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## Folk Art and Tribal Art- The Manifestation of Cultural Paradigm

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### **ABSTRACT:**

*Folk art encompasses and art fashioned from an aboriginal civilization or by peasants or other working class people. Basically, in comparison to fine art, folk art is first and foremost practical and ornamental more willingly than merely artistic and visual.*

*While taking about Tribal art which is the visual arts and fabric background of indigenous peoples. It is also recognized as ethnographic art, anthropological shape, argumentally, prehistoric art. Tribal arts have historically and traditionally been collected by Western anthropologists, private accumulator, and museums, chiefly ethnographic and natural history museums which have its societal impact.*

**KEYWORDS:** *Folk Art, Tribal Art, Manifestation, Cultural. Paradigm.*

### **INTRODUCTION:**

In the history of art, folk art is the art of each day. It has its own identity and paradigm. Folk art is entrenched in civilization and customs that approach from group of people and ethnicity. Folk art articulates cultural and intellectual distinctiveness by transmitting collective community norms and aesthetics. Folk art covers a variety of useful, practical and ornamental medium, counting cloth, wood, paper, clay, metal and others.

While captivating about tribal art, it is recognized as visual arts and it is based upon material culture. The concept primitive is condemns as being Eurocentric and uncomplimentary.

### **STATEMENT OF THE PROBLEM:**

The folk art and tribal art is of immense importance for cultural integration. To recognize folk art and tribal art we need to have a wide range of study. Since there is a lots of research on folk art and tribal art for regional levels and for the tribes are of great impact for cultural and folkloristic studies. Hence, it is indispensable to carry out a research on folk art and tribal art together for the outcome of cultural manifestation and also for the foundation of developmental studies.

### **REVIEW OF LITERATURE:**

A literature is an evaluative report of information found in the literature related to selected area of study.

1. Ayush (2007) highlights concerning Warli art lines may be drawn to as near the beginning as the century A.D. Investigation focuses that the tribals are the proliferators of a custom which created a little bit in the Neolithic period.
2. Bhatia, (2008) has given importance on the relative study on recognition of traditional and contemporary blueprint in textile scheming.
3. Bhatnagar, P. (2004) highlighted a combination of traditional Indian Costumes and Textiles.
4. Goel, S. (1998) focused the drawing of wall panels by the use of tribal and modern art.
5. Gupta, M. (2009), highlighted to generate a variety of non-natural jewelry by the use of textile fabric.
6. Rani, S. (1995) highlighted about khadi and jute fabrics.
7. Sharma, N. (1997) has emphasised stencil printing with its cut work and contemporary understanding.
8. Sharma, R. (2012), observed Mughal kernel in current Architectural Decoration. It is noted that the study was prepared on Mughal monuments.
9. More than a few researchers have been carried out programme on folk art and tribal art.
10. A few researchers have been presented research on folk art and tribal art on the Tribes of Assam and India.
11. Nevertheless the present study is a comparable and interdisciplinary for folk art and tribal art for the cultural and developmental awareness.

#### **OBJECTIVE OF THE STUDY:**

1. To study about the concept, impact, significant and parameter of folk art.
2. To emphasize the idea, importance, significant and stricture of tribal art.
3. To know the relationships and perspectives of folk art and tribal art.
4. To glorify art as visual arts and its impact on literature.

#### **RESEARCH METHODOLOGY:**

The present study is based on secondary data that has been collected from books, magazines, periodicals, journals, news papers, articles, paper clips, internets, websites and others.

#### **Rationale:**

While taking about folkloristic and developmental studies the influence of folk art and tribal art are of great value.

#### **Research Questions:**

1. What is the conceptual framework of folk art and tribal art?
2. What are the relationship between the folk art and tribal art?
3. Are there any perspectives in Indian paradigm?
4. How folk art is a visual art and what is its impact on literature?

#### **Concept of Art:**

1. Art is a shape of design used to express a thought.

2. Art is use in cinemas, games, animation, comic books and others before it is put into the absolute creation.
3. Art is a varied range of human activities.
4. Art expresses the author's imaginative and technical skill.
5. Art has its criticism, history and artistic broadcasting.

#### **Term of Folk Art:**

1. Artistic works can be recognized as pictures, paintings, sculpture, basketry and utensils, shaped characteristically in cultural segregation.
2. Mexican handcrafts and folk art is a complex collection of items made with various materials and intended for utilitarian, decorative or other purposes. Some of the items produced by hand in this country include ceramics, wall hangings, vases, furniture, textiles and much more.
3. Traditional art that is an element of the customs of a group of people, talents and understanding of which are passed down throughout generations from expert craftsmen to trainees. On an online art records, any art twisted in the course of the use of genuine media.

#### **Concept of Tribal Art:**

Generally speaking Tribal art is habitually ceremonial or religious in scenery. Characteristically originating in village areas, tribal art submits to the topic and craftsmanship of artifacts from ethnic identity.

Compilation of tribal arts has its historical parameter and has been encouraged by the Western legend of the noble savage, and be short of artistic background has been an issue with the Western mainstream public's insight of tribal arts and folk arts.

The art humankind awareness and alertness of tribal arts is becoming fewer paternalistic, as indigenous and non-indigenous promoters have resisted for more purpose learning of tribal art.

Basically while observing museum collections, tribal art has three main kinds:

1. African art, particularly arts of Sub-Saharan Africa.
2. American Arts.
3. Oceanic art, inventing particularly from Australia, Melanesia, New Zealand, and Polynesia.

