paper
Source : Folklore of Jharkhand
Artist : Harekrishna Talukdar
Collaborator Artist : Vijay Chitrakar
Narration of the painting : In this painting some men and women of Santhal tribe are dancing together to celebrate the spring festival. Instead of scroll I tried to make this painting smaller in size for decorative purpose. Santhal dance is a very popular folk dance form of Jharkhand. It is a group dance performed by the men and women of Santhal tribes of Jharkhand. They move to the beats of music, to celebrate the glory of nature, raise a message and offer prayers to the presiding deity of their tribe. During the spring festival, it is performed to the glory of nature. Santhali dance is accompanied with folk music instruments like flutes, pipes, drums and cymbals.

Painting 7:

Title : **Three Santhal Women**
Size : 76cm x 30cm
Medium : Natural colour on paper
Source : Village life of Jharkhand
Artist : Harekrishna Talukdar
Collaborator Artist : Vijay Chitrakar
Narration of the Painting : The rural life and the role of women in Santhal society is the central theme of this painting. The Santhal women are gossiping themselves after a long day hard work. It is noteworthy to mention that during summer season the nearby area of Amadubi village getting dry due to depletion of ground water table. Then the Santhal women has to go miles to carry drinking water.

Painting 8:

Title : **Folk Dances**
Size : 165cm x 48cm

Medium : Water colour on paper
Source : Folklore of Jharkhand
Artist : Harekrishna Talukdar
Technique and treatment : The treatment of the painting is scroll in nature. Acrylic colour is used to make the painting more vibrant and colourful.
Narration of the Painting : This painting is made by taking the various folk dance forms of Jharkhand. Folk dance forms of Jharkhand are a medium of expression of feelings, some story or any other events. These folk dances are performed by the local tribes. Performers of these folk dances doesn't wait for any particular festival to perform, most of the dances are performed during all the important festivals and occasions as well as welcoming the guests, changes of seasons etc. Some of the folk dance forms of Jhrakhand are Santhal, Jhumur, Paika, Phagua, Chhau, Bheja, Sarhul etc.

Painting 9:

Title : **Untitled**
Medium : Natural colour on paper (*Paitkar* Painting)
Size : 45cm x 25cm
Context : Flora and fauna of Jharkhand
Artist : Harekrishna Talukdar
Collaborator Artist : Vijay Chitrakar
Technique and treatment : The original traditional tools and technique were used to paint the scroll painting. The colours were prepared from natural ingredients and its applications were also purely traditional. The painting has divided into 6 no's of frame.
Narration of the painting : The Scroll '*Paitkar er Jivan*' is all about the natural life of Jharkhand state. It shows how the wild animals are surviving with their surroundings.

Painting 10:

Title : **Tejimola**
Size : 167cm x 34cm

Medium : Pigments on paper

Source : Popular folktale of Assam

Artist : Harekrishna Talukdar

Technique and treatment : This painting is done by Water colour powder on paper.

The subject of this 6th framed scroll painting is inspired by the popular story ‘Tejimola’ of *Burhi Aair Sadhu* -a famous collection of stories or folklore, that have been compiled by famous Assamese author and poet Lakshminath Bezbaruah.

Narration of the painting : This folktale of a girl named Tejimola whose evil stepmother kills her in a fit of jealousy while Tejimola’s father is away for business as a traveling merchant. However, Tejimola takes different forms and stays alive in spirit despite her stepmother’s efforts to make her disappear forever. The story has a happy ending, where Tejimola ends up as a lotus flower in the hands of her father on his way home.

Painting 11:

Title : **Lanky**

Size : 147cm x 29cm

Medium : Pigments on paper

Source : Popular folktale of Assam

Artist : Harekrishna Talukdar

Technique and treatment : This painting is done by Water colour powder on paper.

The subject of this 7th framed scroll painting is inspired by the popular story ‘Lanky’ of *Burhi Aair Sadhu* -a famous collection of stories or folklore, that have been compiled by famous Assamese author and poet Lakshminath Bezbaruah.

Narration of the painting : In a village lived an old lady and she had a few cows. One night, while preparing to go to bed, she prayed, “ Lord, let not the Lanky one visit me tonight.” That same night one thief and also a tiger was hiding to steal one of the cow. Both of them heard the prayers and wondered as to who might this Lanky one be? The thief chalked out a plan. He would inspect the bottom of each cow with his hand and whichever cow jumped the highest, he would pick that one. He began to inspect and his hand fell on the tiger’s bottom. He gripped the

tiger's tail hard and the tiger thought this must be lanky. The tiger jumped and wounded and tail snapped, leaving it behind in the thief's hand. When the thief got to know that it was not a cow's tail, he quickly climbed up a mango tree. Meanwhile the tiger went to meet his friends and narrated his story to them. They got shocked and decided to go after the Tail Snatcher. After a brief search they found the thief high up on the mango tree. They made a tiger ladder to reach him. Suddenly the thief noticed that the tailless tiger stood at the bottom of the ladder, standing as an anchor. He called out loudly, "hey you there, the tailless one. Have you already forgotten your recent lesson? Watch what I do to you this time." The tiger got frightened and ran. The rest of the tigers came tumbling down in a great heap. They scrambled up and ran. On morning time the thief climbed down from tree and made a promise to never ever steal again.

Painting 12:

Title	:	Elephant-Fruit Princess
Size	:	160cm x 34cm
Medium	:	Pigments on paper
Source	:	Popular folktale of Assam
Artist	:	Harekrishna Talukdar
Technique and treatment	:	This painting is done by Water colour powder on paper.
The subject of this 6 th framed scroll painting is inspired by the popular story 'Elephant-Fruit Princess' of <i>Burhi Aair Sadhu</i> -a famous collection of stories or folklore, that have been compiled by famous Assamese author and poet Lakshminath Bezbaruah.		
Narration of the painting	:	A king had two queens and one day both queens gave birth and she gave birth to an elephant-fruit. she was so upset that she threw the fruit into the rubbish dump. But each time she threw the fruit, it would come back to her. One day the elephant-fruit rolled down to the river nearby. A prince was also fishing in one corner of the river bank and he noticed a beautiful girl slipped out of the elephant-fruit. The prince became so enchanted that he wanted to marry that girl. The prince returned to his father's kingdom and tells them about his wish. And on an auspicious day the prince married to the elephant-fruit and brought her home. But he was so unhappy because each night he used to eat his dinner in the bedroom and leave some food on the plate. After he fell asleep the girl would come out of the elephant-fruit and eat

the left over food. One day a wondering beggar woman told to keep a rice-husk fire burning in his bedroom along with a bowl of yoghurt mixed with some ripe bananas. As soon as she comes out of the fruit to eat the left over dinner, quickly grab the fruit shell and throw it into the fire. When she will become unconscious, take the yoghurt and banana and gently rub it on her scalp. She will then regain her senses. That night he followed the instructions and she became normal and they lived happily hereafter.

Painting 13:

Title	:	A Strong Man
Size	:	106cm x 29cm
Medium	:	Pigments on paper
Source	:	Popular folktale of Assam
Artist	:	Harekrishna Talukdar
Technique and treatment	:	This painting is done by Water colour powder on paper.

The subject of this 5th framed scroll painting is inspired by the popular story ‘A Strong Man’ of *Burhi Aair Sadhu* -a famous collection of stories or folklore, that have been compiled by famous Assamese author and poet Lakshminath Bezbaruah.

Narration of the painting : In a certain country, there was a huge elephant and a tiger and both struck a reign of terror amongst the general people. The king unable to kill the two, announced a huge reward for doing so. A man who was fed up with life, decided to end it by consuming poison. He mixed some poison with ground rice and walking through the country. He dropped his packet near to a tree and went to a nearby stream to quench his thirst. At that time the elephant appeared and ate up the ground rice and soon killed him. The king was so happy to hear the news and asked the man as to how he killed the elephant, the man replied. “I killed him with a single blow”. The king gave him reward and requests him to kill the tiger also. The man agreed and next day picked up some rope and a pestle used for pounding grain in a mortar and entered the jungle with great fear. He climbed up in a tree and started singing. Many birds, who too kept twitting, creating a ruckus. The tiger listened his singing and became curious and asked the man to teach him to sing. He even promised to not eat him. The man climbed down and tied up the tiger’s leg with the rope and began to pound him with the pestle. After a while the tiger

died. The king's joy knew no bounds after knowing that and asked the man to defeat a very strong man. The king invited a very strong man and asked to spend the night with the man who killed the tiger. At the night time the man told the strong man, "Brother, with a single blow, I have killed an elephant and a tiger. How will you overcome me in a fight?" The strong man so scared and ran away immediately. Next day, not finding the strong man anywhere, king rewarded the man with lot of money.

Painting 14:

Title	:	A son-in-law story
Size	:	142cm x 28cm
Medium	:	Pigments on paper
Source	:	Popular folktale of Assam
Artist	:	Harekrishna Talukdar
Technique and treatment	:	

Narration of the painting : One day a gentleman invited his son-in-law over for dinner. While travelling the son-in-law suddenly noticed his shadow is following him. He started asking the shadow what he wants in return to go away from him. He gave all his clothes to the shadow to please it and by the time he threw his last garment at the shadow it had become dark. Soon the shadow disappears. He was happy but how could he face his in laws in this way. He ran and caught the tail of his father-in-law's cow and hide near a tree stood by the garbage dump. When his mother-in-law came to throw the dishwater at night, she found him and brought him inside. During dinner time he found liquid molasses stored in an earthen vase. He broke the pot and ate the dripping liquid. Dessert over but his whole body had become sticky. In the corner he found some cotton and immediately he lay on it. Few goats were tied there and he decided to sleep amongst them. Same night few thieves had decided to steal a goat from there. The thieves entered and slung him on to a stick by thinking his as goat and carried him away. He started shouting and the thieves became scared that they quickly dropped the son-in-law in the water. As the sun rose, his father-in law found him sitting by the river bank. He took him home, clad him and sent back to his own home.

Painting 15:

Title	:	An old couple and jackals
Size	:	168cm x 35.5cm
Medium	:	Pigments on paper
Source	:	Popular folktale of Assam
Artist	:	Harekrishna Talukdar
Technique and treatment	:	

Narration of the painting : An old man procured some yam and got busy planting them in the land. Then a pack of jackals came to him and advised to first boil the yam and then plant. The old man followed their advice but next morning he found all his yam missing. He realized, that the jackals had tricked him. He makes a plan to take revenge. He pretended to be dead so that the jackals came to him to eat. According to the plan all jackals came to the old man house and after the last jackal entered, the old lady quickly shut the door. The old man got up with the iron rod and began to beat the jackals furiously. All but four jackals died. One day the old lady stepped out of her house to visit her daughter's house. Half way down the four jackals confronted her and tried to eat her. She then requested them to allow her once to visit her daughter's house. And the jackals allowed her to do so. After few days the old lady got inside a big shell of a dried gourd and rolled down to her house. But the four jackals caught her on the road. The old lady showed her smartness and told the jackals that she wanted to perform a dance taught by her daughter. They agreed and she immediately began to shake and dance calling out loudly the name of her two pet dogs. Quickly the dogs came running towards the old lady and the jackals. Seeing that, the jackals ran for their lives and thus the old lady saved herself and reached home safely.

Painting 16:

Title	:	Large-billed crow and grey-bellied tesia
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Size : 167cm x 35.5cm
Medium : Water colour on paper
Source : Popular folktale of Assam
Artist : Harekrishna Talukdar
Technique and treatment :

Narration of the painting : A tiny little grey-bellied Tesia bird became friend with a large-billed Crow. One day the large-billed Crow proposed grey-bellied Tesia to pick up grain with a condition. Who pick up more amount of grain through his beak can eat the lesser amount one. The large-billed Crow picked more grain and ready to eat grey-bellied Tesia. Then grey-bellied Tesia told him to wash his mouth into the sea.

He then flew and came to the sea. The sea asked for a pot to give water. The large-billed Crow went to the potter and asked for a pot. The potter asked for some clay in return to make pot. The Crow went to a plot of land and the plot of land replied him to dig in any way if he can. The Crow then went to a buffalo and asked his horn. “Go ahead and take one of them. But how you do it is your problem”, the buffalo replied. This time the crow approached a dog to kill the buffalo so that he can extract one horn. The dog wanted some milk to build up his energy to kill the buffalo. The Crow next approached a cow and asked for some milk. The cow wanted some fress grass instead of it. The crow visited a lush green patch of grass. The grass allowed him to cut it by himself. The crow called on a blacksmith and the blacksmith asked for some burning coals to make a sickle.

The Crow then approached to an old lady boiling rice over a fire place. The greedy crow told the lady to tie a few burning coals to his wings. The old lady did so and immediately his wings caught fire and died. After seeing these grey-bellied tasia became so happy.

