



Influential Similarities: A Comparative Study Between Kalighat Painting And Cheriya Painting

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Abstract

Both Kalighat painting and Cheriya painting are popular folk art styles from different states of India (West Bengal-Kalighat painting, Andhra Pradesh and Telangana-Cheriya painting). Although both these art forms originated from different corners of India, so many impressive subject similarities can be seen in both the forms. The paintings were developed to reflect the various themes of myths and other historical events. Artists depict rituals, Hindu deities, and other mythological characters with stories and themes. Facts from the Vedas and Puranas are reflected in their paintings as well as in the activities of social and cultural daily life. The aim of the study is to find all the similarities. The paper has followed a comparative and descriptive analysis method; in this regard, some drawings of both art forms have been collected for scientific discussion to identify various common aspects of both art forms in consideration of the subject. This paper is an in-depth study that discovered numerous striking similarities between the two traditional art forms; the study has a significant impact on future research in the research area.

Keywords: Kalighat painting, Cheriya painting, similarity, art form, traditional art, folk art, folk artist

1. Introduction:

1.1. Background of the study

The art of Cheriya Scroll Painting is a stylised form of Nakashi that is rife with the indigenous designs and symbols of Telangana. As of right now, they're solely produced in Hyderabad, Telangana, India. Stories from Indian mythology are shown on the scrolls in a narrative style, similar to a film roll or a comic strip, and they are closely related to the shorter tales found in the Puranas and the Epics. These paintings were formerly common in Andhra and elsewhere in India, each region putting its own unique spin on

the art form in accordance with regional preferences and cultural norms. Similarly, Cherial scrolls no doubt once had widespread acclaim throughout Telangana, but the rise of more modern media like television, movies, and computers has confined the art form to its last stronghold in Cherial town (Bose, 2019). On the other hand from West Bengal scroll painters, better known as Patuas, who cultured scroll art, is a kind of scroll painting that is often performed with an oral story. The Bengal area is home to many people who speak this variety. In Bengali, the word "Pat" refers to a scroll, whereas "Patua" or "chitrakar" refers to an artist. The Patua (performance) in this tradition sits on the floor in a low squat as he unfolds his bundle of photos and tells the narrative (CHATTERJI, 2009). The storytellers add rhythm and harmony to their retellings via the use of rhyme and song. The Patua will then unveil a gigantic image and deliver the tale that corresponds to it. In a typical performance, three or four scrolls will be employed. Radha and Krishna feature prominently, as do other deities; the Ramayana and Chaitanya may also make an appearance. The paintings are often handcrafted, with vibrant colours and depictions of the story's protagonists, antagonists, and other notable figures, as well as scenes from nature. The performers, according to conventional wisdom about nineteenth-century Patua culture, may hail from a specific tribe that had a very low social rank. In order to sustain them, the Patua began to go from village to village telling these tales in exchange for charity (Jahan, 2016).

After doing extensive research and paying close attention to detail, we came up with the concept for the study. Before I began my study, I had previously completed two distinct research projects, one on Bengal scroll painting and the other on Cherial scroll painting. Both of these studies had been completed before I began this research. Following the completion of those projects, I became aware of the many similarities that exist between the two types of art. As a result of my observations and my natural curiosity, I became interested in learning more about the similarities and differences that exist between these two well-known art forms of India, each of which is associated with a different region of the country.

1.2. Objective of the study

To demonstrate a comparative study between Bengal scroll painting and Cherial scroll painting. To investigate how Bengal scroll painting and cherial scroll painting share various similarities in terms of different aspects. The purpose of the study is to investigate different nuances in terms of relationships between two art forms, which belong to different areas of India. This paper aims to justify the chosen resemblances. The objective of the study is to unfold the investigation and motivate future researchers through this current study to create a new research gap.

1.3. Methodology

This study uses the quantitative method in a descriptive manner; the current study has been justifying the research statement through an explanatory description by offering significant data in a scientific manner. The information was gathered from reliable sources, including photographs. The research was created using secondary data acquired from reputable journals, books, websites, and magazines.

2. Discussion

This study is made a Comparative demonstration in order to similarities between Kalighat painting, and Cheriya painting, on this pipeline various similarities has been observed and studied as follows

(a) Subject or theme similarity of both painting

Both Cheriya scroll painting and Bengal scroll painting used the same subjects and ideas. Cheriya paintings often show scenes from Indian mythological epics like the Ramayana, Mahabharata, Garuda Purana, Krishna Leela, Markandeya Purana, and others. Mr. Vaikuntham, on the other hand, stated that they depict the lifestyles of the region's seven castes. Collectors of Todi (a drink made from palm trees), Dhobis or washermen, Chamar or leather workers, Hajjaam or barbers, weavers, fishers, and farmers are among them. Some of these castes have sub-castes, each with their own set of rituals, deities, and legends. Their paintings represent these classes' daily lives, which are centered on the tasks they undertake. (Goyal, 2011). On the other hand, Bengal scroll painting was also used to paint comparable topic paintings. Some examples of these paintings include key themes such as mythology, religious stories from Ramayana, Shiva Purana, Krishna Lilla, and so on, folklore, and social concerns, particularly colonial difficulties. These paintings were hung in temples and homes throughout Bengal. (Ghosh, 2003).

