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Review on Study of Tribal Artform: Chittara from Karnataka

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ABSTRACT: Chittara Art is his intricate depiction of life's auspicious ceremonies and rituals, symbolized in geometric designs. Basically "Kasuti embroidery", which originated in Karnataka, this intricate embroidery requires more than 5000 stitches. "Chittara Art" is a painting that also comes from a village in Karnataka. There is a tradition of using Chittara art on rangoli and on the walls. Using root fibre as a brush, the artist traditionally used only natural colours such as mud, yellow (from a forest seed), black (from burnt rice), and white (from rice). This article aims to introduce Hase Chittara, Karnataka's unique mural painting, a traditional custom practiced by tribal women of the Devaru community in the Malnad region of Karnataka. Devaru or Arya Idiga belongs to the Hindu community and is mainly located in Karnataka. The purpose of this research is to study Chittara symbols and give due attention to dying folk art by preserving its context. Relevance to the society structured by the people of the Devaru community in the aim of this article is to study the traditional tribal painting of the Chittara elders of Karnataka. This study uses content analysis and is based on secondary sources such as books, journal articles, tribal literature and monographs. The main objectives of this study are to describe the ritual relevance of this tribal art form and to locate the current status of this art form in the context of tribal development. The effects of social change can be seen in the subjects of Hase Chittara's paintings. However, there is an urgent need to preserve their art and use it for the development of the Devaru tribe of Karnataka.

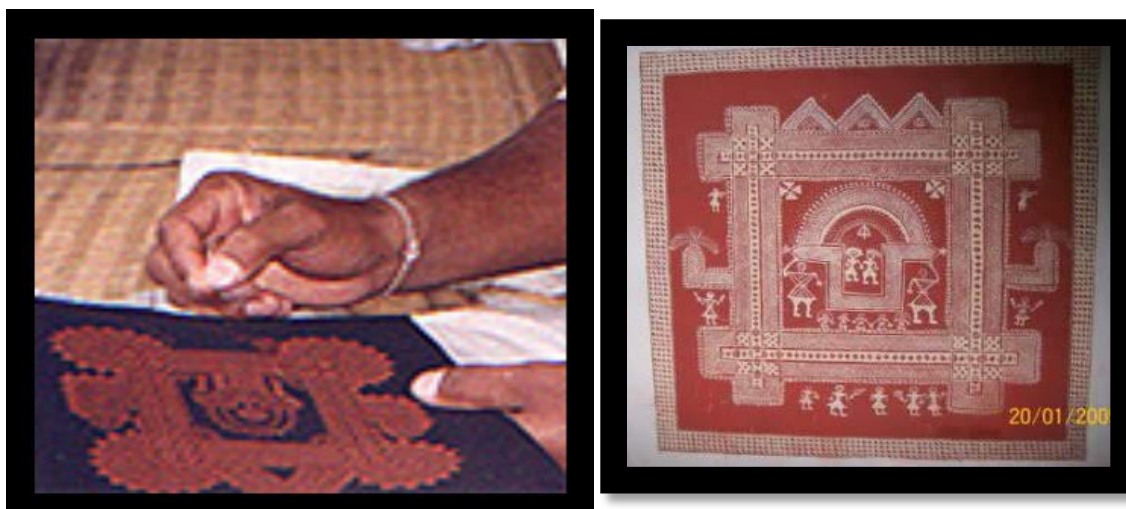
KEYWORDS: Chittara Arts, Tribal Community, Kasuti Embroidery, Painting, Traditional Art, Mural Painting

I. INTRODUCTION

Chittara is an art form that uses clay paste to create geometric designs on the floors and walls of the entrances of homes. This art form, which has its origins in ancient cave paintings, eventually found its way onto the walls and floors of village houses. The Kannada word Chittara (which is related to Chitra) means an image or design. Historically, this art form was practiced by women from the Devaru community in the Sagar district of Karnataka, where these images were painted on the inside and outside of the house on auspicious occasions. Historically, Chittara was practiced by women of the Devaru community in Sagar district of Karnataka. Chittara designs were painted on houses in villages on auspicious occasions to welcome the gods. These paintings are part of the family and community rituals associated with the celebrations and only the lady of the house makes these patterns. Today, Chittara is a languishing trade, reportedly practiced by only five families in the state of Karnataka. Workshops with artisans vary from project to project and depend on how knowledgeable the artisans are and how experienced they are in exploring new designs with their craft. Because Radha Sullur, who we worked with, can read and write English, it was easier for her to understand the nuances of letterforms, although we had to explain to her the rules of type design and examine how this specific piece of art can become type. Chittara are intricate murals traditionally created by Malnad tribeswomen in their red clay covered houses as well as rangoli floor designs. The Chittara paintings are part of a larger creative and celebratory context in the region's cultural milieu.