Painting 17:

Title : **Story of a catfish**
Size : 222cm x 35.5cm
Medium : Water colour on paper

Source : contemporary issue

Artist : Harekrishna Talukdar

Technique and treatment : One day, a poor man went for fishing. But, on that day, he could not catch fishes except a tiny cat-fish. After returning home, the man about to cut the fish to eat. Suddenly, the fish spoke, ‘brother, I am the king of catfish please do not eat me. I will tend to your cow daily.’ So, on next day, after feeding the cat fish, he placed it on the buttock of the cow and send them to the field to graze. One day, while gazing, they faced a demon as they were in deep forest. The demon opened its mouth to eat the cow, stretched his hand to grab it. But, the cat-fish at that moment, pierced the demon’s palm with a poisonous sting. The sting caused such an intensive pain that the demon howled and begged the catfish to release his hold. The catfish released his hold in lieu of a magic ring from the stomach of the demon and left for home with the cow and the ring. On reaching home, all of a sudden, his house, courtyard and his grove turned golden. The farmer then got his daughter married to the catfish. After a long time, one day, when the ca-fish went to the river, the wife quickly burnt the skeleton and immediately it turned into a handsome man.Both of them began to enjoy like royalty.

Painting 18:

Title : **Aranyani-i**

Medium : Acrylic colour on canvas

Size : 246cm x 48cm

Source : Vedic-lore

Artist : Harekrishna Talukdar

Technique and treatment : This painting is made taking the mythological story from veda. The content of the myth has been taken from available secondary source. The treatment of the painting is scroll in nature.

About the title : Aranyani is a name of Hindu Goddess mentioned in the Rig Veda and she is the goddess of the forest. She is described as the spirit of the forest. She is not worshipped after the Vedic age but many similar Goddesses are worshipped throughout India. Some scholars are of the view that Aranyani is the forest itself. Through Aranyani the forest is worshipped as the feminine aspect.

People only get to hear her voice. Her eternal presence is felt through the unknown voices from the forest. A single hymn in the Rig Veda describes her- Rg Veda X. 146. Her worship has declined in modern day Hinduism, and it is rare to find a temple dedicated to Aranyani.

Narration of the Painting : One day, Shiva and Parvati were talking in a garden looking at the beautiful nature. The nature seems beautiful, each one of the tree looking so beautiful and different.

But she was asking to him about the tree which is special amongst all of them. Smiling towards Parvati, Shiva started to open up Parvati's curiosity. He starts telling that a different tree is there which is different from other.

He asserted, 'When Indra, the king of the gods lost his kingdom by the demon, he went to Lord Vishnu, for help to regain it. Lord Vishnu advised him to churn the ocean to bring out nectar so that Indra and the Devas could make themselves immortal and regain their lost kingdom.

So, Demon and Devas started churning the sea '*sagar manthan*' from which many things came out. *Kalpavriksha* had manifested during the churning of the ocean of milk along with the *Kamadhenu*, the divine cow providing for all needs. This is a wish-fulfilling divine tree. Every cow, most of the beliefs, is regarded as an avatar of the divine Kamadhenu. People worshipped both *Kalpabriksha* and *Kamadhenu* to protect them and fulfill their wish.

Paravti says, 'it's so divine and mystical!!'

Lord Shiva assured, 'Oh dear Parvati, offer your wish and see how she grants'

Parvati became curious and meditated for a few moments and then did circumambulations along with Lord Shiva and said, "Oh Divine Mother! You, who is present everywhere, you who is the embodiment of power and Energy! I Bow to You! I Bow to You! I Bow to You! Please bliss to have a most beautiful girl with nine divine gifts of peace purity knowledge energy patience respect prosperity success and happiness."

At once, the wish of Parvati fulfilled with the touch of breathing airs of Lord Shiva and Parvati as a most beautiful young girl emerged at once from the *Kalpavriksha*.

The most joyous Parvati surprised and looked at Lord Shiva in astonishment.

Lord Shiva advised, "Oh dear Parvati! What you have wished were of your own nine forms of Goddess Durga. Your most beautiful daughter is here. Enjoy this moment, this moment is your life. Life is only travels once. Today's moments become tomorrow's Memory, Enjoy

every moment good or bad because, the gift of life is LIFE itself... That is where the magic is - Right in front of your Eyes...Can we name this Ashok Sundari as Aranyani?’

The child appeared with a snow-white body and clothed with roses and on her head a wreath of flowers falling from her golden hair. Sweetness was in her lips, life in her mouth and brilliancy in her eyes and face radiating like sun. Her anklets’ bells produced musical sounds while moving with pleasure stunningly beautiful creation and laden with vitality charm and love visible.

Aranyani is being elusive, fond of quiet glades in the jungle, and fearless of remote places. In the hymn, the supplicant entreats her to explain how she wanders so far from the fringe of civilization without becoming afraid or lonely. She wears anklets with bells, and though seldom seen, she heard by the tinkling of her anklets. She is a dancer. Her ability to feed both man and animals though she ’tills no lands’ is what the supplicant finds most marvelous.

Painting 19:

Title	:	Aranyani-ii
Medium	:	Acrylic colour on canvas
Size	:	246cm x 48cm
Source	:	Vedic-lore
Artist	:	Harekrishna Talukdar
Narration of the Painting	:	In the Hindu pantheon, forests worshipped as Goddess Aranyani, the Goddess of the forests and animals that dwell within them. Forests are the primary source of the life and fertility. The forest as a community viewed as a model for societal and civilization evolution. As a source of life, nature venerated as sacred and human evolution measured in terms of man’s capacity to merge with her rhythms and patterns intellectually, emotionally and spiritually. The forest is thus nurtured an ecological civilization in the most fundamental sense of harmony with nature. Such knowledge that came from participation in the life of the forest was the substance not just of Aranyakas or forest texts, but also the everyday beliefs of tribal and peasant society. The forests as the highest expression of the earth’s fertility and productivity is symbolized in yet another form as Tree Goddess. It might be possible that as soon as people stop reminding Aranyani, they become unable to maintain the harmony with

nature and drought becomes one of the major problems among them. People cut trees and make industries for their own need. At the same time, sufferings due to natural calamities are also increasing. The various frame of this painting of part-II are the reflection of those effects.

Painting 20:

Title : **Basistha-i**
Medium : Acrylic colour on cloth
Size : 228cm x 86cm
Context : Folklore of Assam
Artist : Harekrishna Talukdar
Technique and treatment : The artist implemented the work in a long cloth using acrylic colours keeping the traditional character of scroll. The story is narrated continuously in a single frame. The process will be completed with the implement of songs in an open space allow the whole to perform among the audience.

About the title : The title 'Basistha' is the name of the temple situated at Guwahati, Assam. IT is said that sage Basistha did meditation in this region and the temple had been made afterwards after his name. The painting is so named to reflect the mythology behind the temple.

Narration of the painting : This painting is about Basistha temple. I have started the journey of this temple with its mythological origin to its present day environment. The name of the temple is derived from the sage called Basistha who meditated in this place and brought the holy ganges (they term it Basistha Ganges) to this place. He took bath and made himself able to meditate and worship Shiva. The three different streams Sandhya, Lalita, Kanta of this Basistha Ganges are believed as pure and also worshipped as river deities and pure. It is the place where the sage Basistha brings forth also the holy cow Kamdhenu and gave it to king for the welfare of the public. Devotees come here for their offerings and to seek blessings.

Painting 21:

Title : **Basistha-ii**
 Medium : Acrylic colour on cloth
 Size : 236cm x 86cm
 Context : Folklore of Assam
 Artist : Harekrishna Talukdar
 Narration of the painting : The present day temple surroundin is in the worst condition because of the misuse and unaware of the water pollution by the devotees. The heritage of the Basistha temple with its three streams of mythical origin engages people to busy with ritual and not to the other side effects from the ritual objects throw in water. Taking the mythological origin of the temple and its present day condition of polluted site as the subject of my work I have tried to paint a modern painting where the technique and style is a basis of *Paitkar* scroll. I have implemented the work in a long cloth using acrylic colours keeping the traditional character of scroll.

Painting 22:

Title : **Deepor Beel**
 Size : 68.5cm x 28cm
 Medium : Pigment on paper
 Source : Deepor Beel – a Ramsar site wetland , Assam
 Artist : Harekrishna Talukdar
 Technique and treatment : This painting is done by Water colour powder on paper. This single frame scroll painting is inspired by the traditional *Paitkar* painting with the title ‘Untitled’ (Painting 1).

Narration of the painting : Assam accounts for about 37 per cent cases of elephant mortality in India, the highest in the county. Assam has the highest elephant mortality due to train hits, with about 65 elephants killed in train accidents since 1987. The state has witnessed a number of elephant deaths and injuries on railway tracks – most of those taking place near Deepor Beel and Narengi (close to Amchang Wildlife Sanctuary). The tracks of Kamrup East (Guwahati) Forest Division have been recorded as the deadliest. Construction of the railway line

along the northern boundary of Deepor Beel – a Ramsar site wetland and a bird sanctuary as also growing construction activities in its periphery has severely hindered the traditional elephant corridor widely used by the pachyderms from the nearby Garbhanga and Rani reserve forests. Elephant herds from Meghalaya often come to areas like Deepor Beel and Rani.

Painting 23:

Title	:	U Thlen
Size	:	195cm x 36cm
Medium	:	Pigment on paper
Source	:	Legend of Meghalaya
Artist	:	Harekrishna Talukdar
Technique and treatment	:	

Narration of the painting : Thlen was an evil creature of supernatural powers, living in the wilderness of Sohra or Cherapunjee, Meghalaya. This was of course during ancient times. In those days it was said that he could change his shape and size at will, but his fondest form was that of a gigantic python, lying with his gargantuan mouth open in a cave at Daiñthlen, a place in the western suburb of Sohra, and his tail tapering off towards lingkhrong, some kilometer away in sohra proper. If the people were passing by the caves U thlen killed and eaten them.

After years of living in fear, the people of the village got together and enlisted the services of 'U Suidnoh', a fearless loner who didn't really care about the dangers of messing with The Thlen. He came up with a plan and befriended the beast. He would regularly feed it goats and pigs.

Then, one day, when the creature was comfortable enough to let its guard down, U Suidnoh shoved a red hot piece of iron down the giant snake's gullet. The creature thrashed around in pain until it could take no more and died.

The villagers then celebrated with a giant feast where they cut up The Thlen and feasted on its flesh. But according to legend, an old woman saved a piece for her son who could not attend the festival. But she forgot to give the piece of meat to her son and threw it away. From this forgotten piece of flesh arose many more Thlens to infest the residents of Cherrapunji and its

surrounding areas. This could also be related to the legend of the earthworm that could essentially regenerate lost parts of its body.

As time passed, The Thlen was relegated to a powerful house spirit, able to be captured and worshiped in return for untold riches.

It is believed that the later version of The Thlen demanded human sacrifice. The people who reared The Thlen were known as Thlen keepers and were feared by the populace.

Painting 24:

Title	:	Deforestation
Size	:	224cm x 38cm
Medium	:	Pigment on paper
Source	:	contemporary issue
Artist	:	Harekrishna Talukdar
Technique and treatment	:	

Narration of the painting : Over half of the world's forests have been destroyed in the last 10,000 or so years- the majority of this loss has occurred in just the last 50 years, occurring simultaneously with a massive scale of this loss has led to significant changes throughout many parts of the world, and in recent years these changes have ben accelerating. Currently the world's annual rate of deforestation is estimated to be about 13.7 million hectares a year. Deforestation occurs primarily as a result of: Agriculture, Population growth and expansion, Wastage of paper, Extinction and Biodiversity loss, Deseritification.

Many of the areas of the world that were deforested thousands of years ago remain as severely degraded wastelands or deserts today. If you are not reforest today, it will end up as wastelands via the processes of soil erosion and desertification.

Chapter VII

CONCLUSION

From the above chapters it can be noted that *Paitkar* painting is a living tradition of art performance prevalent in Jharkhand area from a very long period of time. This has been found as a form of scroll painting with distinct methods and techniques traditionally handed down among the people known as '*chitrakar*' in this area. This minor research has been done with limited secondary resources, data collection and drawn a final conclusion. This further has been implemented a data creation method to preserve both form and content but in a different context. A creative process has also been effectively tried to a newer content and so the aesthetic culmination.

With a limited secondary resources and riskfull field visit area where the art forms are practiced among a few traditional bearers the project has been accomplished.

Therefore, a general conclusion can be summed up as follows:

1. *Paitkar* painting is prepared by white papers and fixed them into an elongated clothe which is easily scrolled. The medium of the painting has been found water based colour derived from nature. Earlier bulk of a palm tree is used as the base of the paintings. But gradually it is replaced by white art paper. Cotton cloth is adhered at the back of the art paper to strengthen the seams and to make the scroll. A traditional method to prepare the colour and preserve them with the help of natural glue has been found during the research. They collect coloured stones, soil, vegetables and leaves from their surroundings. They grind it with water on a plain stone surface. When the mixture is completed they remove the dust from it with a strainer and boil it to make it thicker. After that they use the gum on it. The *Paitkar* artists use a natural gum with the colours to make it permanent and give more glazes. This natural gum is collected from *bel* (wood apple) fruit and the resin of *neem* tree. The coconut shell and the squirrels' hair are the materials to use as pallet and brush.

