Paintings Of Sharanabasaveshwar Emanated From Folk Literature

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ABSTRACT

Hundreds of realistic and traditional paintings based on folk literature have been made, and more are being created all the time, because of the importance of art in education and the effect that paintings have on viewers, and because of the desire to instill morals via the story of Sharanabasveshwar's life. The paintings, which are seen by students, professors, and the general public in galleries and reproductions in schools and universities, are said to foster the development of viewers' moral, ethical, and artistic sensibilities. Sharanabasveshwar art is categorized according to several criteria, including the artists who made them, the mediums they used, the subjects they depicted, and the contexts in which they were created. Sharana's paintings keep her memory alive and present among us. In the vast sea of Veera Shaiva thought, they are like pearls of unfading brilliance.

Keywords: Paintings, Sharanabasaveshwar, Folk Literature, India and Artist.

INTRODUCTION

India is home to a diverse population with its own unique culture, beliefs, and literature. Even though Sharanabasaveshwar did not create anything as a person, a vast deal of literature has been produced about him. These works include songs, tales, beliefs, and many more. Scholars, saints, and writers have preserved oral traditions and folk lore by writing down many tales, from the Ramayana and Mahabharata epics to the Jataka tales of Buddhism, to the Panchatantra and Hitopadesha of the medieval period, to the mystic songs of the bauls of Bengal. Ramakrishna Paramahamsa's discussions with his pupils, which later became his teachings, have been disseminated over the globe via written word. Sharanabasaveshwar was an institution in and of himself, and the simple, honest villagers who held him in high esteem and dubbed him the "God of Farmers" were inspired by his life to create the mythology that serves as the basis for our study. Doctors Gaddige Math, S.M. Hiremath, Somshekhar Math, M.S. Latthe, N. Sherikar, V. Vidyasagar, S. Heroor, B. Basawaraj, and S. Heroor. A group of writers known as Police Patil have written, documented, and studied Kannada folk literature. Sharanabasveshwar Samsthan's community radio station, 90.8, is where

traditional music is recorded and transmitted. The Sharanabasaveshwar folk canon is split between prose and poetry.

Religion often emphasizes the importance of morality. Culture and thought lead to ethics. The Veera Shaiva philosophy has its own distinct moral code. Veerashaivas' morals shape how they act in society. Therefore, it is crucial to learn about Veera Shaivism's moral code. Veera Shaiva ethics are distinguished by numerous distinctive aspects. The Veera Shaiva group places a premium on the Dasoha ritual. Veerashaivas are known for adopting and practicing Dasoha as part of their faith's customs. Dasoha's primary connotation is that of 'Annasantarpana,' or the service of food. Dasoha is often understood to imply "to serve the food to the community." Veerashaivas, though, don't see it as meaning they're just providing a meal. Sri Sharnbaswappa Appa, the current Peethadhipathi of Sharanabasaveshwar Samsthan, Kalaburagi, has defined the word "Dasoha" as follows: "Dasoha means to help the needy person." Dasoha suggests that individuals' wages and property are subject to a communal right. Therefore, it is reasonable to assume that he will devote a portion of his wealth to philanthropic causes.

Almost two centuries ago, a devout couple called Adappa and Madiyamma made their home in India. They were God-fearing people of impeccable character. Because of their sincerity and strong religious beliefs, the people adored and revered them. Madiyamma was a kind, modest woman. She loved to serve everybody who came to her door and was dedicated to the god Shiva. She really did welcome all the homeless, hungry, and impoverished into her home. The couple did not start a family. They fervently asked God (Linga) for a son so that they may complete their family. There was a time when Adappa dreamed that Lord Shiva came to him and said, "My son, don't be anxious, a boy will be born to your brother and his wife Sangamma. Their kid will be given to you. Raise him as though he were your own son. Adappa woke up the following morning overjoyed and informed his wife Madiyamma of the news. They were both content and devoted in their worship of the Linga (Shiva). On the same day, Sangamma had a dream that was eerily identical. In her dream, Shiva also makes an appearance and tells her, "Listen dear daughter, a boy will be born to you, present it to Adappa and Madiyamma, who are issueless and greatly wishing for a kid. After awakening and recalling her vision of Shiva, the devout Sangamma told her family and friends about it and they all had a wonderful time. The Lord's instructions were followed to the full, and after a few days Sangamma gave birth to a son, whom she humbly presented to Shri Adappa and Shrimati Madiyamma.

