

Study on Mithila Art and Artists

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Abstract – The painting of Mithila is more than sculpture. A collective of women communicate their desires, visions, goals, wishes and ambitions to the population through this artistic art. If you ask them what they are doing, "We are writing this khobar or gnawer," they will answer. For them, their art form is a sort of script in which they interact with the male folk or the inhabitants of the rest of the country. (Hamralokani kohbara yaa gahavara likhait chee). In the process of drawing, they are the artistic artist who paints their emotions. They are builders and, in perfection, are similar to Heaven. Mithila painting is mostly women-centered, though some men have even jumped into this creativity because of wealth, but it is women's creativity and empowerment in its essence and purpose, even today. Painting is a product of human history and life and a portrayal thereof. Mithila Cohber painting is one of the folk arts that portrays the image of the community of mithila and the concept of empowerment for women. A art like this is drawn mainly by women. The real problem of the mithila community is the organic content used in art. During weeding, the Cohber painting portrays not only the sexual arouse, awareness and dilemma but also the motif of deity, goddess, mythological and religious values that lead the powerful society; tool for women to express their dilemma of feeling in the outside world. This research paper explores the status of women and art as a important medium for women's liberation. It reflects on how the gender problem has been tackled by Cohber painting and empowers women in this work by painting.

Keywords – Inclusion, Drawing, Empowerment, Cohabitation, People, Community

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INTRODUCTION

One of the main questions that modernity has helped us to address is how the socio-economic location of a person produces, sustains or delimits possibilities and how the matrix of their personalities defines how often they may or even aim to accomplish. One of sociologists' most significant pre-occupations has been the issue of socioeconomic disparity. Orthodox hierarchies systematically violate the pledge of modernity — of fair opportunities — breaking the illusion that modern systems such as the nation-state and the free economy are even playing fields. Around the same time, in the development of rooms, where competition for wealth and personalities takes place, the welfare policy of the state and the emancipatory pledge of the economy manifest themselves. Interrogation through the regular activities of these organisations and philosophies shows how, at the detriment of others, they create "ideal" topics for themselves, while still creating possibilities for staking arguments. In the field of cultural development, more precisely art, what happens when we pose this essential sociological question? In other terms, what occurs as we begin to destabilise the belief that creativity is only a question of "inherent ability" or "inner calling" and that "born geniuses" are artists? Will sacrilege amount to it? Art has acquired a holy halo since the Revival, making it

impervious to sociological inquiries. And the sacrosanctity and inviolability of art has been brought to a new degree by market capitalism. However, the previous and current decades have seen pioneering study on the psychological, economic and political aspects of cultural development, the most significant being sociology and cultural studies from various disciplines and areas, which have stepped away from the purely "aesthetic" perspective of the historical approach to art, to delineate a lens that looks at an art form as being. In this view, the metaphysical issue of attractiveness or creative talent is substituted by the unravelling of the mechanisms by which "attractiveness" and meaning are obtained by an entity, and an artist receives recognition. Among many other items, to expose their conceptual embeddedness, it requires a political interpretation of art works and activities. On the one side, my involvement with the subject stemmed from an investment in the issue of unequal power relations within society, particularly along the lines of caste, class and gender, and from an interest in asking this question in the sense of the Mithila and Bihar regions from which I come. I have sought a place in the art tradition and practise of the area to address this issue in all its dimensions, an experiment that shows us that in this time and

space, the past of modernity is both universal and special.

This study paper examines women's art as a important instrument for women's liberation and inclusion in the society of Mithila. Kohber painting is a cultural, and life reflects everyday life and community of Maithili where women in painting are objectively distinct, yet the Kohber painting poses the question of women in society and culture of Mithila. This painting depicts the lifestyle, lifespan and topic and object of female in this community. These paintings are often drawn by women in the Mithila community and they express their tale to inspire the problem of women in a wide spectrum. Women have led impoverished lives for over 1,500 years, harbouring suppressed impulses. Unknowingly, through the songs they sing and drawings they create for fun, women see themselves channelizing their repressed thoughts (of freedom), says Rani Jha, a 54-year-old master painter and tutor at the Mithila Institute of Art in Madhubani, Bihar. I have existed and worked in a world where women and their beliefs have never been taken seriously. But it really wasn't appropriate to me,' she says. In her drawings, she began voicing her opposition. "She said," I decided to launch a revolt. According to these versions, the image portrays women's hidden emotions. In type as well as material, the incremental commercialization of this art has resulted in the corrosion of this pristine variety of art and Kohbar nuptials chamber (wedding) painting is full of symbols that include all facets of Maithili existence with its wisdom full of practical sense. Review of literature and painting analysis:

This study on Mithila painting and tradition has concentrated on gender inequality, misconceptions and practises in particular. Contrary to this, this analysis has established forms of painting society and the role of women. It also discusses Maithili women's interrelationship between painting and society and sociocultural existence. It illustrates the significant facets of Maithili women's performative culture that maintain the cultural legacy on the edge of extinction. For the scholarly sector and prospective scholars involved in cultural studies, the understanding and study of the art form will be of considerable significance. Moreover, in the future, the thesis would be a very valuable and relevant source for scholars and researchers. It also disseminates information and appreciation of the value of cultural assets to the Maithili nation. That will also free up space for more study in the area of socio-cultural studies and introduce additional areas.