The form is looked very simple with thick contour line. Human characters occupy most part of the painted space presenting in profile or semi profiled face, elongated eyes.

The lines have an angularity and anatomical details have not found in details. The painters use simple outlines, representational lines that reflect a robust sensuality. The content, whereas covers nature, religious or social life. Hindu major or minor epics, Hindu mythology over the local deities, such as the snake goddess *Manasa* are the priority for their popularity. The ancestral account of them specially the myth of Santhal (Pilsuram and Pilsuburi) is also primordial and hence often performed and valued.

2. *Paitkar* is known to all in Jharkhand areas. However, a no. of changes have been noticed and the artists were able to make broaden their livelihood. The new emergent Art markets in urban spots gather new buyers who demand the scrolls in a minimal size. Also innovative forms are encouraged to look at the suitability of carrying the scrolls. Hence artists are more intend to bring out new contents. That has already taken the artists to work out new concept or story but in a new size.

The paper comes in modern time in spite of bulk of tree become much easier to paint quite in a bigger way. The selections of colours are always taken the natural colours. But with the changing of context and for the demands of the buyers artist chooses commercial colours from the market. Also, the variation in the designs and patterns of the borders as well as the background colours are notable. The earlier *Paitkar* backgrounds were blank or paper white. But it has been also observed that they tried to decorate the background spaces with pattern and texture. The changes have been reflected through the skill of applying color texture. Shifting or flowing lines on background in the paintings created visually more beautiful. It has been noticed that *Paitkars* without the scroll form do not contain the story telling performance. In that case, the painting doesn't require songs or *pada*.

Now-a-days *Paitkar* artists are using an identity mark (the name/initials of the artist, for example) indirectly or directly to showcase the innovativeness that created by them. They use signature unconventional way in the painting. This indirect way of expressing the identity might definitely shows one's own way to understand Folk tradition with creativity. To maintain their legacy and also to cope with the new audiences' *Chitrakar* composes new themes and perhaps new songs. *Paitkar* artists are introducing new contemporary themes in their painting. The themes of the painting in the

present day context are mainly related to current affairs and government sponsored events such as '*Sampurna Swaschata Abhijan*' etc. This scroll painting of artist Anil Chitrakar has completed almost seven years before and inspired by Government scheme of Health awareness. In this painting artist depicted a story of a gentleman carries a rally of *Sampurna Swaschata Abhijan* (A Complete plan of Cleanliness) in Jharkhand to aware the people about the importance of cleanliness. And besides visiting door to door, the space has also been widened into market place lead them to multiple purposes of doing *Paitkar*. Hence, changes of the *Paitkar* also brought changes to their livelihood.

3. A present day context of the art is to encourage the artists by bringing the form as a source of earning in different markets. NGO, buyers etc. are tried to bring close the form among the mass people so that an economy can be produced. The extensive field study gradually revealed to the other part of this tradition i.e., deviation among the practioners. The day to day livelihood disappoints the budding practitioners of *Paitkar*. There are not enough buyers to buy their art works which does not lead them to a safe and better life and further discourages the new generation in to this tradition. In a result, the artists in new age do not rely only on the practices unlike their forefathers. In Amadubi, there are 40-45 houses among which a few are practicing *Paitkar* although most of the villagers know about the art. There have been observed only 3 to 4 artists who still practice this scroll painting. Most of the Amadubi villagers gave up the tradition of *Paitkar* because it was not economically viable. They have pursued a range of occupations such as carpentry, *murti* making, tailoring, agricultural labour, repairing work etc. Besides the *Paitkar* painting *Chitrakar* community also does relief sculpture on the surface of brick, paints on palm leaf with needle and craft items with wastage tin.

Because of its affordable significance, the govt. of Jharkhand declares the Amadubi village for rural tourism in collaboration with Jharcraft and Jharkhand Tourism Development Corporation (JTDC) in 2013. A training school for teaching the art form to others especially youngsters was also inaugurated in the year of 2013 by Tourism Minister Suresh Paswan along with the tourist cottages. But this training school is not functioning, so the *Paitkar* artists have to roam door-to-door or migrate in other states for selling their paintings ranging from Rs 300 to Rs 7,000. Notably, the Government's grass

root initiative to promote the art form with an NGO Kalamandir from 2013-16 also seemed to have least affect. Today, the Art form as a product is easily accessible through online market, internet shopping to buy them as much as required.

Further, the correlated performance with distinct songs has been diminishing day by day. Thus It has also been diminished its religious value (*Sakshu dan* etc.). But its more widen to art lovers and scholars from whom the art might come into a genre of surviving with values and respects. The practice is more intended to popularize themselves through performance which is still required a lots of support and initiation among the mass.

Moreover, the form has been recreated with a process of new content and colours to reach the potentiality and popularity of the form. The education and preservation of the technique and treatment of art form, is further, indeed an asset towards the rich culture and heritage of India. *Paitkar* painting, is, therefore, a living tradition of scroll art and its performance. It has a high potentiality to preserve the form by rooted but an unique and unfamiliar creative process. It has a potentiality both in form and the content as a one way process to reach a purpose-either traditional or contemporary issues. Following other mediums, on the other hand, become more resourceful for the Paikar artists but under a proper guidance of traditional bearer to mentain the traditional and authentic essence of the painting.

Thus, it can be concluded that the *Paitkar* art is based on *Paitkar* traditional painting from rural Jharkhand area. It might have lost its ritualistic and religious significance, but an echo of its traditional importance can be memorized and preserved the Paikar paintings as a symbol of respect and root to their culture. It has much scope to continue its potentiality in a no. of way at different context. Specially, the contents which have seen the light by any artists or scholars or other can best be preserved and performed through this medium of '*Paitkar* painting'.

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GLOSSARY

<i>Adivasi</i>	: original inhabitant, indigene, ‘tribal’.
<i>Baha</i>	: a festival of Oraon and Munda tribe of Jharkhand. During this spring festival the leaves and flowers of Sal tree are worshipped to invoke fertility of Goddess Earth, just before the new crop is sow.
<i>Baul</i>	: a philosophical overtone of Bengal where the songs of soul and body are sung by the singers in their utmost crazyness.
<i>Brahmabaibarta Purana</i>	: an old classic and one of the eighteen Puranas of Hindu religions.
<i>Brindaban</i>	: the childhood place of lord Krishna.
<i>Chakshudan</i>	: gift of the eyes ritually.
<i>Chandandarhi</i>	: this is a kind of rope thick in size use to fasten cows or buffalos.
<i>Chandi</i>	: wife of Lord Shiva.
<i>Durga, laxmi, swaraswati</i>	: goddesses of Hindu pantheon. Durga is the goddess of shakti or power, Laxmi of prosperity or wealth while Saraswati of the learning.
<i>Gangajal</i>	: holy water of river Ganges
<i>Gayen</i>	: people who perform singing. It is also the surname of <i>Paitkar</i> artist of Jharkhand.
<i>Gopala</i>	: the waiter of cow gazing. Lord Krishna is popularly called as Gopal during his childhood in Brindaban.
<i>Harikirtan</i>	: prayers of Hari. Hari is the term used for god.
<i>Himalaygiri</i>	: the rows of the mountain Himalaya.
<i>Jadu Patua</i>	: scroll with ritual significance.

<i>Kadama tree</i>	: a big fruit tree under which Krishna play flute and amateur his other friends and animals.
<i>Kali</i>	: Hindu goddess of Death.
<i>Kamaladevi</i>	: another name of goddess Lakshmi
<i>Kartik and Ganesh</i>	: two sons of Shiva and Parvati. Ganesh is the elephant god and being worshipped for the prosperity and peace.
<i>Krishna Leela</i>	: play of Krishna with the cowgirls and others during his childhood in gaku.
<i>Kuru and Pandav</i>	: characters from Indian epic Mahabharata. They are cousin brothers who fought among themselves because of property and land. It marks the victory of good over evil. Krishna was the side of Pandavas and pandavas defeated hundred sons of Kauravas/kuru
<i>Manasa Mangal</i>	: songs or verse use to sing or recite during the occasion of worship of the serpent goddess Manasa. Mangal stands for well being of the society. It is performed for the well being of family and gets rid of small pox.
<i>Murti</i>	: statue.
<i>Nanda</i>	: the chief of the village gaku.
<i>Nandarani</i>	: Nandarani is the mother of Krishna, the blue god of Hindu. She is also known as Yasoda. She is the wife of Nandaraja, the chief of the village Gaku and also known as Yasoda. They lived in Brindaban. They had no child and brought up child Krishna secretly from his original parents imprisoned in Mathura. Later at his teenage Krishna left Gaku to rescue the king of Mathura from the ruled king Kangsa.
<i>Paitkar</i>	: the displayer of the scroll of Jharkhand area.

<i>Para</i>	: area.
<i>Pata</i>	: scroll.
<i>Pandulipi</i>	: a hand written sheet or copy, a manuscript; a draft not yet finalized
<i>Phad</i>	: a popular style of folk painting , practiced in Rajasthan .
<i>Rama and Sita</i>	: Lord Rama is the son of king Dasarath in Ayodha. Sita is the wife of Rama. They are considered as ideal Hindu couple.
<i>Shakti</i>	: power or empowerment.
<i>Yama</i>	: god of death. He is the chief of the hell among Hindu believers.



Fig. 1. *Pilchuhara and Pilchuburhi*
Natural colour on paper, 594cm x 35cm
Artist : Harekrishna Talukdar



Fig. 2. *Pilchuhara and Pilchuburhi (Frame 1)*
 Natural colour on paper, 594cm x 35cm
 Artist : Harekrishna Talukdar
 Collaborator Artist : Anil Chitrakar

Fig. 3. *Pilchuhara and Pilchuburhi (Frame 2)*
 Natural colour on paper, 594cm x 35cm
 Artist : Harekrishna Talukdar
 Collaborator Artist : Anil Chitrakar



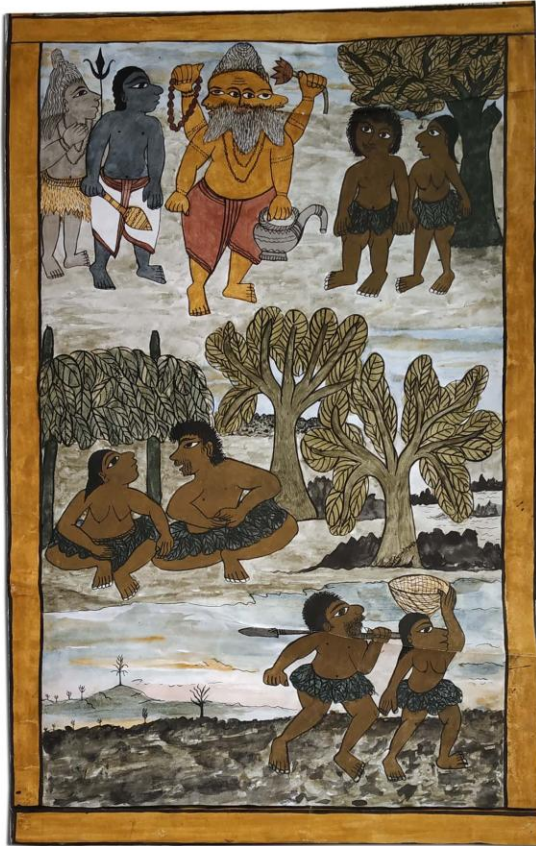
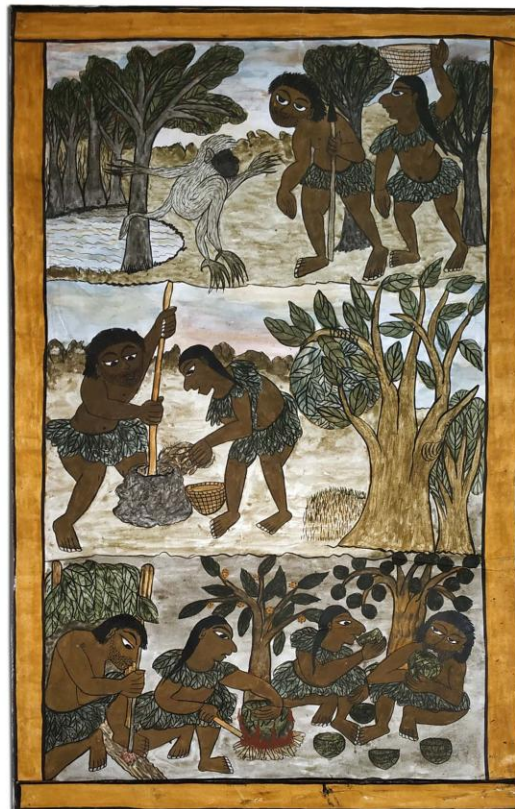