LITERATURE REVIEW

Ranjan, Soubhagya et.al (2020). Painting by the Gond people of central India has become one of the most popular and well-known examples of tribal art in the globe. The evolution of these paintings is said to have begun with the recording of

Gond oral folktales. It was generally thought that the Pradhan Gond, a subset of the Gonds tasked with singing songs praising the gods, goddesses, and nature using a Bana, a traditional single-stringed musical instrument, were the ones who first began painting Gond folktales. They depicted the Gond tribe's communal ideas, ideals, and tales about their ancestry, interpersonal dynamics, and heavenly powers. It was thought that throughout the Mughal and British periods, the customs of carrying out the duties of Pradhan Gond had been forgotten. This dissertation investigates how modern Gond paintings in Madhya Pradesh reflect on three well-known Gond folk tales: Basin Kanya, Mahua tree, and Bada Dev. The research will focus on Jangarh Singh Shyam and Durga Bai paintings.

Ghosh, Soma. (2020). Madhubani painting, named after the area of Mithila in North Bihar where it first gained widespread recognition, is the subject of this article, which examines the development of this distinctive art style from its origins to the present day. Since India is where it all began, the country's history and culture are also examined. The article's stated goal is to record the key figures in the field, the painters who have dedicated their life to maintaining this style of painting and been recognized for their work by the Government of India. Both Indians and others interested in art from other countries have taken notice of this old painting technique. The many origins of the colors' practical use have also been documented. Walls in public locations like train stations are now another venue for this art style, alongside the more typical galleries and parties. There have been artists who have won national awards, and their works have traveled far. The artwork, which features a fusion of traditional and modern motifs, has been commercialized for use on clothing, upholstery, dinnerware, and wall display in up-to-date dwellings. Artwork has been revitalized through the incorporation of fresh ideas and concepts. The page includes a list of artists whose work has contributed to the art's rebirth and sustainability, as well as brief biographies of those artists and some fascinating pictures of the art form.

Dr. Sudha Babel, et.al (2018) The purpose of this research was to test the marketability and acceptability of a hand-painted cushion cover styled by Sanjhi themes. Twenty people were chosen at random to participate in the survey. The data was gathered using a preference scale as well as a market potential scale. The findings showed that the hand-printed pillows inspired by Sanjhi themes that were made were well-liked and had promising sales potentials.

Prof.(dr.) Jagannath Kuanr (2019) Several distinct folk-art forms have made significant contributions to Odisha's rich folk culture. The folk dance of Pala is one of Odisha's most distinctive cultural traditions. Pala has maintained its unique status in Odishan traditional dance and music because to its distinctive performance technique. The 'Pala' culture of Odisha has not attracted the attention of any researchers, despite the fact that many have researched and evaluated the many facets of Odia poetry, theater, folksongs, and folk literature. The mystery of

where it came from has yet to be solved. In the absence of hard evidence to the contrary, one might draw conclusions about a country's cultural history based on a chain of events around a certain hypothesis. Those who see a Pala performance often feel a greater pull to God and the religious life.

Berat AHI, et.al (2014) The study's overarching goal is to compare the ways in which other cultures' children's literature portrays nature and the environment in their respective writings. This research looked at the textual content of 15 children's picture books released between 1989 and 2002 in nine geographical areas, all of which dealt with some aspect of nature or the environment. This study employs content analysis, an approach to research that makes use of qualitative techniques of data collecting and analysis. This investigation carefully dissects both overt and covert signals in an effort to match up nature's depiction with its root causes. The content analysis of 15 folktales reveals themes of nature-human interaction, environmental prejudice, pollution, natural life, and natural components. A total of six tales explored the dynamic between environment and humanity. The healing power of these tales on the human spirit is a common thread throughout. There are messages that might lead to a pessimistic view of nature in two stories. Various perspectives on nature are presented in the works under review. One narrative portrays a day in nature, another story deals with environmental contamination, and another story includes a variety of ecological niches in nature.

