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History of Telangana cheriyal paintings

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Abstract

Extended audio visuals in the form of film and television are popular; Scroll paintings are another form of entertainment that combines audio and visual media. It is a lovely custom to combine the singing version of the story with the painted images. These include the phad paintings of Rajasthan, the patachitra of Orissa, the rails or pattuvas of Bengal, and the little-known Telangana Scrolls- Cheriya paintings. They were painted by local artists and used by the Minstrel Picture Showmen in various villages of Telangana. It is a tradition, deeply religious in its premises and embedded in the caste system of the region. The painted scrolls of Telangana illustrate the myths about the origin of a particular caste and the heroic deeds of one of its legendary heroes. The stories are mainly from the vast legends of India like the Mahabharata, Ramayana, legends, local folklore and the daily village life activities. Nakashis work in a very wide and impressive artistic medium and they serve a very diverse clientele. They work in wood, cloth, cement, clay, cow dung, paper mache, and produce auxiliary structures, bride boxes, wooden masks, temple murals, portable shrines, dolls, dolls, panel paintings and scroll paintings. Previously, these scrolls and figures were used to tell the story; now they are used to decorate the walls in homes. Today artists are painting some modern themes with the occasional effort of artistic institutions and encouragement.

Keywords: Cheriya paintings, progenitor, nakashi

1. Introduction

Extended audio visuals in the form of film and television are popular; Scroll paintings are another form of entertainment that combines audio and visual media. Scroll paintings were accepted by the bards from village to village, using them as visual aids to the folklore they sang. It is a lovely custom to combine the singing version of the story with the painted images. Today, this type of entertainment is popular in remote villages or can be seen on stage at various handicraft centers or museums. These include the Fad painters of Rajasthan, the paintings of Maharashtra, the Patricitra of Orissa, the rails or pattuvas of Bengal, and the little-known Telangana scrolls-cheriyal paintings.

Cheryl Painting takes its name from the Cherial village of Warangal district in Telangana where the creation of paintings is still a living tradition. It is essentially scrolls of myths and folklore stories. It is an important part of the social and cultural background of Telangana in the heart of the Deccan Plateau. They were painted by local artists and used by the Minstrel Picture Showmen in various villages of Telangana. It is a tradition, deeply religious in its premises, complex in its ideological impulse and embedded in the caste system of the region. The painted scrolls of Telangana describe the legends of the origin of a particular caste and the heroic deeds of one of its legendary heroes. The stories are mainly from the vast legends of India, from the Mahabharata, Ramayana, legends, local folklore and the great legends that depict daily village life. Although some scrolls depict episodes from Hindu mythology and mythology, epic figures from a particular caste are fitted into the narrative.

2. Historical and stylistic development

The first scroll was dated 1625 because it had a date of transfer of ownership in November 1664. It depicts the legend of Markandaya and Bhavana Rishi, the legendary ancestor of the Padmashalis. This early scroll and seven other paintings circa 1775 and 1900 are in the Jagdish and Kamala Mittal Museum of Indian Art, Hyderabad. Some scrolls have inscriptions in Telugu that give dates for donors, artist or artists, witnesses and ownership of the scroll to another family.

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The overall impact and various details of the early scroll of circa 1625 show the strong influence of the Vijayanagara style of painting, best seen in the wall paintings of Lepakshi (Circa 1540), scrolls painted circa 1775-1900, and later owed much to the South Indian Nayak styles of painting. This is because the cultural and artistic tradition laid down by the Vijayanagara rulers and maintained by the southern leaders was practically imitated by all the Hindus of the Deccan and South India. After the defeat of Vijayanagara at the hands of the Muslim sultans of Deccan in 1565, some painters who were affiliated with the Vijayanagar court or worked for their feudal lords migrated to the north and found encouragement in the small courts of the Hindu Zamindars. Golconda and Bijapur kingdoms.

Contrary to the folk style of the narrative scroll

Telangana people are very refined, with mythological themes painted by artists - minstrels or village painters in different parts of India, which cannot be termed as folklore. They do not show the effectiveness of court painting in the different periods of the Golconda-Hyderabad Muslim courts. The refined style of the scrolls of this group makes it clear that some painters were employed by the Hindu aristocracy and the common people.

In order to better understand the style of the early scrolls and other later examples of this group, and to establish their connections in the pictorial conferences with Vijayanagara and Dakshinayak, it is necessary to understand the characteristics of the latter-two styles. The following features and parallels in style are the scrolls of the early date and the two Southern painting schools - half-naked figures are active and are oriented to one side, standing at baseline with feet and heads, leaving the chest almost in front view. They show a gentle appreciation of the volume in their rounded shapes, which are treated lightly and clearly, and with powerful limbs and intense gestures that emerge with their gliding curves. The forehead and nose are in a maximal line and are large without an eye forward. The more sinful the profile in some statistics, the farther away the eye looks.