Fig. 4. *Pilchuhara and Pilchuburhi (Frame 3)*
 Natural colour on paper, 594cm x 35cm
 Artist : Harekrishna Talukdar
 Collaborator Artist : Anil Chitrakar

Fig. 5. *Pilchuhara and Pilchuburhi (Frame 4)*
 Natural colour on paper, 594cm x 35cm
 Artist : Harekrishna Talukdar
 Collaborator Artist : Anil Chitrakar



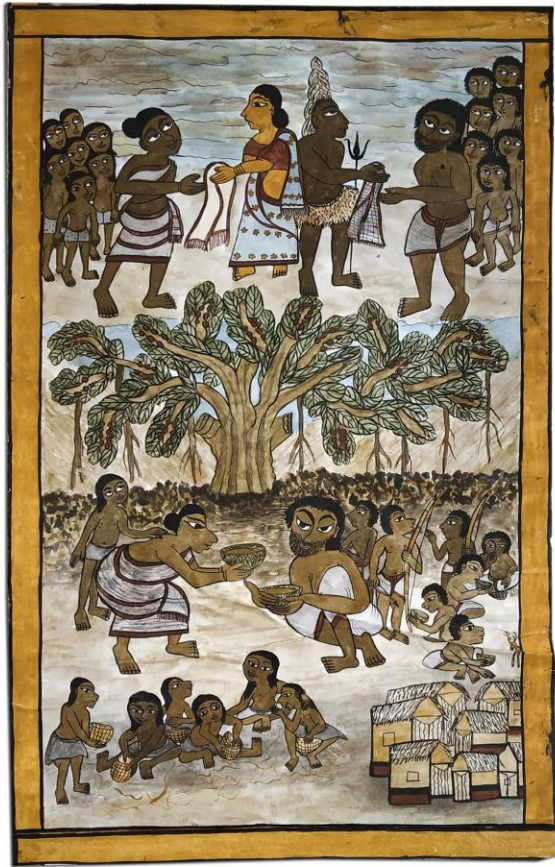


Fig. 6. *Pilchuhara and Pilchuburhi (Frame 5)*
 Natural colour on paper, 594cm x 35cm
 Artist : Harekrishna Talukdar
 Collaborator Artist : Anil Chitrakar

Fig. 7. *Pilchuhara and Pilchuburhi (Frame 6)*
 Natural colour on paper, 594cm x 35cm
 Artist : Harekrishna Talukdar
 Collaborator Artist : Anil Chitrakar

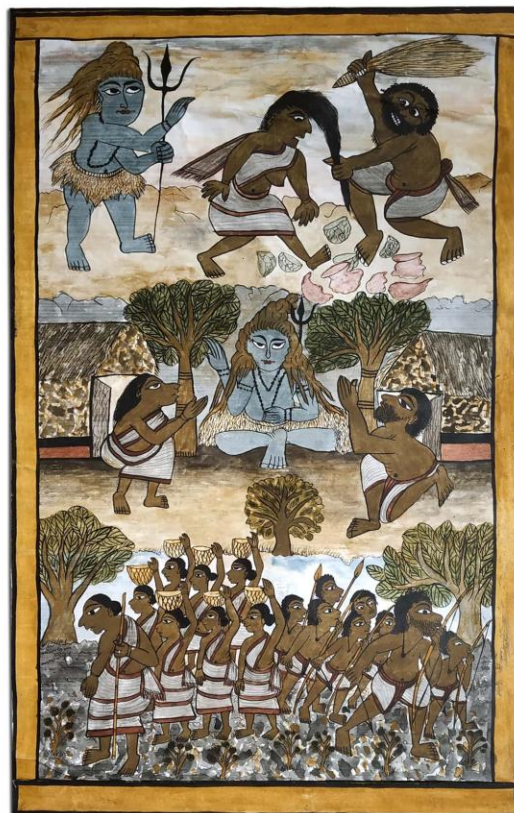




Fig. 8. *Pilchuhara and Pilchuburhi (Frame 7)*
 Natural colour on paper, 594cm x 35cm
 Artist : Harekrishna Talukdar
 Collaborator Artist : Anil Chitrakar

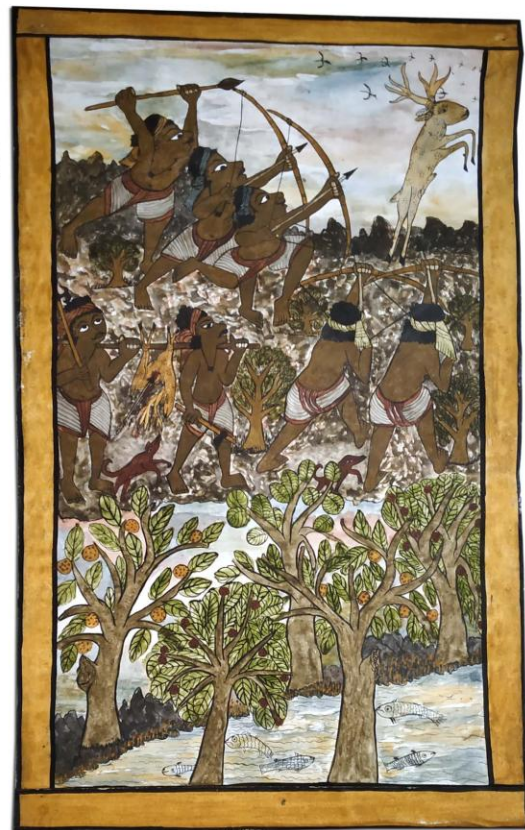


Fig. 9. *Pilchuhara and Pilchuburhi (Frame 8)*
 Natural colour on paper, 594cm x 35cm
 Artist : Harekrishna Talukdar
 Collaborator Artist : Anil Chitrakar

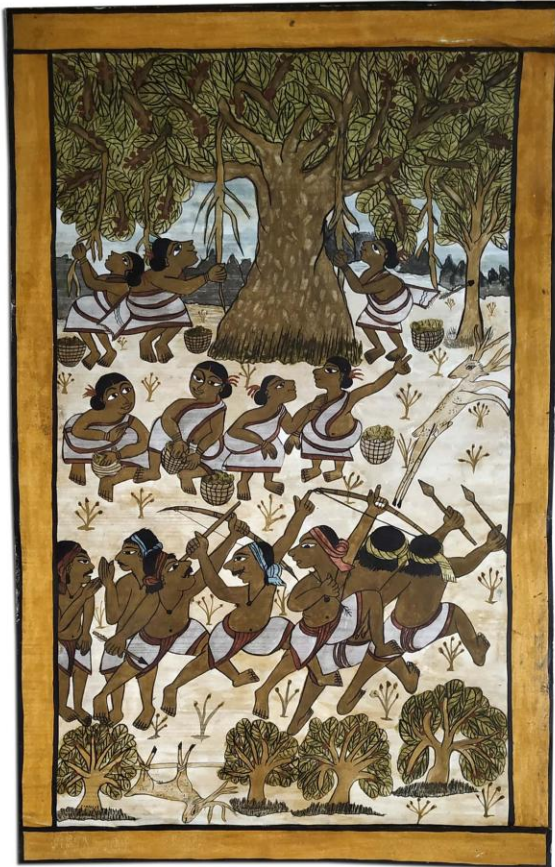


Fig. 10. *Pilchuhara and Pilchuburhi (Frame 9)*
 Natural colour on paper, 594cm x 35cm
 Artist : Harekrishna Talukdar
 Collaborator Artist : Anil Chitrakar

Fig. 11. *Pilchuhara and Pilchuburhi (Frame 10)*
 Natural colour on paper, 594cm x 35cm
 Artist : Harekrishna Talukdar
 Collaborator Artist : Anil Chitrakar

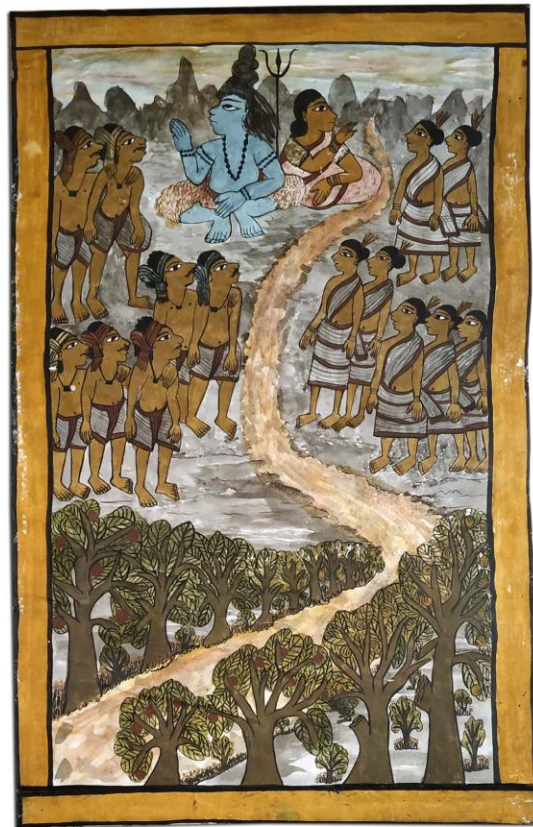




Fig. 12. *Pilchuhara and Pilchuburhi (Frame 11)*

Natural colour on paper, 594cm x 35cm

Artist : Harekrishna Talukdar

Collaborator Artist : Anil Chitrakar



Fig. 13. *Paitkarer Jivan (Life of a Paitkar artist)*

Natural colour on paper, 284cm x 50cm

Artist: Harekrishna Talukdar

Collaborator Artist: Anil Chitrakar



Fig. 14. *Paitkarer Jivan (Frame 1)*
Natural Colour on Paper, 284cm x 50cm
Artist: Harekrishna Talukdar
Collaborator Artist: Anil Chitrakar



Fig. 15. *Paitkarer Jivan (Frame 2)*
 Natural colour on paper, 284cm x 50cm
 Artist: Harekrishna Talukdar
 Collaborator Artist: Anil Chitrakar



Fig. 16. *Paitkarer Jivan* (Frame 3-4)
 Natural colour on paper, 284cm x 50cm
 Artist: Harekrishna Talukdar
 Collaborator Artist: Anil Chitrakar



Fig. 17. *Paitkarer Jivan (Frame 5-6)*
 Natural colour on paper, 284cm x 50cm
 Artist: Harekrishna Talukdar
 Collaborator Artist: Anil Chitrakar

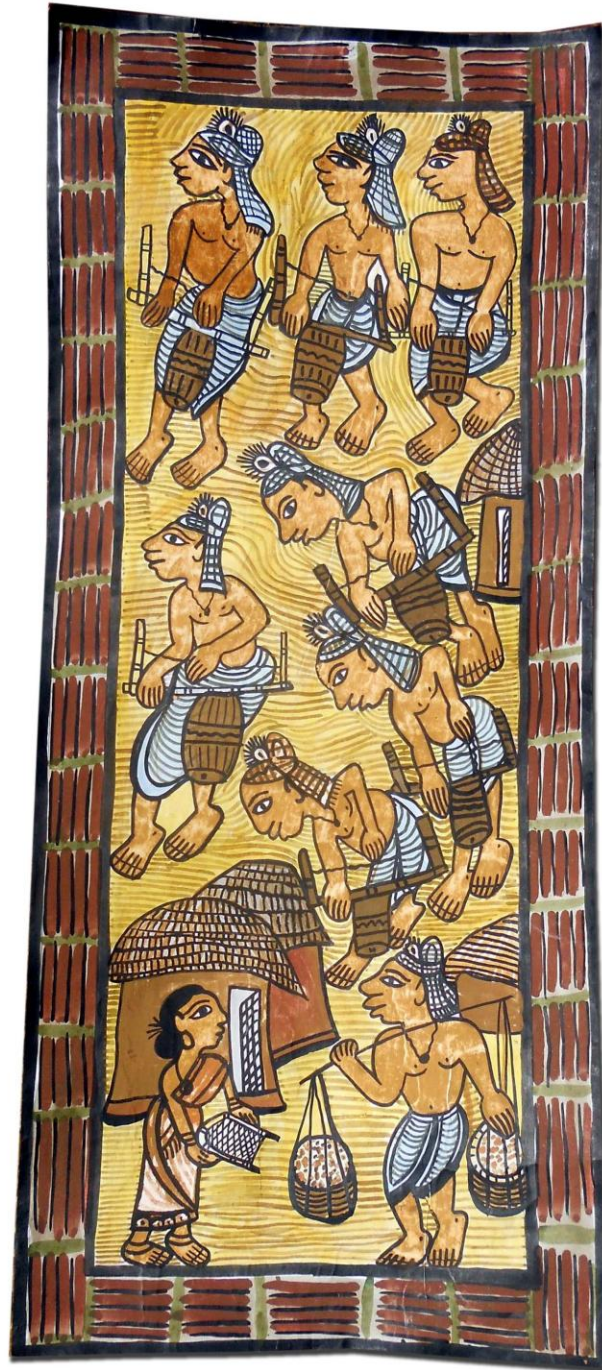


Fig. 18. Dansai
Natural Colour on Paper, 106cm x 40cm
Artist : Harekrishna Talukdar
Collaborator Artist : Vijay Chitrakar