CLASSIFICATION OF PAINTINGS OF SHARANABASAVESHWAR

1. Classification of paintings according to their style, medium, and technique:

Based on where they originated and the artistic techniques they apply, paintings of Indian origin may be divided into three distinct categories: traditional, modern, and contemporary. In the visual arts, style is "...any distinctive, and thus recognizable, way in which an act is performed or an artifact made, or ought to be performed and made," according to the Oxford English Dictionary.1 Simply said, an artist's style is the means through which they convey their ideas to an audience. The use of form, color, and composition, among other elements, in the work of art is what establishes its style. The artist's handling of the medium, taking into consideration the approach or technique used, is also crucial in establishing the artwork's style. The ideology or motivation for a piece of art is another defining characteristic. Artists' decisions throughout the creative process establish all of these aesthetic characteristics. Pieces of art are said to have a similar style if they all share the same characteristics. This may or may not indicate that they share a common movement. While historical art movements might have their aesthetic tenets reorganized, their place in the chronology of art history remains fixed. Within this context, every artist develops a unique aesthetic voice throughout the course of their career. The development of the artist as a creative and human being

might result in a shift in the artist's signature style. The development of a mature, distinctive style in the work of a certain artist often parallels the maturation of that artist's self-assurance, expertise, and skill with their chosen medium.

Plate No.1: Style

Medium: The medium of an artwork is the medium in which the artwork is created. Oil paintings, tempera, water, pastel, acrylic, sand, computer painting, and mixed media are some of the more frequent mediums. Simply said, it's everything that can be used to leave a mark.
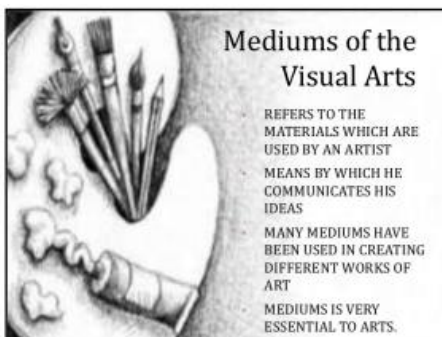

Plate No.2: Medium

Technique: The gadgets employed to introduce the illusion of three-dimensional surface, methods of paint application, and diverse materials selected by the artist to achieve the intended visual impact all fall under the category of the artist's technical talent.

Plate No.3: Technique

The photo-realistic artworks: Artistic realism (also known as naturalism) is the endeavour to depict real-world phenomena as they are, without resorting to cliches or the introduction of fantastical, outlandish, or otherwise impossible components. Realistic painting isn't a matter of recreating reality. It's all about picking and crafting a certain slice of life. Realistic painting dates back hundreds of years.

Although all of the Sharana paintings are realistic, the painters' individual styles shine through. Traditional painting techniques are used in several of the pieces.

Plate No.4: Realistic painting

Child Sharanabasaveshwar in the lap of his mother

2. Traditional paintings:

The artistic value of traditional Indian paintings is that they bridge the gap between ancient and modern India. Indian art has progressed from its original religious focus to a synthesis of several cultural styles throughout time. Traditional Indian painting encompasses a wide variety of schools and techniques, including Rajasthani, Mysorean, Tanjorean, Madhubani, Patachitra, Kalamkari, Mughal, Rajput, and many more. Miniature paintings of the Mysore and Tanjore schools are meticulously examined.

Mysorean art: The creation of a Mysore artwork involves many stages. It all starts with a rough drawing of the picture on the foundation, which is often cartridge paper or cloth adhered onto a wooden base. "Gesso paste" is a mixture of chalk powder (or zinc oxide) and Arabic gum. This paste is applied to the areas of the painting that will be embellished and allowed to cure with a slightly elevated, carved appearance. The next step is to apply a layer of thin gold foil. Watercolors are used for the remainder of the painting's preparation.

Plate No.5: Mysore traditional painting

Paintings from Tanjavur stand out from other styles because of its deep composition, lavish surface, and vivid colors. They are made even more alluring by the addition of semiprecious stones, pearls, and glass pieces as ornaments. They seem more three-dimensional because of the relief work. Mysore and Tanjavur paintings from India fascinate viewers with their elegance, beauty, and complexity.
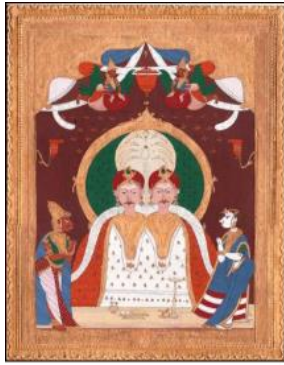

Plate No.6: Tanjore traditional painting

Plate No.7: Surpur traditional painting

Artist Vijay Hagargundige's rendition of the Hindu deity Sharanabasaveshwar in the classical Surpur style.