#### **Co-relation between Folk Art and Tribal Art:**

The very relationship between Folk Art and Tribal Art are:

1. Folk art includes art twisted from an aboriginal culture or by peasants or other laboring trades people. It is on the whole utilitarian and ornamental rather than merely artistic. Folk and tribal art is intimately connected stipulations to outsider Art, Self-Taught Art.
2. Folk art has been developed as element of cultivation, religion, belief systems of the region and neighboring hero's etc and it is flowing from opening of the civilizations to still in our day. Tribal art is the art of groups speculating from region to region. It is fewer higher in judgment with folk art. Folk artists are developed in one particular region and they will have sufficient moment to enthuse their effort.

3. Folk art sketches upon facets of way of life, for subjects and standard, and therefore it highlights an earthy and adhoc kind of originality. Esoteric signs might be used, for ornamental goals, other than they were not the leading theme of our reason of the point.

### **Perspectives of Folk Art in North East India:**

The very perspectives of Folk art in North East India are fundamentally:

1. Folk art of North East India has developed not only comprise traditional aesthetics but also highlights contemporary visuals with its own formation.
2. The hearts of the artists of North East India have some art forms.
3. The folk art of North East India is a look of the world's traditional cultural values.
4. The folk art of North East India is deeply rooted in traditions, belief, religions which come from community and cultural identity.
5. The folk art of North East India focuses a variety of practical and decorative medium, covering textiles, wood, paper, clay, metal, etc.
6. The folk art of North East India is made by the individuals whose imaginative traits communicate their community's genuine cultural uniqueness.
7. The North East folk artists conventionally discover facets and methods throughout apprenticeships in unceremonious community settings.



*Title: Assam's Folk Art representing Bhortal Dance by Aditi Deka (Painting-1)*  
Medium: Mix Media on paper Size : A4 size

### **Outlook of Tribal Art in North East India:**

The very importance and significant values of tribal art in North East India are:

1. North East India is the hub of indigenous art forms like folklores, religion, folktales, dances, music, dramas etc. Hence, the rich culture heritage presents a glance of art forms that are denotes of spirituality and elevated values of India.
2. North East India is well-known as a land of rich cultural as well as traditional arts and handicrafts.
3. The North East India's folk art is practices by most of the regions of India featuring its special forms.
4. The North East India's tribal art is more of a traditional art which has its own practice.
5. North East India's art forms are tremendously ethnic, features lively colours and talk degrees about rich Indian culture heritage.

### Folk Art in Indian Paradigm:

1. Ancient Indian folk painting and art facets have been passed down from creation to invention, and are still practiced in various elements of the country. Passed down from one generation to another, Indian folk art is still alive in many parts of the country.
2. In Indian paradigm being culturally varied and distinctive, a range of art forms have evolved over the years; a number of unhurt by modernisation, some adapting to new paint colours and materials.
3. Madhubani and Mithila paintings are the folk paintings of northern India. It is basically practiced by women in the villages who have passed this art to their daughters from side to side manifold creations.
4. The very Naive art is of great value in Indian paradigm for the cause of any form of visual arts.
5. The Warli paintings are a approach of tribal art typically created by the tribal people from the North Sahyadri range in India. This range includes cities for instance Dahanu, Jawhar, Mokhada, Palghar, Talasari and Vikramgad of Palghar district.



### **Tribal Art in Indian Panaroma:**

India had always been recognized as the focus which portrayed cultural and traditional vivacity from end to end its conservative paintings, arts and crafts. The folk and tribal arts of India are very cultural and ethnical.

Maharashtra is acknowledged for its Warli folk paintings and its designs. Warli is the fame of the chief tribe found on the northern outskirts of Mumbai, in Western India. In The close closeness of the largest metropolis in India, Warli tribesmen shun all impact of contemporary urbanization.

### **Visual Arts and Literature:**

Folk art is highly connected with the ancient art of story telling. Paintings are basically utilized to represents the visual counterpoint in presentation in each region of India. The art forms of Rajasthan, Gujarat and Bengal relate the beliefs, religions, myths and legends of local heroes and deities and construct an icon of our wonderful history which is related to literature and wealthy cultural heritage.

Folk art and its literature in India in fact have an immense perspective in the international arena since its traditional artistic emotional response and genuineness. The village level folk paintings of India stand idiosyncratic colorful forms, which are delighted with religious and spiritual patterns. A number of the most renowned folk paintings of India are the Madhubani paintings of Bihar, Patachitra paintings from Odisha, Nirmal paintings of Andhra Pradesh and additional such folk art forms. Folk art is nevertheless not limited merely to the paintings, but also extended to other art shapes for example ceramic, dwelling beautifications, decorations, cloths-making etc. In reality, the potteries of a number of the regions in India are well-liked among sightseers because of their ethnic and traditional loveliness.

The regional dance festivals of India, for instance the Bhangra dance of Punjab, the Dandiya of Gujarat, the Bihu dance of Assam, etc, that task the cultural identity and image of those regions are outstanding contenders in the meadow of Indian folk art distinctiveness.

### **Summing up**

Tribal art, folk art, warli art have its noteworthy importance in art literature which are also connected to historical identity. The tribal art usually replicates the imaginative liveliness found in rural areas which performs as a hint to the craftsmanship of the tribal people. Tribal art varieties in the course of an extensive choice of art appearance, such as wall paintings, tribal dances, folk dances, tribal music, folk music, dramatics and so on.

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