Fig. 19. *Dansai-ii*
 Natural Colour on Paper, 104cm x 40cm
 Artist : Harekrishna Talukdar
 Collaborator Artist : Vijay Chitrakar

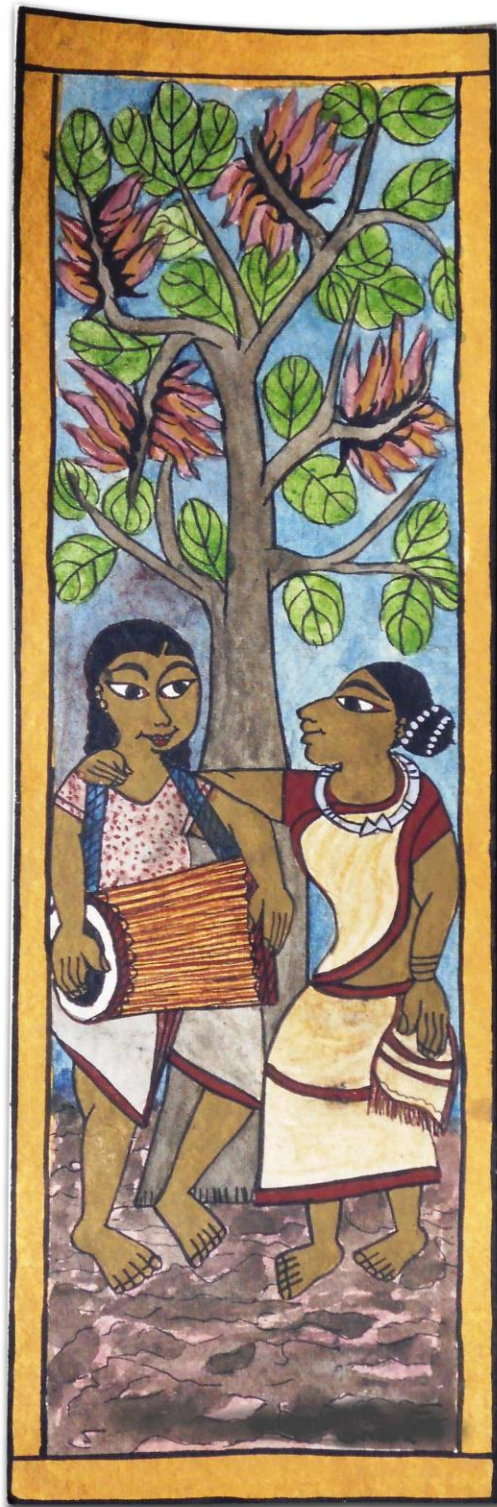


Fig. 20. *Sarhul Dance*
Natural colour on paper, 91cm x 30cm
Artist : Harekrishna Talukdar
Collaborator Artist : Anil Chitrakar



Fig. 21. *Santhal Dance*
Natural colour on paper, 45cm x 30cm
Artist: Harekrishna Talukdar
Collaborator Artist: Vijay Chitrakar



Fig. 22. *Three Santhal Women*
Natural colour on paper, 76cm x 30cm
Artist : Harekrishna Talukdar
Collaborator Artist : Vijay Chitrakar

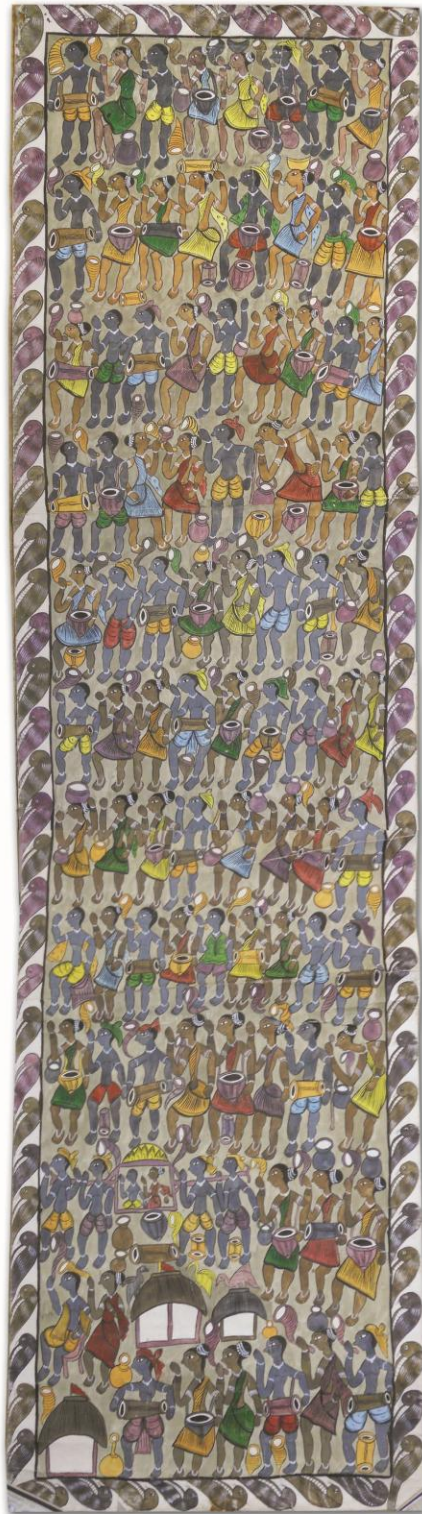


Fig. 23. *Folk Dances*
Water colour on paper, 165cm x 48cm
Artist : Harekrishna Talukdar

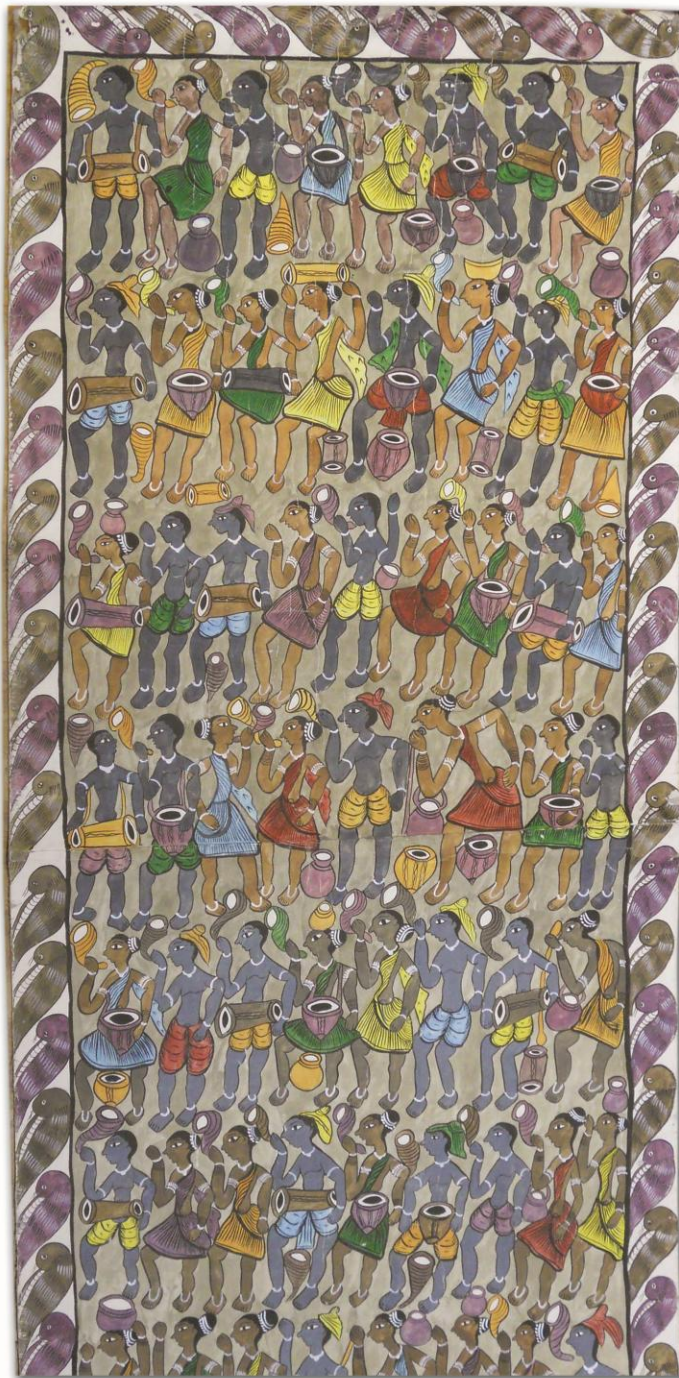


Fig. 24. *Folk Dances (Top Part)*
Water colour on paper, 165cm x 48cm
Artist : Harekrishna Talukdar

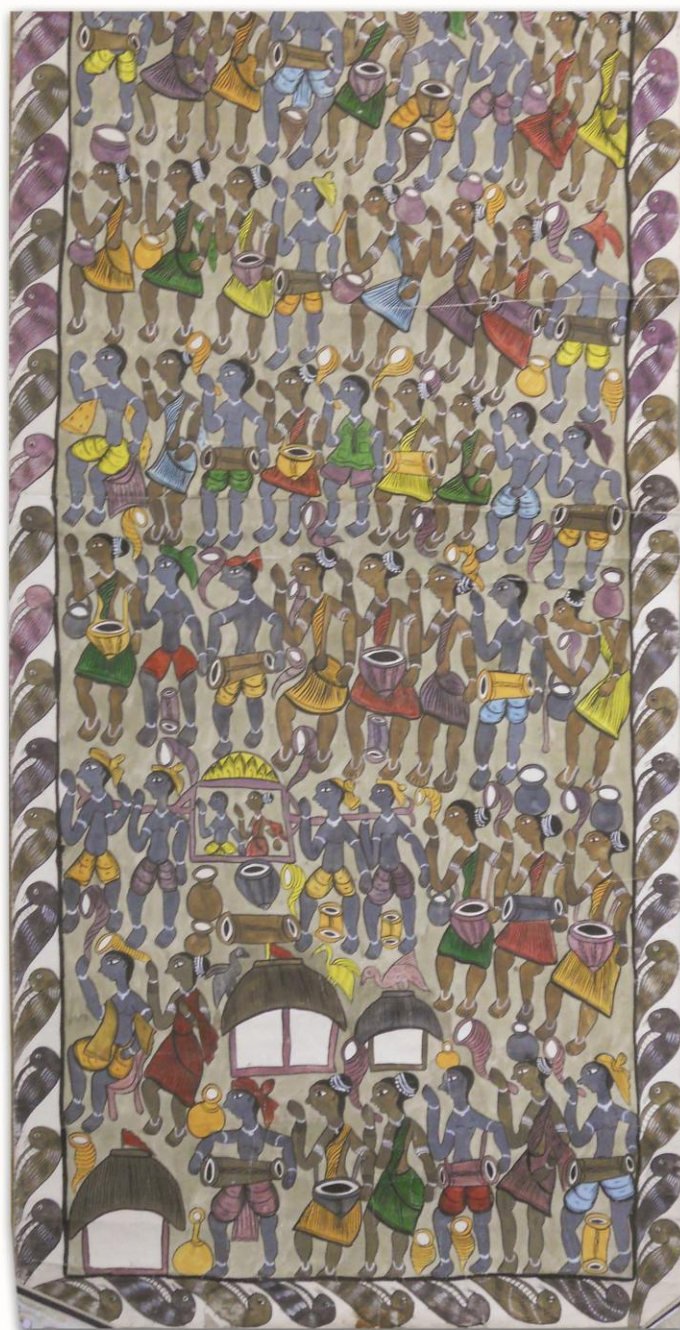


Fig. 25. *Folk Dances (Bottom Part)*
Water colour on paper, 165cm x 48cm
Artist : Harekrishna Talukdar