Plate No. 8: Traditional painting

Child Sharanabasaveshwar in the lap of his mother

3. Sacred paintings:

Religious awe, mystery, and worship are conveyed via the majesty and beauty of sacred art. Religions provide the basis of whole worldviews and instruct adherents on how to organize their lives in accordance with their tenets. The sublime and universal are given voice in works of sacred art. The goal of spiritual art is to provide a visual lesson, a quiet message of a greater truth, a reality beyond the limiting confines of individual egos. When we grasp this transcendent reality, we grow in our connection to the divine that is the wellspring of our humanity.

In the 19th and 20th centuries, sacred subjects all but vanished from popular contemporary art. Not so in India, where there has been a continuous history of religious art. It's an unusual style of art. For the first 100,000 years of our species' existence, including the art of the Stone Age and the Bronze Age, this was the only kind of visual expression humans were capable of producing. Only when creators in a given creative form embody the tradition's guiding spirit can it continue to thrive. Each new generation of artists must forge its own path into the canon. They

have to discover their own identity within the tradition at the same time. They have to do some soul-searching along the way, too. If a student of an artistic tradition succeeds in breaking free of the limitations of ego, everything they do, say, and think takes on the character of an act of love. In a nutshell, one gives into love. Sharanabasaveshwar has inspired many religious works of art. One of the featured artworks is

Plate No. 9: Guru Marularadhya and Disciple Saint Sharanabasaveshwar.

4. Social paintings:

A social painting is a realistic piece of art with a distinct social or political commentary. The social justice and political commentary of the working class are shown in these artworks.

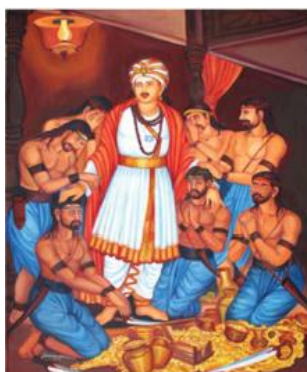**Plate No.10: Birth Scene of Saint Sharanabasaveshwar**

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Plate No.11: Robbers surrender to Sharanabasaveshwar.

Plate No.12: Sharanabasaveshwar giving Adi Doddappa Appa's child to childless couple.

Plate No.13: Dacoits surrender before Sharanabasaveshwar.

5. Paintings of Supernatural occurrences:

The great Saints' miracles were simply acts of the supernatural. We can't ignore miracles in this day of science and technology if we want a full picture of past events, thus they are considered. They've been looked into and studied at length. Several authors and researchers have mentioned miracles that occurred at Sharana in their works. Eleven miracles of Sharana were recorded by Mavanoor Channakavi in 1840. About fifty-five miracles are described in Guru Siddhalinga kavi (1911). Fifty-six miracles are mentioned by Basavalingashastri. There are 73 miracles altogether when counted up. Many miracles have been experienced by worshippers in recent years. The blessing of having children is now a motivating factor for the faithful. Thousands of infertile couples visit the temple each year to pray, eat Prasad, and finally have a family. Their dreams come true.

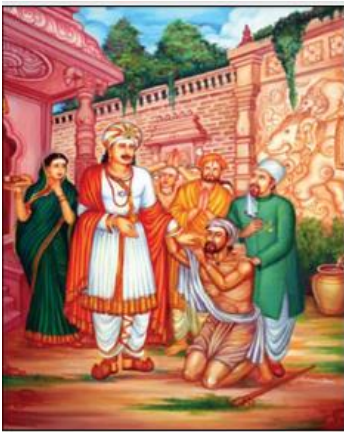**Plate No. 14:** Sharanabasveshwar being an Assiduous worker reaped a bumper crop.

Plate No. 15: Sharanabasaveshwar blessing eyesight to the blind

Plate No. 16: Sharanabasaveshwar curing a patient through his spiritual power

Plate No. 17: Sharanabasaveshwar crossing the robustly flowing river Bhīma with his companions

CONCLUSION

The subject of my research is the aesthetics of paintings, including their history, function, influence, and comparative analysis. Work is done to demonstrate the ways in which Folk Literature served as a resource for the production of visual art and the acquisition of knowledge about the methods used in their creation. Students, educators, and members of the public (via seeing reproductions of the artwork exhibited in galleries) benefit from the paintings' ability to cultivate a more developed sense of spirituality, morality, and aesthetic appreciation. Sharanabasveshwar Sangha uses paintings in their calendars, diaries, and books. Additionally, many devotees purchase paintings, sculptures, stickers, images, finger-rings, lockets, key-chains, and CDs containing songs and movies featuring Sharana from shops and vendors in the area around the temple and in the market. These paintings serve as vital documents of our cultural heritage. In this setting, paintings serve a crucial function.

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