(b) Both the paintings are painted in scroll painting manner

Paintings on scrolls are known as scroll paintings. A scroll is a long, narrow document made of paper or cloth that may be rolled up into a tube for portability and then unrolled to reveal its contents. The majority of Asian scrolls were created using the painting technique. Chinese artisans created landscape scrolls to showcase expansive vistas. Around the same era, the Japanese started to paint on scrolls. The length of a typical Japanese scroll might reach 30 feet. The vertical portions of a scroll painting vary in size, and each section depicts a different episode from the story. Scroll painters in Bengal are known as patuas; they go from village to village, singing and dancing to illustrate the themes depicted in their works. The topic of scroll painting might vary from relevant Hindu mythology or religion to everyday life. A typical scroll painting might be anywhere

from 4 to 50 feet in length. An average septum figure, on the other hand, is roughly 15 feet long

(Chakraborty, 2017). Cheriyal scroll painting is also stylized variant of carving, with the scrolls painted in a narrative structure similar to that of a film roll or comic strip, illustrating stories from Indian mythology and the Puranas and epics. Short tales are closely related. These paintings were common across Andhra (Rajan, 13 December 2013).

(c) Both painting have a resemblance of Visual storytelling

Scroll paintings, which blended visual and aural media, were a frequent form of amusement for the ordinary man throughout the ancient and mediaeval eras. These painted scrolls were carried by bards or storytellers as they travelled from village to village. They served as colourful visual aids while they told tales and performed traditional folk songs to their local audiences.

The Cheriyal community, in the Warangal district of Telangana, around 90 kilometers from Hyderabad, is where a small number of artists have continued to practice Cheriyal painting as a living heritage. Cheriyal paintings, which once played a significant role in the religious, social, and cultural lives of the villages in Telangana, are essentially scrolls that have been divided into a number of a frame, each of which is connected to the others and depicts stories from the epics, Puranas, and folktales. The narratives illustrated on the scrolls were mostly taken from the Mahabharata, Ramayana, Markandeya Purana, Garuda Purana, and other Krishna leela tales, but they also included images of local heroes. In this ancient form of storytelling, which is practiced by the Chitrakara community, which includes the Cheriyal artists, the bards, and the listeners all belonged to distinct communities and were each tied to their hereditary vocations. At that time, the peasants were both educated and entertained by these drawings. Each society had its own cherished heroes and heroines as well as tales from the local myth, so they could only speculate about the other classes (Mahesh, 2015). Along with mythological tales, they emphasize local tales like those of the fisherman, cobbler, food gatherer, etc. In this sense, Bengali scroll art's technique is the act of telling the story itself also the present study has been observed that.

Pata notices a contrast between the graphical visuals on the scroll and the linguistic images portrayed in the lyrics. Pata exhibitor - singer of the accompanying narrative may not have been the same as the artist's, thus different interpretations of the visuals should be permitted. For a longer period of time, the scroll is unrolled one frame at a time so that the pictorial space is progressively revealed. The Bengal scroll painting is form of visual illustrations that conveys clear pictures of the prior frames are carried over as the plot develops with a complete story by depicting often mythological, from Hindu epics, and also social issue,

One frame at a time is all the viewer ever sees. Relation to the preceding picture only via song and remembrance are there any. Images in each frame clearly show human individuals acting in the form of visual storytelling (Chatterjee, 2009).

(e) Same Colour scheme and colour techniques can be seen in both art forms

The traditional Cheriyal scroll is painted in natural colours made from numerous materials, including stones, oil lamp ashes, and seashells. For the black hue, a kerosene lamp is lighted, and the ashes are collected on the lid. Tree gum is then added to the ashes to preserve them and form a sticky paint. White colour is produced by using seashells. Sea shells are gathered from the shore and individually rubbed on a hard surface, like a stone. To ease the process, water is then added. After that, a thick white paste is gathered, and tree gum is then added to it. Yellow colour is produced by using turmeric. Natural stones in blue, green, and red hues are available and are gathered by artisans. These stones are ground into a thick paste by being crushed in a stone grinder and then being combined with water. It is gathered in the container once the artisan is certain there are no stone fragments remaining in the grinder and it has been thoroughly crushed. This crushed stone powder also contains tree gum, which extends its shelf life and makes it possible to evenly bind it to the canvas once the painting has dried. Cheriya paintings only employ primary colours. By combining the main colours with either black or white, the shades of these colours can be created (Fonseca, 2022).