OBJECTIVES OF THE STUDY

The key aims of this study article are

1. To figure out the correlation between paintings of socio-cultural ideals and the empowerment of women

2. Comprehension of race, ethnicity, gender relations in the art world of Mithila
3. To explore the position of the economy, market and development agencies in the art world of Mithila.

Conceptual Frameworks

This research paper was focused largely on Victor Turner's socio-cultural theory and Luc Sala's mystical viewpoint on rituals for its philosophical understanding. It has also integrated Vequaud's new trend-analysis techniques, The Art of Mithila, in relation to the socio-culture of Maithili and the role of women. In specific, studies centred on the connexion between cultural painting and women's liberation, misconceptions and rituals. In contrast to these, this analysis has defined ways of drawing. It also discusses the interrelationship of Mithila women between paintings and socio-cultural existence. The essential facets of performative culture that conserve cultural heritage on the brink of extinction are illustrated.

Delimitation of analysis

The thesis centred on performative painting and its output varieties for study and perception. The Kohber and Madhubani paintings and songs about how they deal with the role of women as well as society have ultimately been established. It also interprets how the skills and songs of painting success are profoundly embedded in sociocultural lives. As a matter of truth, the research is focused on primary and secondary sources and focuses specifically on the understanding of female art. In the Janakpur Women's Development Centre (JWDC), the key data was obtained. The library study was undertaken for the analysis of gathered data, and an interview and concentrated community conversation was arranged with experienced elderly experts.

Painting research and the socio-cultural element of Maithili society Painting is an important tool for the presentation of artistic ideas, human desires, emotions and feelings, as well as secular themes, religious values and normal multicoloured subjects. As such, the study of painting belonging to the folk art genre allows one to appreciate the deep connexion between art and the different aspects of the society, civilization, and empowerment of women in the outer sphere. Since painting and art belong fundamentally to the collective women's work in art, where they design the subjectivity in their issue. Mishra notes that the painting of Mithila is more than just sculpture. A collective of women communicate their wishes, hopes, ambitions, optimism and goals to people through artistic art. If you ask them what they are doing, they will say "we are writing this kohbera yaa gahavara likhait chhe" for them. Their art style

is a kind of script in which they interact with the male folk or the citizens of the rest of the planet. (102) The collaborative work of art and performance is a strong tool for sharing and voicing their problem in the outside world, transmitting the problem of women in widespread and inspiring women, socially or economically, in mithila culture. This kind of art enables women relaxation and sexual speech to others since, in one sense, mithila culture is oppressive and, on the other side, often matriarchal. But when we see them as oppressive, by drawing, they express their inner desire for family society and the outside world since most women of the mithila cutler are not permitted to do outside work. It is not a matter of bringing about a revolt against tradition, but in other words, feminine voices of common sense do not dream of or wish to strip away men's employment and roles, flipping on their head the equation of dominance with femininity between the sexes and women. A practical aim may be to open women's doors in terms of expertise and sensitivity, intuition, zeal, commitment, complete cooperation and inclusion to deliver their participation. In Mithila, girls were not trained and, opposed to boys, parents felt they just had to do housekeeping jobs. They will also conclude that they will have to pay a great dowry for their marriage despite ensuring education for children. The girl's lack of schooling was seen in Vinita Jha's art.