A. TRADITIONS

Murals are inherently ephemeral and festive. Every daily activity depicted in these paintings—milling flour, pounding rice, sowing seeds—was enlivened by song. The paintings depict the hustle and bustle of tribal life: ceremonies, deities, socioeconomic activities, flora and fauna, and even the toys that children play with. The art form was also symbiotically integrated into the larger "natural" context of this area of the Western Ghats and was essentially derived from the natural cycles of nature and the natural elements.



Hare Chittara or Hare Chittara is a folk art practiced by the Deewaru community in Shimoga, Sagara and Uttara Kannada districts of Karnataka. The walls are coloured with red clay, which is abundant in the region, and the designs are drawn with white paint, made from rice paste and white clay. Each of the lines and patterns in these paintings symbolize an aspect of nature or represent the religious and social agricultural practices of the community. The drawing has been seen on the walls, door frames and thresholds of villages in the Malenadu region.

B. PEOPLE

Although the designs of the paintings are common throughout the community, the paintings are classified into three types based on the use of color. They are Bili Rabbit, Kappu Rabbit, Kemmannu Rabbit.

C. BASE

The drawing was seen on walls, door frames and window frames. It can also be made in a bamboo basket. In general, the base is Kemmannu (red earth). While the bamboo basket was being decorated, the soil was prepared by applying the red soil and cow dung mixture.

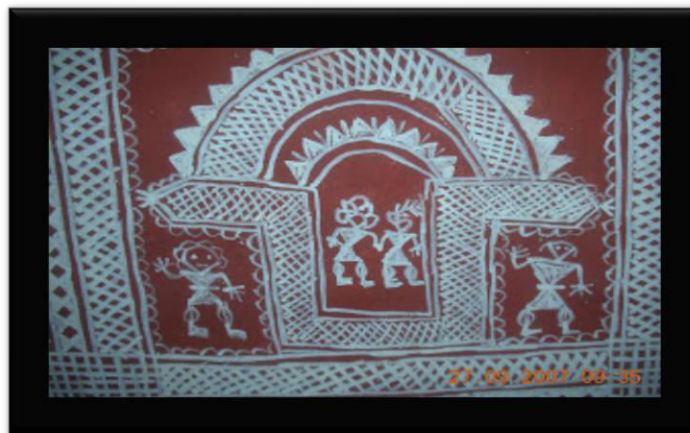


D. OCCASIONS

This art takes place at weddings and festivals (bhoomi hunnime habba). At the hunnime bhoomi festival, women decorate bamboo baskets with this art. The base was prepared by spreading the mixture of red earth (Kemmannu) and cow dung onto the basket. You grow rabbit chittara from finely ground rice flour in this basket.

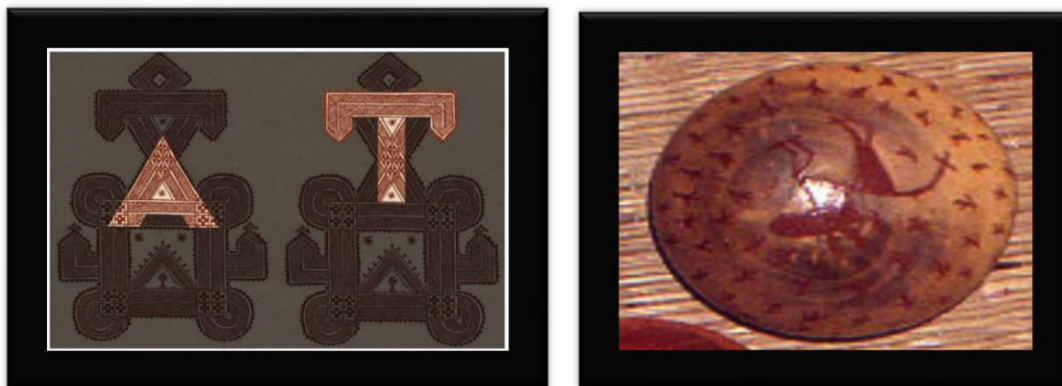


Common patterns are Seete Mudi, Bhattada Saalu, Kuchhu Saalu, Maduve Pallakki, Dibbana Hakkigalu, Ettugalu, Tirugu Mane, Gombe Saalu, Banave, etc. drawn from everyday life. During the wedding ceremony, rabbit Chitra is painted on the wall where the ritual is performed. The common motifs in the marriage are Pallakki (carriage). dibbana hakkigalu (twin birds/love birds), bride and bridegroom etc.