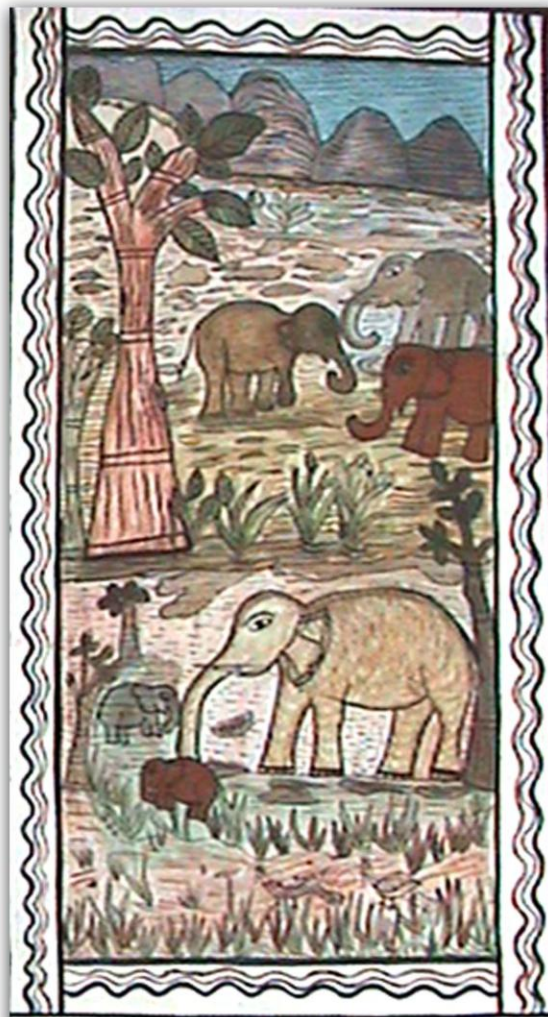


Fig. 26. *Untitled*
Natural Colour on Paper, 45cm x 25cm
Artist : Harekrishna Talukdar
Collaborator Artist : Vijay Chitrakar



Fig. 27. *Tejimola*
 Pigment on Paper, 167cm x 34cm
 Artist : Harekrishna Talukdar



Fig. 28. *Tejimola* (Frame 1-3)
 Pigment on Paper, 167cm x 34cm
 Artist : Harekrishna Talukdar



Fig. 29. *Tejimola* (Frame 4-6)
 Pigment on Paper, 167cm x 34cm
 Artist : Harekrishna Talukdar



Fig. 30. *Lanky*
 Pigment on Paper, 147cm x 29cm
 Artist: Harekrishna Talukdar



Fig. 31. *Lanky (Frame 1-4)*
 Pigment on Paper, 147cm x 29cm
 Artist: Harekrishna Talukdar



Fig. 32. *Lanky* (Frame 5-7)
Pigment on Paper, 147cm x 29cm
Artist: Harekrishna Talukdar

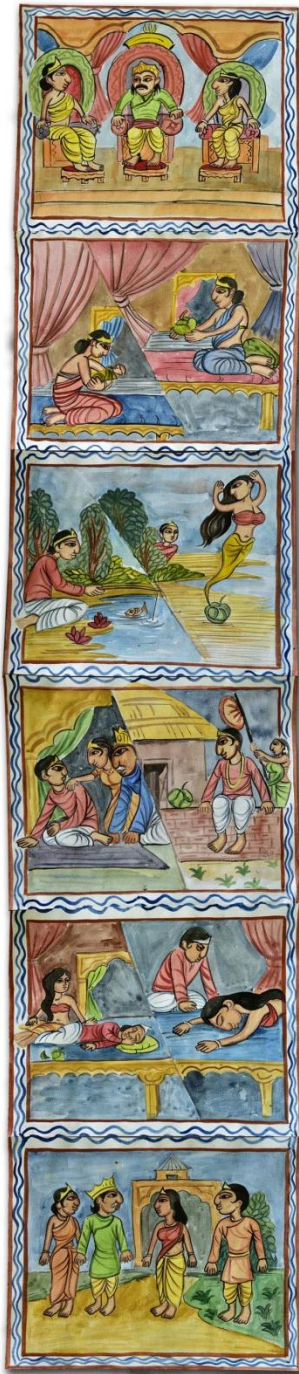


Fig. 33. *Elephant-Fruit Princess*
 Pigmenta on Paper, 160cm x 34cm
 Artist : Harekrishna Talukdar

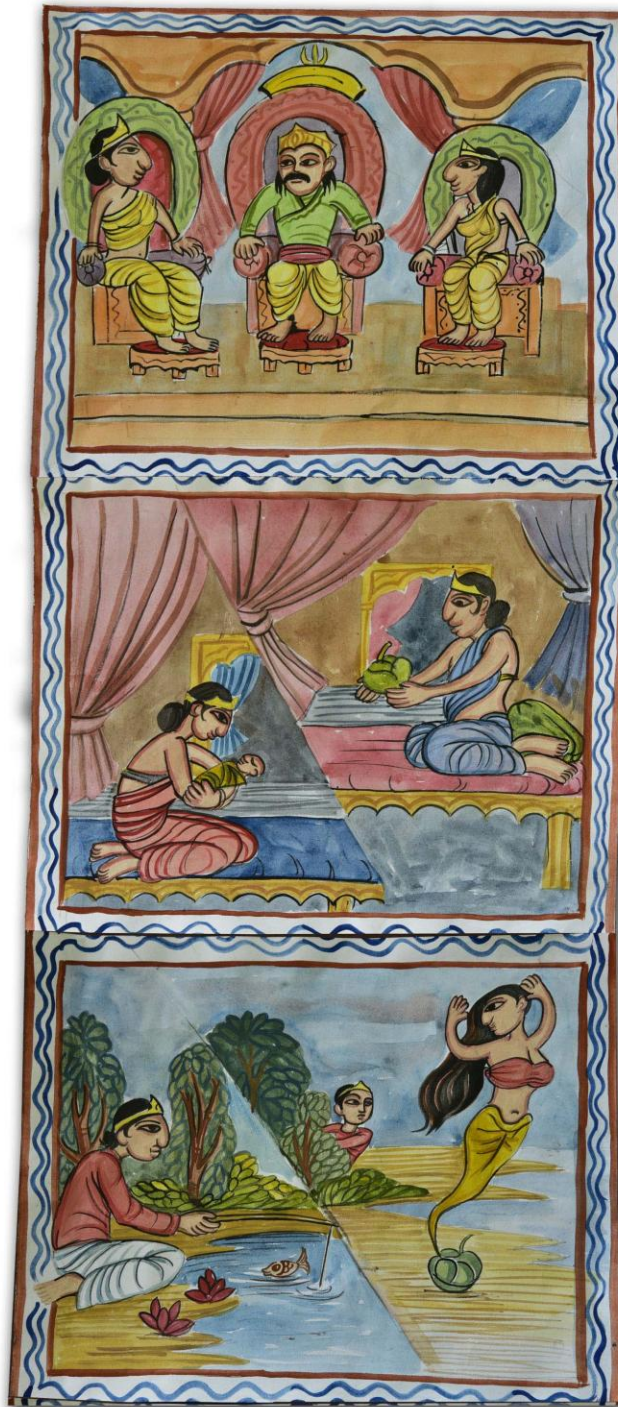


Fig. 34. *Elephant-Fruit Princess (Frame 1-3)*
 Pigmenta on Paper, 160cm x 34cm
 Artist : Harekrishna Talukdar

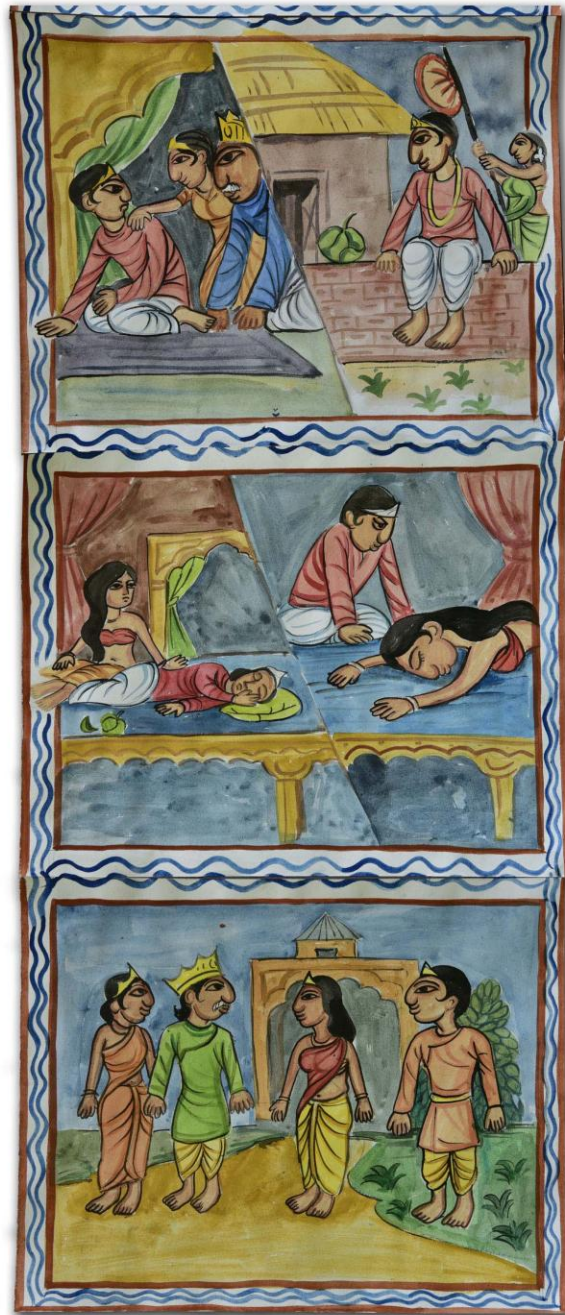


Fig. 35. *Elephant-Fruit Princess (Frame 4-6)*
 Pigmenta on Paper, 160cm x 34cm
 Artist : Harekrishna Talukdar



Fig. 36. *A Strong Man*
Pigment on Paper, 106cm x 29cm
Artist : Harekrishna Talukdar

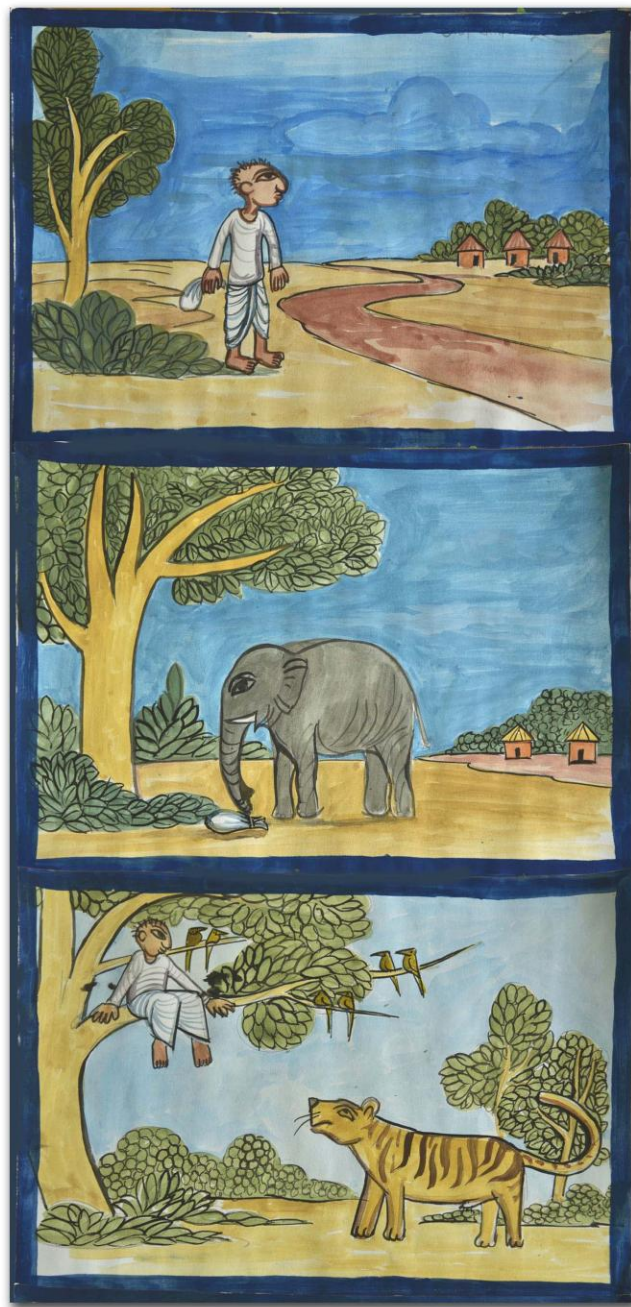


Fig. 37. *A Strong Man (Frame 1-3)*
Pigment on Paper, 106cm x 29cm
Artist : Harekrishna Talukdar



Fig. 38. *A Strong Man* (Frame 4-5)
Pigment on Paper, 106cm x 29cm
Artist : Harekrishna Talukdar



Fig. 39. A son-in-law story
Pigments on paper, 142cm x 28cm
Artist : Harekrishna Talukdar