Fig 1: Vinita Jha

In this painting, when the male child is sent to kindergarten, the female engages in household chores and helps her mother grind the grains. In Mithila, this was widespread across all castes. So this painting is a landmark for women to come out for their schooling in another region and to be conscious of the people. We should affirm that the generative, placing things in an overly simplistic fashion. The direction is split into four moments: desiring, getting into the universe, loving, and letting go, eventually. So it is a generativity that is often used in pedagogical spaces (education of religion, pastoral action, education) as an original awareness-raising action and symbolic code, giving life to social, cultural and economic systems that are motivated by beliefs, thoughts, concepts and activities geared towards the collective Mithila culture, towards the growth of women's empowerment. In his prose, Mishra notes that their art form is a sort of script by which they interact with the male folk or the

inhabitants of the rest of the planet. They are artistic authors who, through the art of drawing, compose their thoughts. They are builders and, in perfection, are similar to Heaven. Some men have even leapt into this creativity because of wealth, but in its essence and existence, even today, it is women's creativity. (102) Therefore, painting is the tool of female creation and the improvement of imagination. In art, they not only convey their imagination, feeling and dream, they grow their innovation, create revenue and the coming outer world. Mithila is a culture run by men, where most people stay at home and men work outside. They do not have sex education because of the child's marriage and they can not readily communicate their appetite. In this sense, in this article in the journal mirmire, ramvaros kapadi remarks: "Mithila is still a male controlled society where it is quite difficult to speak about 'female consciousness' particularly with women. Therefore, in cohber drawing, the symbolic meaning about sexual power and its importance is" (150). (150). Women are narrating by paintings their inner narrative, appetite and passion. This painting 's logo often relies on the higher and lower cast. The painting model is sifting for commercialization in modern days, and males often engage in painting with the female problem, which is the landmark for women to uplift in their society and outer sphere. For S.C. The painting of Suman is a reflection.



Fig 2: S.C. Suman

According to the organic symbols used in Kohbar painting, this Kohbar painting contains numerous symbolic phrases that communicate unique meanings. In addition, passion, longevity, and vitality are depicted by parrots, tortoises, and fish. Moreover, the Sun, Moon, Panchant Devta, and Nabgraha are drawn representing the energy provided to creation. Naia-jogin, a woman drawn on the four corners of Kohbar ghar, signifies liberation from the tantra-mantra that frees the pair from dark sorcery. Similarly, the Lotus flower offers affection and tenderness and the Purain leaf symbolises female sex. The Kohbar practise dates back to a period when child marriages that

were consecrated to celebrate the spiritual and physical union between the newlyweds existed and were non-existent. He has profoundly ingrained meaning in every aspect of Mithila's art, concentrating on love, sex, fertility and tantric ritual. The deeper sense connects it with the transcendental quality that the symbols represent, while the sense of the surface connects it to the painting's shifting context. Campoli writes; "the bamboo branch referring to the male or phallic concept is surrounded by lotus leaves, symbolising the female aspect of the Yoni." "Kalpvriksha-Latpatuaa suga (parrot pair)." The dilemma of all symbolic significance focuses mostly on yoni women since it is the beginning of the life cycle. The Vedic scripture also references Kalpvriksha, the tree of life, which also means "name tree." Samudra Manthan, in the earliest account. It is on account of this tree of wish-granting. Kohber-Ghar's motif and organ comprising Latpatua suga on the Kalpvriksha is a symbolic presentation of the wish-granting tree for love and life for safety, knowledge, fitness, prosperity and Latpatua-suga. It also discusses Sakela Silies' interrelationship with socio-cultural life and ecology. It illustrates the significant facets of Mathili women's performative culture that maintain the cultural legacy on the edge of extinction. For the scholarly sector and prospective scholars involved in cultural studies, the understanding and study of the art form will be of considerable significance. Moreover, in the future, the thesis would be a very valuable and relevant source for scholars and researchers. It also disseminates mithila society information and knowledge about the value of cultural heritage. It will also open up a gap for more study in sociocultural studies and introduce new fields; it is one of the equality principle's open doors for women.

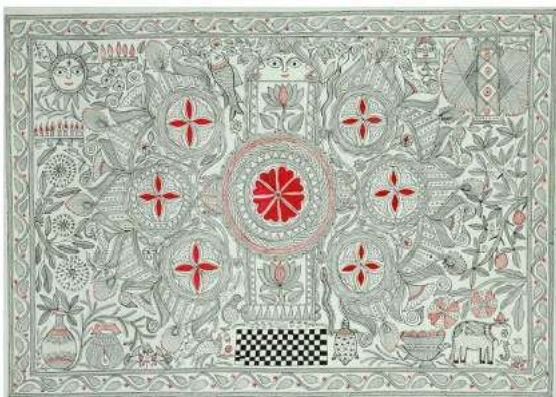


Fig 3: Rani Jha

These paintings are vividly presented and express their creative thoughts and talents on multiple times. Each painting has a particular significance on each occasion and, for example, the wedding ceremony is a special occasion in Maithili culture, which is also recognised within the group as "Kohabar," a separate room is set up and tastefully decorated for its celebration of many arts. This painting is performed in the Kohabar Ghar (honeymoon house)

internal and exterior walls. Its key motto, as a traditional societal tradition, is to enhance the physical strength and attractiveness of both the bride and the bridegroom. This particular painting is drawn in three positions on the walls of the house: the Gosaighar (particular space for the family god), the Kohabar Ghar (honeymoon space) and Kohabar-Gharakoniya (corridor or outside the Kohabar Ghar), but this is not just a matter of sexuality and physical potency, but also of community and life. Paintings of rural life such as a palanquin with its carriers, shady fruit trees such as those of mango, pineapple, Kadamba and Ashoka decorate the Kohabar's exterior walls. With the gopinis and his constant friend, they even paint lovescenes of Lord Krishna, Rani portrays the problem of affection and care. In Mithila society, schooling and knowledge.