Interestingly, even in our opening scroll, after the Vijayanagara conference, large-eyed students were painted along the lower eyelids. The swinging of striped garments and the swinging of the bouncing shields give the illusion of angular spiraling motion, which favors the finest jewel crowns, and the widely folded and pleasant draperies, contrasted with the rigid flat curves of their designs and designs. There is heavy pressure on the flesh-folds of the neck, the necklaces, the hands, the ankles, and the many echoing curves, such as the excessive use of ornaments on the epaulettes and heavenly beings.

The color and displacement of draperies and ornaments is purely formal, and although the line cannot resist the desire to follow the swelling patterns of the dolls, it gives them scale and dignity, which is not allowed to disturb the rich two-dimensional texture of the painted surfaces.

With every decade or two, crowns and jewelry show slight changes; Regional priorities are also observed in these matters. What is remarkable is that these reflect the evolution of the tradition from a more sophisticated style to one another's folklore.

3. Geographic origin and spread of artisans

The artists who paint these caste scrolls belong to the Somakshetra caste. Their Kuladeva (Caste deity) is Minambikadevi. These Telugu-speaking craftsmen are also

called nakashis and use the surname Olten Nakash. Nakashi Studio was founded by the legendary Nakashi Venkataramaiah as 'Cherial', who lives in a small village near Vemulavada, the famous temple town of Karimnagar district of Telangana.'

Nakashis work in a very wide and impressive artistic medium and they serve a very diverse clientele. Nakashis work in wood, cloth, cement, sludge, cow dung, paper mache; they produce an amazing range of artwork: relief structures, bride boxes, wooden masks, temple murals, portable shrines, cow dung toys, children's toys, panel paintings and scroll paintings.

Among their clients are new (and growing) urban bourgeois shopping and commercial emporiums for cultural elitism, traveling storytellers, street performers, established temple organizations, village children at local festivals and, most recently, state-sponsored events for cultural Brick-a-Brac. Needless to say, this diversity in artistic commissions is attributed to the plurality of transactional systems between artists and their patrons at Cheryl's Nakashi Studios today. But, despite the range of patrons who work for the nakashis, it is the commissions of their storytelling clients that have the greatest import and consequence.

The invasion of television and cinema in the villages has reduced the patronage of the wandering performers. There were many families that once painted these scrolls, but over the years, due to a lack of nutrition, painters took on a more lucrative career - mostly furniture making.

4. Characteristics peculiar to Telangana scrolls

Tradition traditionally combines the caste of its professional painters with other castes that present articles for audiences of different social backgrounds. It is an insight into the perceptions of these four main participants - painters, performers, patrons and spectators - through meta-folk or folk exegesis.

Story tellers are professionals who travel according to caste or tradition, and perform their shows at the request of various patrons from village to village. They employ a wide range of objects - from nakashis to scroll paintings, small paintings, mobile temples and masks. Objects are the only means of livelihood for the storyteller. An elaborate system of caste identity and interdependence connects performers, their patrons and audiences with the themes of the visual objects used in the shows.

Each story-telling caste is based on their particular patriarchal caste explaining their caste myth (myth). So, the storytellers are the 'patrons' of the painted scrolls, and they are the "patrons" of the performance.

The term used for the demonstrators is "askukunetoltu", which literally translates to "castes of the beholder." Narrators can only ask for compensation from their own patrons and they are forbidden to go to other castes. It is the duty of patrons to periodically sponsor the performance and host the tellers in the Village. The storytellers and patrons are mutually committed, and one of the services provided by the system is the fulfillment of responsibilities.

Despite their specific themes, the scrolls of these different castes differ in length, texture, and even in the general direction of their painted narratives. Some scrolls are built vertically. Some scrolls are built horizontally. Some articles start on the right and go to the left. Some start on the left and go to the right. Others, like Enoti Gonds, start at the top and go down; Gonda starts at the bottom of the Chetties and moves up. The differences with the scrolls are related to the

caste and they are the key designers of identity among the narrators. Therefore, they are strictly enforced by the performers and are carefully adhered to by the nakashis.

Every article painted is a sacred caste narrative; It describes how a particular caste is in its present form. These texts, though distinct and distinct, are interrelated and, in addition, inter-textual. The heroes of one caste myth are often seen as heroes in other caste myths, and in this way, each painted scroll stands alone at the same time, which is part of the larger family scrolls.

Artists who paint caste scrolls, however, are nowhere in the pie system. According to Chandaiah, none of the Nakashis rely on a caste, nor do they depend exclusively on any caste. They have no race, responsibilities and restrictions and they cater to many castes and diverse economic and social groups.