Once the canvas and colors are ready, the Cheriya painting artist begins with a very light outline, with graphite on the canvas of whatever scene he is depicting in the scroll. The artist then fills in the background in a bright red color but leaving the outline as it is. He then fills in the basic colors on the characters with a coarse goat hair brush (numbered in the range of 3 to 12) and allows it to dry. As it dries quickly, he begins to outline the characters and their features in deep black with the help of a fine squirrel hair brush. The artist then adds finer brushstrokes to highlight particulars like the jewelry, hairline, and eyes. A benefit of the artist's years of practice is how swiftly the details are completed. After completing the image, he paints a lovely border that is embellished with delicate brushstrokes of flowers and foliage. The painting is now finished, and it is often rolled up and kept. One that is quite tiny and just depicts one scene is framed (Prof. Bibhudutta Baral). Bengal scroll paintings are created by treating a coarse textile with lac and cow dung. On the cloth, the silhouettes of the figures to be sketched are created, with the lamp coloured naturally red and black. The painting is then filled in inside the outline using vegetable colours, which give it gloss and durability. Even after 50–60 years, scroll paintings still have the same brightness and freshness as brand-new paintings because to the use of organically derived colours. The length of the scroll paintings varies from 4 to 50 feet. However, the length of a typical septum figure is roughly 15 feet. White colour is made by pulverizing conch shell and heating it with Kaitha gum till a paste forms. Yellow colour comes from Haritali stone and red colour comes from Hingal stone. This

paste is combined with a small amount of water before usage. Like with neem leaves, the green leaves are produced by boiling them with water and katha gum. Brown ochre is made by grinding stone and combining the powder with gum and water. The red stone is from a locally accessible stone called Hingul. Water and gum are combined with powdered stone. The yellow stone known as Hartal, which can be found in Jaipur, is used to make yellow stone. For painting, the stone is pulverized and combined with water and adhesive (Hauser, 2002).

(f) Similarities in style of painting

Memorizing the lines, positions, established patterns, colours, and attitudes that their forefathers left for them to follow is necessary for the art of Bengal scroll painting. The front view of the figures that they paint reveals three-quarters of the face, exquisite ornamentation, huge eyes, and the capacity to differentiate between characters and backdrops via the use of cognitive perspective (Kolay, 2016). The contours of the figurines are created using a combination of the colour black (which is made from lamp black) and the colour red. After that, the pata chitra, also known as scroll paintings, are given a feeling of life by being painted with vegetable colours, which not only make the paintings seem very brilliant but also give the pata chitra a sensation of being alive (Sengupta, 2012). The Cheriya painter, on the other hand, starts by drawing a very faint outline with graphite on the canvas of the subject he must depict in the scroll after the canvas and colours have been prepared. This is done to prepare the scene for the scroll. The artist then uses a vivid red to cover the background; leaving just the shapes that artist has produced exposed. After that, he uses a large goat-hair brush (with a number between 3 and 12 on it) to paint the primary colours onto the characters, and then he waits for it to dry. While the paint dries quickly, the artist starts defining the figures and their traits with a finer squirrel hair brush in pitch black. This process takes place as the paint dries swiftly. After that, the artist uses much more delicate brush strokes to bring attention to the details, such as the gems, the hairlines, and the eyes. The labor-intensive procedure is quickly finished off thanks to his years of experience and expertise. After completing the portrayal of the scenery, he then adds a lovely border to the painting. The border is decorated with flowers and leaves that are painted with more delicate brushstrokes. After this step, the painting procedure is complete, and it is then normally rolled up and put away. The ones that depict a single scene and are on the smaller side are the ones that are framed. And as a result of this observation, it has become abundantly clear that both of these creative styles have the same style as well as artistic performance with the same purpose.

Conclusion

The discussion of the research has demonstrated that a comparison has conceivable between Bengal scroll painting and Cheriya scroll painting has produced comparable

findings. Despite the fact that these two art forms originate from different states in India, the results of the comparative study are the same. The inquiry has produced an image that illustrates how Bengal scroll painting and Cherial scroll painting have many parallels in terms of a variety of elements; these similarities can be seen in both styles of scroll painting. The objective of the inquiry was to demonstrate, among other things, that two different art forms have various similarities, some of which are subtle, and that these similarities may be seen in their respective connections to one another. According to the purpose of the study, the study should be able to advance the inquiry as well as urge future researchers to establish a new research gap using this present study.

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