Fig 4: Arti

Kumara women as Mother Nature '22 * 30' 2011
In this photo, Arati kumari attempts to illustrate the value of contrasting women and women with the world where all beings can exist and this nature is appropriate for all and human culture and community is unlikely without women. There women hold the land and it is possible for women to hold the land, so such painting leads and reflects women's issues from cultural concerns in the outside world.



Fig 5: Rani Jha

Jha reveals the growth and transparency of mithila females in the outside environment in this drawing. The dilemma of women is growing day by day and we can see the four phases of women's transparency and growth in terms of clothes and body efficiency. It can be concluded from Mithila's ancient literature that this is a very ancient craft. Such art and development are evolving from generation to generation, and a different kind of pedagogy that women are conscious of and inspired. Vequaud observes that "this practise was at least many decades ago, if not three thousand years old." Traditionally, it was ritual paints, as the women would paint the walls of the houses and huts at different festivities and family ceremonies. This folk art is the imagination of female citizens. Thakur Upendra claims that "it is the sole authority and monopoly of Mithila's female artists, and maybe there is no other country in the world where folk painting is only mastered by folk people." "With regard to the position of a woman in this craft, Vequaud claims,"... This folk art was drawn by the people of Mithila and only the people.... "The art is carried on from one generation to another." In general, her mother teaches her daughter craft. Shashikala Devi (one of Mithila Paints' popular artists) remembers, "Painting is in our culture—my mother used to paint and I began painting with her." This painting's whole colour scheme is indigenous and prepared from natural sources. While the key focus of this painting was originally linked to the mythological tales of Hindu Gods and Goddesses, later the focus changed to social issues related to women and became a significant forum for women painters to portray their own problems. The new study is focused on a qualitative approach for the advancement of women and social change. For each human being, the starting point.

CONCLUSIONS

The Kohbar is full of paintings focused on myths, themes of folk and tantric symbolism. In this chamber, the paintings are built to bless the pair. With both paintings, the core theme is love and fertility, however the method can differ. It can begin with the tale of the marriage of Sita or the episode of Krishna-Radha with the enthusiastic circle he leads

the Gopis in. Under the power of Tantric practises, the Mithilis are Sakti worshippers and thus Siva-Sakti, Kali, Durga, Ravna and Hanuman also feature in their murals. Symbols such as fish, parrot, dolphin, dolphin, sun, moon, bamboo tree, lotus, etc. are popular in abundance and wealth. While their consorts or mounts or simply their icons and floral motifs shape the backdrop, the holy entities are centrally placed in the picture. Most of the human figures are symbolic and angular in form; the creatures are typically naturalistic and profile-shown inevitably. With no preliminary sketching, it starts with the movement of the brush. The topic of the Mithila paintings has also changed tremendously as natural colours and twigs have given way to brushes and chemical paints. The commercialization of this art has caused serious damage. This craft is learnt by women and men from house painting, now a day's markets in cities and towns. The teachers themselves do not grasp this art's meaning and artistic elegance and instruct their students in total ignorance. Some of them may not know the variations of colours, how to get the colours from nature, how to plan the backdrop, how music, colour, songs, traditions, dance, and painting are connected. The paintings' patterns and compositions are today, in most instances, determined by the customers. The buyer-centric approach presents a significant challenge to the originality of this art form's colour, style, motif, and sensitivity. Several men were also drawn by the commercialization of this craft. It is an industry for them that can quickly have a chance for a career. They are ready, in the name of Mithila art, to paint something for customers. The interactions between painting and culture, establishing behavioural trends whose borders are formed and established indirectly and specifically through societal norms and practises such as performative art. They have a spiritual and emotional connexion to it because it offers them a 'sense of location,' connexion of place,' identification of place,' and resides within a wider socio-political environment.' Owing to their presumed success qualities and symbolic significance, ritual uses are intimately intertwined with separate rituals: social integration, dispute mediation, marriage, widowhood rituals and traditions. Cohber painting is also a way out of the emancipation of the Mithila people to the outside world and people.

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