Fig. 40. *A son-in-law story (Frame 1-2)*
 Pigments on paper, 142cm x 28cm
 Artist : Harekrishna Talukdar

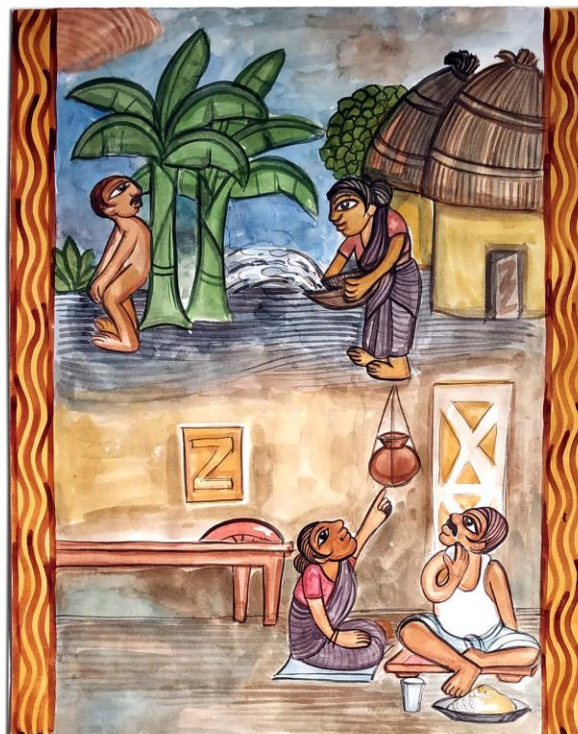


Fig. 41. *A son-in-law story (Frame 3-4)*
 Pigments on paper, 142cm x 28cm
 Artist : Harekrishna Talukdar



Fig. 42. *A son-in-law story (Frame 5-6)*
 Pigments on paper, 142cm x 28cm
 Artist : Harekrishna Talukdar



Fig. 43. *A son-in-law story (Frame 7-8)*
 Pigments on paper, 142cm x 28cm
 Artist : Harekrishna Talukdar



Fig. 44. *An old couple and jackals*
 Pigments on paper, 168cm x 35.5cm
 Artist : Harekrishna Talukdar



Fig. 45. *An old couple and jackals (Frame 1)*
 Pigments on paper, 168cm x 35.5cm
 Artist : Harekrishna Talukdar



Fig. 46. *An old couple and jackals (Frame 2)*
 Pigments on paper, 168cm x 35.5cm
 Artist : Harekrishna Talukdar



Fig. 47. *An old couple and jackals (Frame 3)*
 Pigments on paper, 168cm x 35.5cm
 Artist: Harekrishna Talukdar



Fig. 48. *An old couple and jackals (Frame 4)*
 Pigments on paper, 168cm x 35.5cm
 Artist: Harekrishna Talukdar



Fig. 49. *An old couple and jackals (Frame 5)*
 Pigments on paper, 168cm x 35.5cm
 Artist : Harekrishna Talukdar



Fig. 50. *An old couple and jackals (Frame 6)*
 Pigments on paper, 168cm x 35.5cm
 Artist : Harekrishna Talukdar



Fig. 51. *Large-billed crow and grey-bellied tesia*
 Water colour on paper, 167cm x 35.5cm
 Artist : Harekrishna Talukdar



Fig. 52. *Large-billed crow and grey-bellied tesia (Frame 1)*

Water colour on paper, 167cm x 35.5cm

Artist : Harekrishna Talukdar



Fig. 53. *Large-billed crow and grey-bellied tesia (Frame 2)*

Water colour on paper, 167cm x 35.5cm

Artist : Harekrishna Talukdar



Fig. 54. *Large-billed crow and grey-bellied tesia* (Frame 3)
 Water colour on paper, 167cm x 35.5cm
 Artist : Harekrishna Talukdar



Fig. 55. *Large-billed crow and grey-bellied tesia* (Frame 4)
 Water colour on paper, 167cm x 35.5cm
 Artist : Harekrishna Talukdar



Fig. 56. *Large-billed crow and grey-bellied tesia* (Frame 5)
Water colour on paper, 167cm x 35.5cm
Artist : Harekrishna Talukdar



Fig. 57. *Large-billed crow and grey-bellied tesia* (Frame 6)
Water colour on paper, 167cm x 35.5cm
Artist : Harekrishna Talukdar

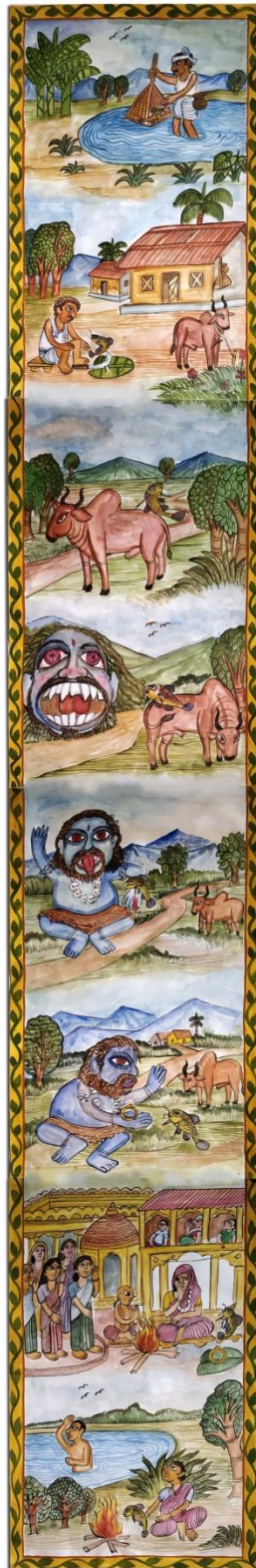


Fig. 58. *Story of a catfish*
Water colour on paper, 222cm x 35.5cm
Artist : Harekrishna Talukdar

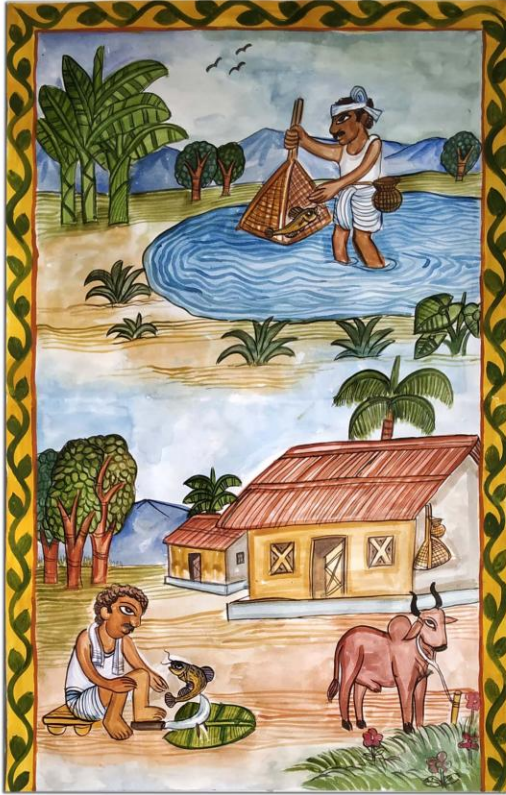
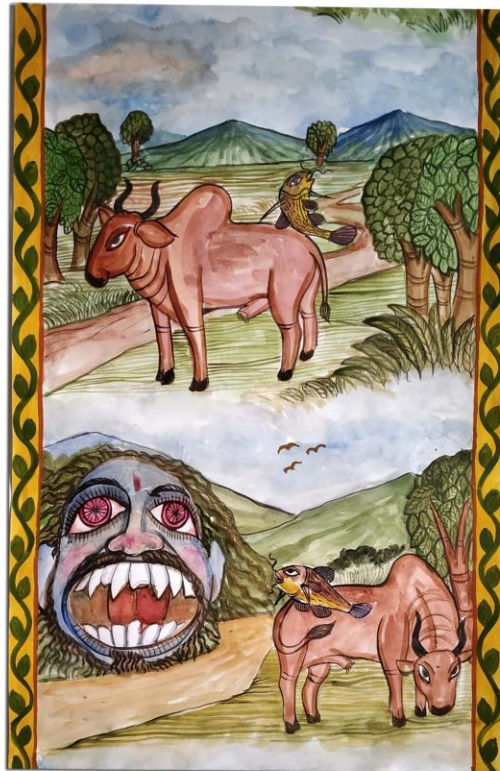


Fig. 59. *Story of a catfish (Frame 1-2)*
Water colour on paper, 222cm x 35.5cm
Artist : Harekrishna Talukdar

Fig. 60. *Story of a catfish (Frame 3-4)*
Water colour on paper, 222cm x 35.5cm
Artist : Harekrishna Talukdar



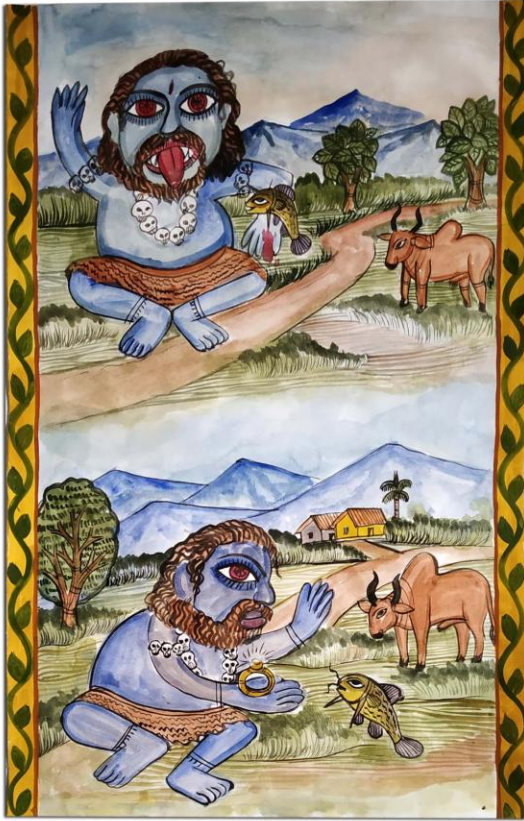


Fig. 61. *Story of a catfish (Frame 5-6)*
 Water colour on paper, 222cm x 35.5cm
 Artist : Harekrishna Talukdar

Fig. 62. *Story of a catfish (Frame 7-8)*
 Water colour on paper, 222cm x 35.5cm
 Artist : Harekrishna Talukdar





Fig. 63. *Aranyani-i*
 Acrylic Colour on Canvas, 246cm x 48cm
 Artist : Harekrishna Talukdar



Fig. 64. *Aranyani-i (Frame 1-4)*
 Acrylic Colour on Canvas, 246cm x 48cm
 Artist : Harekrishna Talukdar



Fig. 65. *Aranyani-i* (Frame 5-8)
 Acrylic Colour on Canvas, 246cm x 48cm
 Artist : Harekrishna Talukdar



Fig. 66. *Aranyani-i-i*
 Acrylic Colour on Canvas, 246cm x 48cm
 Artist : Harekrishna Talukdar

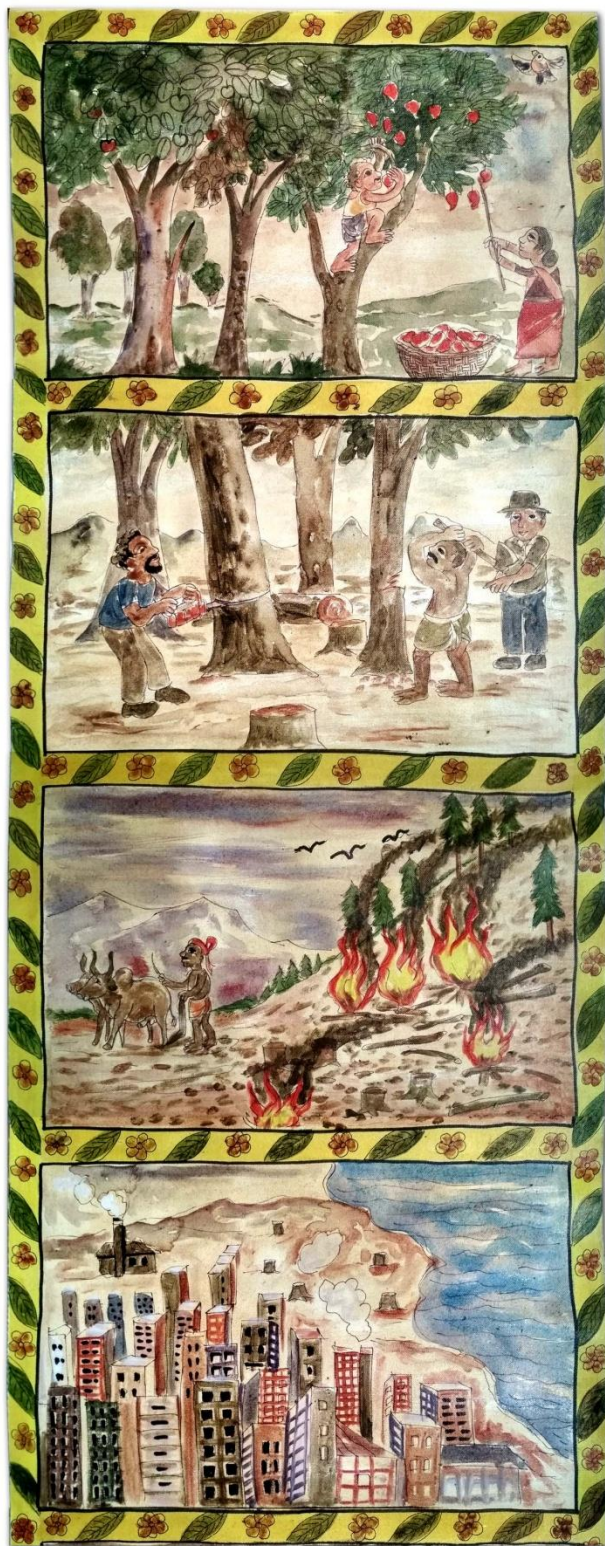


Fig. 67. *Aranyani-ii (Frame 1-4)*
 Acrylic Colour on Canvas, 246cm x 48cm
 Artist : Harekrishna Talukdar