5. Procedures and rituals

Commissioning of the scroll: This can be done by a performer or patronage caste. Each cast that performs has its own set of stories. Whenever the performers need a new scroll, they will stay with the painter for 3-4 days and draw rough layout and drawings in accordance with the articles depicted on the old scroll. They closely monitor the preparation of the knuckle (under the drawing), and when finalized they return 5 to 6 months later to pick up the finished painting.

How to Draw a Written Discourse or Why a Scroll There is no manual for the model because the patterns of the scrolls are based on old and contemporary scrolls. The act of scroll painting for nakashis is similar to writing a new edition of painted text.

The artist's ination to painting is largely unrelated; He adheres to the guidelines set by the narrator. The matter is settled, but the liberty to improve its contents, in the end, is largely a privilege among patrons. The narrator is responsible for observing narrative, iconography, and content issues and providing clear terms for their needs.

An artist has very little to say about the content and the layout, layout and layout of scrolls. His competence is determined by the excellence of his figure drawings, the details of surface decoration and decoration, and the emotional investment of an artist who can afford to scroll. However, when artists paint for specific clients, or when they draw common themes on auspicious occasions, artists' work is free, improvisational and less restrictive. The degree of the will of the artists varies with the context and the circumstances of the style and the particularities of the theme and clients.

Consecration ceremony: The sacred ceremony takes place after the painting is ready. The performer pays the artist with cash and grace. The scroll is taken to a temple and left there for 3 nights; A goat sacrifice is done, followed by a lavish feast and revelry. The state of this ritual painting represents the switch from aesthetic to a karmic object.

Death of a scroll: When the colors of the scroll are flaked, it is given to the artist to re-paint. However, if the scroll is severely damaged, it can be replaced and ritually fed to the water. All Hindu death ceremonies are celebrated, followed by drinking wine and eating meat.

6. Techniques

- They follow an elaborate process of preparing the painting. A khadi cloth is treated or coated with a mixture

of flour, white clay, edible gum and tamarind seeds, which gives it the needed rigidity and closes the pores, facilitating color retention.

- The canvas is spread on equal surface and burned with polished stone.
- The panels are marked on the entire length of the canvas, with the drawing painted lightly in Indian Red.
- The red color of the background is applied next. After this, the faces are filled with color, clothing, and other textures.
- Finishing ornaments, leaves and other small details is done at the end.
- The colors are bold and vibrant, which adds to the folk touch. The dominant background color is in red or orange. Generous use of yellow, royal blue, green, white and black takes place. Formerly, all colors were natural vegetable colors; now synthetic colors are being used.
- Colors, dresses and characters take much from the local lifestyle, clothing and traditions.

7. Features

- Scrolls go into several meters depending on the story. They are usually vertical, but are also known as some horizontal formats. The vertical scrolls illustrate the stories in descending horizontal panels, separated from each other by the borders of the arrow. The number of panels in each vertical scroll ranges from 20 to 30. Each panel has one or more events painted from the article.
- Horizontal shapes are divided into 2 horizontal panels. These scrolls have continuous narrow floral borders at the top, middle and bottom. The middle border separates the 2 panels; the articles in these are marked by a tree or columns or decorative lines.
- The general layout, the choice of the episodes to be painted on each panel, and the iconography of each deity seem to have been set for scrolls traditionally made for different castes.

8. Ritual display

The show takes place in the evening and lasts for at least a week. The scene and narrative begin with the prayers of Lord Ganesha, whose image is shown in the opening panel of many scrolls. In some scrolls, besides Lord Ganesha, the 3 Supreme Gods of Hindus - Brahma, Vishnu and Shiva - are also depicted.

The narrative is part of the Telugu language, part of the poem and part of the prose. The main narrator is accompanied by 4 or 5 male members of the family. Some of them sang, while others played musical instruments. Rarely do women join this group. The pain hangs from two wooden or bamboo poles, is fixed against the wall and slowly unrolled from above. The minstrels describe the events shown in each panel. Performers will be paid in cash and in kind by invitees; Others in the audience also collaborate. Sometimes individuals in a particular community will offer the entire production cost of a scroll and give it to a talented performer.

9. Conclusion

Cheryl paintings have developed into a unique art form - very stylized in form and technique. It was only after 1975 that the All India Handicraft Board became aware of it. Since then, the government has been exhibiting the art at various handicrafts exhibitions and festivals. With television and film strikes, this great tradition of story-telling is becoming extinct. There were many families that once painted these scrolls, but

over the years, with encouragement, painters moved on to more lucrative careers. They are known for their taste, design, inventiveness and exquisite artistic talent that is evident in their work. They make a wide variety of products and serve a very diverse clientele. Earlier, Nakashi used scrolls and toys to tell the story; now they are used to decorate the walls in homes.

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