E. CURRENT SCENARIO

However, the Chittara art form was almost extinct until recently revived by Eshwar Naik and his sister Lakshmi of the Malnad tribe, who "rediscovered" the artistic and cultural tradition of their ancestors (her mother was a talented guitar artist, with a rich repertoire of Songs and music) which this art form was founded. Eshwar Naik has established a guitar arts training centre and focuses on documentary work.



According to National Prize winner Eshwar Naik, Chittara painting has "an uninterrupted association" with "Stone Age cave paintings". The motifs are taken from everyday life and include geometric shapes and tribal figures that celebrate different aspects of life. The figures are mostly stylized - they show brides, fertility symbols, successful rice seedlings, birds, trees and animals. The designs are not family specific but are shared by the community. (However, some families chose "auspicious" colours even though it was mostly white) painting fits into a much broader context of creativity and celebration. According to Pushpa Chari, "Singing music fills the air while Deewarus draws and paints!" For every situation and task depicted on the wall a suitable song, also revived by Eshwar Naik.



F. CONTEMPORARY TRENDS

The art of Chittara has gained a larger forum, where this art form can now be found not only in the huts of Deewaru, but also in a range of artifacts that have access to the much larger market in town. The community also makes decorative artifacts with distinctive Chittara designs. Chittara painting is done on handmade rice paper. Traditional Kalash made from rice husks are painted with Chittara art, as well as papier-mâché and terracotta pots. Reed baskets covered with red mud, bamboo box stands, dried rice torans or door curtains, Hidi (small Hittade grass brooms), Sibala (Hittade grass baskets), Pettige (small box), Irike (small donut shape), a ring of woven grass, Ichala chaape (palm rug) are other items decorated with Chittara designs. This adjustment has met with some resistance from community elders who firmly believe that the art form and traditions should be kept within the community and not "exposed" to the outside world.



G. THE REVIVAL

Eshwar Naik is a craftsman who has almost "single-handedly" revived Chittara painting, along with "an entire culture of music, myth, belief and philosophy encapsulated in every line and pattern". Naik moved to street theatre at a young age and campaigned against illiteracy. He believes the distance helped him see the need to document his community's rich legacy and cultural heritage before it is lost forever. Naik's sister Lakshmi was the sole Chittar artist from when Naik began reviving the art form. Naik learned to paint from his mother and sister and collected models and myths from village elders. Thanks to his efforts, a large number of models have been recovered and documented. He even founded a training centre in Hasuvanthi, where young Deewaru rediscover their traditions and learn the craft their ancestors were gifted at.

II. LITERATURE REVIEW

India has a rich folk and tribal tradition. Modern man has drawn political and cultural boundaries, but indigenous peoples have been in the forests and mountainous areas that have shaped their lives. Tribal art is folk art, but folk art can also be non-tribal art, both of which are deeply connected to the community. The knowledge of arts and crafts in the tribal community was transmitted orally from generation to generation. The art emerges from the daily life of the community and is shaped by the environment in which live. The arts, crafts, songs and dances of the different tribal communities differ based on the terrain they live on and the lifestyle, rituals and customs also vary from one tribe to another, but for the most part the tribal communities worship nature and plays an important role in her life. The word folk designates a group of people living in a certain area and sharing a common cultural heritage and some common characteristics such as religion, language, occupation, etc. Tribal art is influenced by nature and the tools used in daily life, and there is no artist in tribal or folk art, it is a group or community. With each painting, the group of people is involved in the creation of that art and the motives are essentially religious and nature plays an important role in it. It's an integral part of life. There is no difference between art and life in tribal societies.

It is a research-like article on paddy art that includes a small introduction to Chittara. Traditional folk art is represented as a mural painting known as Hare Chittara in Sagara Village in Shimoga. The article tells that this unique folk art is mainly practiced by tribal women in their free time. All of Hase Chittara's themes are inspired by nature. The art included aesthetic designs of tribal figures and geometric patterns intricately painted with natural grass brushes and natural colors. This particular religious art is mainly practiced at weddings and local ritual occasions. (Mr Mahesh, 2014).

Chittara Beyond Traditional Boundaries: The article is about how Chittara art is a form of expression. The researcher understands how women used to express themselves through rabbit chittaras when denied education. The art form has been experimented with using fabric and paper instead of just painting on adobe walls. This expanded the scope of the art and was printed on paper folders, pen holders, invitations and greeting cards.