Fig. 68. *Aranyani-ii (Frame 5-8)*
 Acrylic Colour on Canvas, 246cm x 48cm
 Artist : Harekrishna Talukdar



Fig. 69. *Basistha-i*
Acrylic Colour on Cloth, 228cm x 86cm
Artist : Harekrishna Talukdar



Fig. 70. *Basistha-ii*
Acrylic on Cloth, 236cm x 86cm
Artist : Harekrishna Talukdar

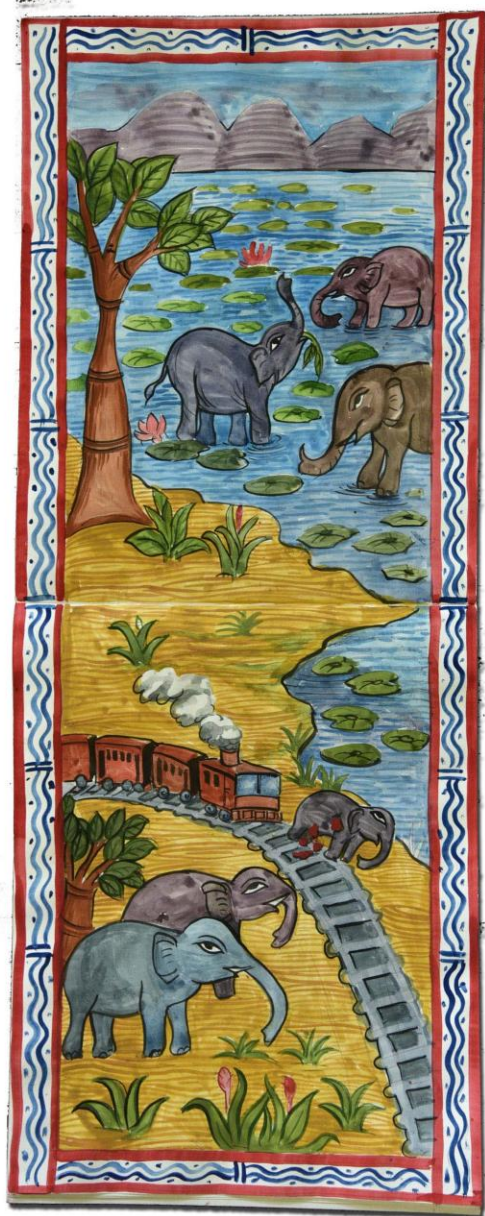


Fig. 71. *Deepor Beel*
Pigment on Paper, 68.5cm x 28cm
Artist : Harekrishna Talukdar



Fig. 72. *U Thlen*
 Pigment on paper, 195cm x 36cm
 Artist : Harekrishna Talukdar

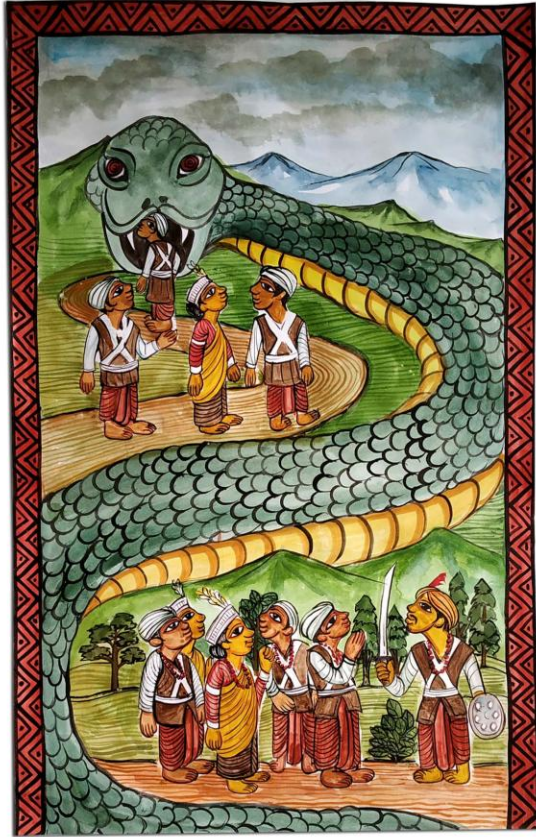


Fig. 73. *U Thlen* (Frame 1-2)
 Pigment on paper, 195cm x 36cm
 Artist : Harekrishna Talukdar



Fig. 74. *U Thlen* (Frame 3-4)
 Pigment on paper, 195cm x 36cm
 Artist : Harekrishna Talukdar



Fig. 75. *U Thlen* (Frame 5)
Pigment on paper, 195cm x 36cm
Artist : Harekrishna Talukdar



Fig. 76. *U Thlen* (Frame 6)
Pigment on paper, 195cm x 36cm
Artist : Harekrishna Talukdar



Fig. 77. *U Thlen* (Frame 7)
Pigment on paper, 195cm x 36cm
Artist : Harekrishna Talukdar



Fig. 78. *Deforestation*
 Pigment on paper, 224cm x 38cm
 Artist : Harekrishna Talukdar

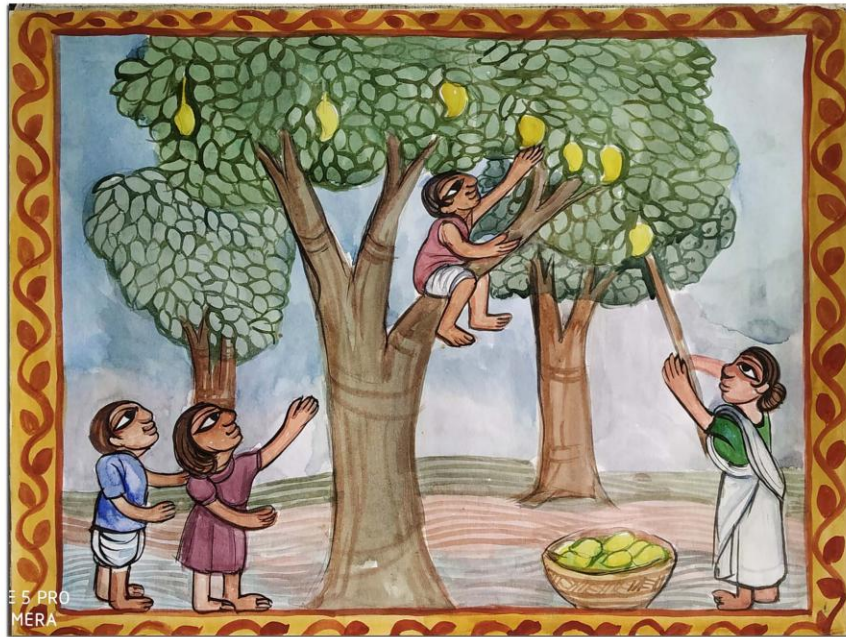


Fig. 79. *Deforestation (Frame 1)*
 Pigment on paper, 224cm x 38cm
 Artist : Harekrishna Talukdar



Fig. 80. *Deforestation (Frame 2)*
 Pigment on paper, 224cm x 38cm
 Artist : Harekrishna Talukdar

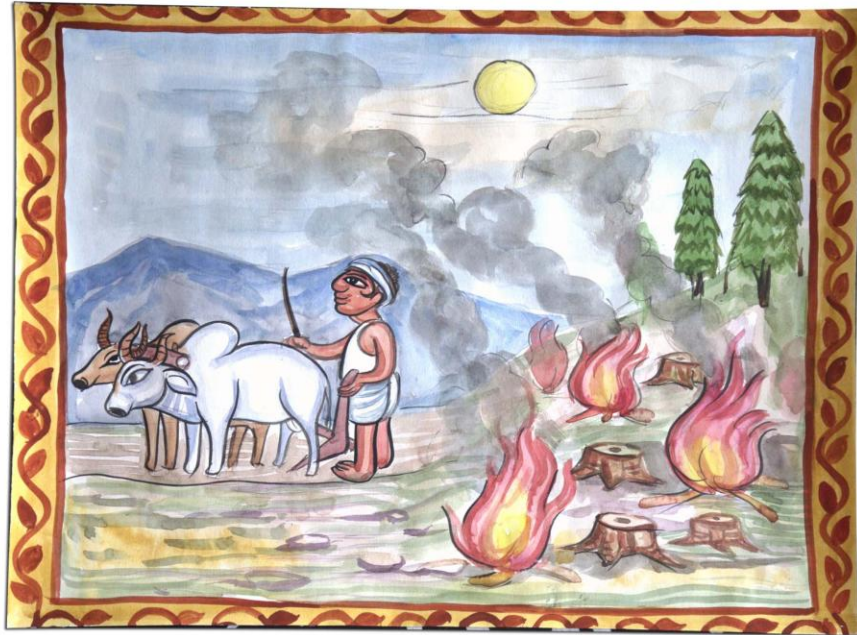


Fig. 81. *Deforestation (Frame 3)*
 Pigment on paper, 224cm x 38cm
 Artist : Harekrishna Talukdar

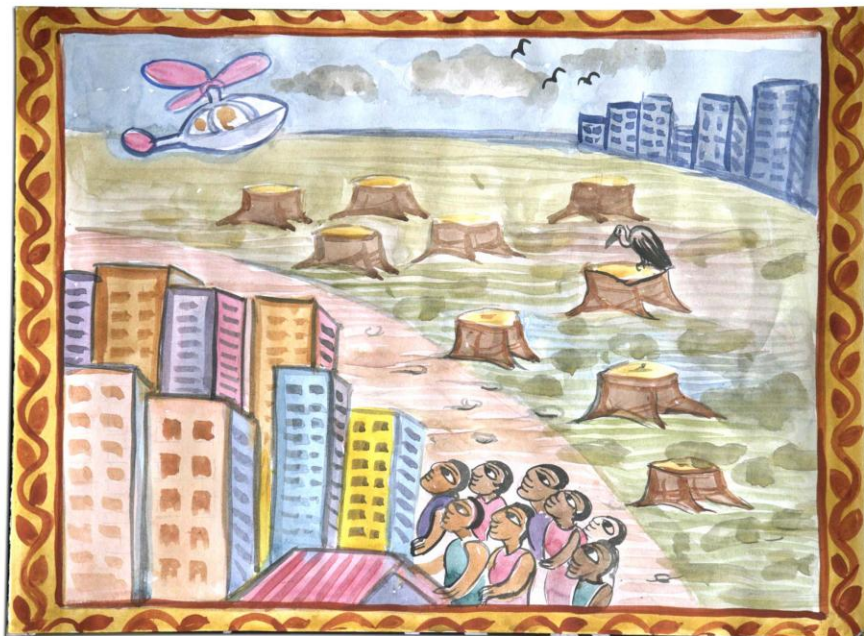


Fig. 82. *Deforestation (Frame 4)*
 Pigment on paper, 224cm x 38cm
 Artist : Harekrishna Talukdar



Fig. 83. *Deforestation (Frame 5)*
Pigment on paper, 224cm x 38cm
Artist : Harekrishna Talukdar



Fig. 84. *Deforestation (Frame 6)*
Pigment on paper, 224cm x 38cm
Artist : Harekrishna Talukdar



Fig. 85. *Deforestation (Frame 7)*
Pigment on paper, 224cm x 38cm
Artist : Harekrishna Talukdar



Fig. 86. *Deforestation (Frame 8)*
Pigment on paper, 224cm x 38cm
Artist : Harekrishna Talukdar