Chittara is not just an art; It's part of life. The article revolves around two aspects; one on the Chittara art form and one on Mr. Ishwar Naik who is instrumental in maintaining Chittara folk art. About the art form, the article tells the researcher how the art form is indigenous and how this art form is relatively as old as rock age painting where man began to express himself through images. Observations made on the line painting of Chittara art are very similar to rock paintings. More importance is attached to this art during the wedding where it is hung on the wall of the house called Hasegode. These paintings symbolically represent the important moments of Indian marriage and marriage. For example, the pillars in the paintings symbolize the walls of the house. It also allows the researcher to learn about the

colours used in painting and how colors are formed. The art form appears to be on the decline due to the gap between those who are knowledgeable about the art and the younger generation. Young people are influenced by and tend to be influenced by television and new media. This has led to a disinterest in the art form among the youth.

Where Art is a Way of Life - The article tells the researcher that Chittara is generally practiced by women of the Deeveru matriarchal and agricultural community; The ancient art of Chittara is effortlessly passed from generation to generation. For artist Chittar Lakshma, life is a celebration of all that is natural, artistic and beautiful. So much so that Chittar art is a way of life for them. Be it a simple arati offered to God or a joyful occasion such as a wedding or baptism ceremony, the Deeveru community loves to celebrate it with the art of Chittara. The intricate geometric patterns of Chittara art, drawn on plowed trays, flower pots, and house walls, complement any festival in the Deeveru community. Lakshma goes on to explain that the art of Chittar is a source of great joy, beauty and creativity for us. In the evening, after a long day of hard work in the fields, we gather at the place to be decorated with Chittar art and we start to prepare the colours by milling or boiling the rice and continuously drawing the desired motifs according to the occasion popular Sing songs and exchange notes late into the night. Indeed, the art of Chittar helps us women in the community connect. "It is a social art after all. It also shows that the art has found application far beyond Shimoga, even reaching other parts of the country and abroad (trailer, 2011).

In most tribal societies, the hereditary culture is the oral transmission of knowledge. Religion plays a very important role in shaping the identity of society. Each tribal community has a social structure with unique customs, belief systems, and practices. Arts, crafts and beliefs play a very important role in the establishment and reformation of tribal customs and practices. (Deevera Makkalu, Dhatri Pustaka 2009)

Ethnicity is another important element that contributes to identity formation. Every folk or tribal art and culture has an ethnic character. Art forms are influenced by the myths of a particular region. The ethnic character of these folk-art forms preserves their ethnicity, allowing for their socialization, regulation, and harmonization with other communities.

In the formation of social structure of these communities, religion and ethnic culture play a vital role and these societies consist of structural units based on structural pluralism. Folk songs, arts and crafts play an important role in their survival. They stand in relation to the power system in every society. Economic status, caste and gender are related to power system. Folklore opposes the power structure and compromise with it and help preserve ethnic identity also. In social identity, gender has an important role. Idealistically in the world of Indian rights and rituals there is no gender inequality and it is evident at the practical level. All this can be analysed in relation to the worship of mother-goddess. In Indian society a social system based on male domination is prevalent. But we see in folk-arts a system that worships woman and attributes mystic qualities to her. It appears mainly in the form of the worship of goddess 'Kali' (the dominant icon of Mother Goddess that is worshipped all over India) and at the same time, in all societies gender domination was and is prevalent to the present day.

III. OBJECTIVES OF THE STUDY

1. Studying the traditional tribal arts of Karnataka; The art of Hase Chittar.
2. Examine and document the colours, patterns, materials, and processes used in the art.
3. Examine the influence of traditional Karnataka tribal art on contemporary fashion.

IV. RESEARCH METHODOLOGY

Traditional tribal art from Karnataka; The rabbit Chittara art form is adopted and studied and explored. This study is based on experiments and surveys. The research is based on history, the development of the art and its contemporary status. The research work will be a modest attempt to bring this ancient rich treasure into the field of fine arts. The study region is a dominated tribal district. Data can be categorized into two forms.

1. Primary Data - Data collected from individuals through direct conversation, using in-depth interviews as a data collection tool.

2. Secondary Data - The secondary data is collected by analysing and collecting history designs, literature on history, research articles, publications, libraries, newspaper articles, paperclips, internets, magazines, websites and other data related to research documents.

V. ACTUAL WORK DONE



VI. CONCLUSION

India has a very rich traditional heritage of folk and tribal arts and culture. Without folk painting, there is no cultural identity in human life and the opportunity will be incomplete. Tribal arts and crafts represent the nature-inspired lifestyle of the tribal community. The Deewaru community is agricultural, so the planting and harvesting cycle remains the backbone of legendary tales that express all the emotions of an agricultural community. The stunningly beautiful rabbit Chittara are intertwined with nature, just as the lives of the creators of these paintings are intertwined with nature. Rabbit Chittara is very rich in forms, styles, creativity and depiction of life and nature. These paintings can provide a new source of income for indigenous peoples alongside agriculture. Because of the high demand for traditional handicrafts in the international market, many organizations encourage these tribal communities to produce traditional paintings for commercial sale.

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