



An Analysis of Warli Tribal Painting (Art) in Dahanu Taluka of Thane District

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ABSTRACT:

The aim of this study has tribal Warli world is traditionally new of living in together with nature, with the rhythm of seasons with the regard to deities whose origins derive from nature and agriculture. In this environment, work are created as part of ceremonies, custom and rituals. Thus tribal art is one that is agglutinate with belief, expression, stories, symbolism. Simplicity and beauty Myths of creation deities and ancestor worship Such as music, singing and the invocation of the deity through trace are traditional subject of painting.

Traditionally, the process of painting is ritual and the painting often created on the walls of home itself is a revered entity Since all Warli painting has been enriched with the support Warli culture and traditional and natural wealth of their surroundings That's why Warli painting depict religious rituals, weddings, gods and goddesses, daily life, animals, birds, forests, agricultural seasons etc. The walls are painted with pictures: Its direct striking beauty the present study is limited in the frontiers tribal area in Dahanu taluka of Thane district.

Keywords: Meaning of Warli, History and origin of Warli painting, source of painting, subject of Warli painting etc.

Introduction:

Warli painting is a form of tribal art mostly created by the Warlis tribal people from the North Sahyadri Range in Maharashtra. This range occupy talukas like as Dahanu, Talasari, Jawhar, Palghar, Mokhada and Vikramgad of Thane district.

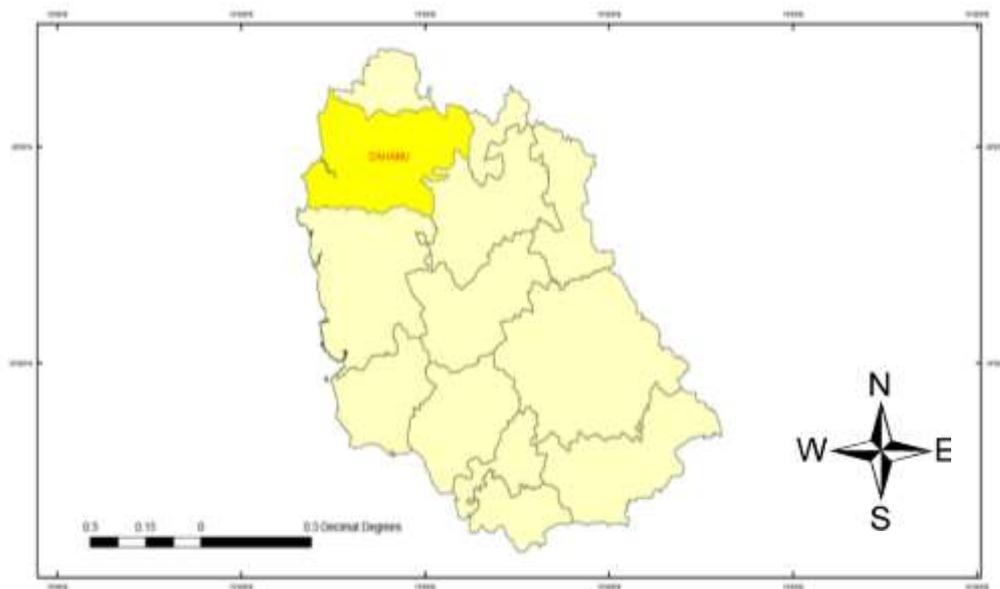
The Warli painting or culture is cantered around the concept of Mother Nature. Warli painter use their clay huts as the backdrop for their painting.

In this paper the attempt is try to get an information about meaning of Warli History and origin of Warli painting, source of Warli painting, and diversity of subject in the Warli pictures, subjects of Warli painting etc. Warli painting in Dahanu taluka of Thane district.

About the Study Area:

Dahanu is one of the tribal taluka of Thane district. Dahanu is located at 19.97 N 72.73"E To the west of the Dahanu is the coast of the Arabian Sea while the east is lined with the Sahyadri ranges.as per the 2011 census the Dahanu taluka has a considerable tribble population, Tribal population in the Dahanu taluka is 1,42,062 which constituted 69.1% of total population. There are mostly Warli Malhar Koli, Kokani and Kathodi and other tribes lives in Dahanu The people of in Dahanu taluka are mostly tribals, mostly inhabiting rural areas and forest. The tribal are most predominantly shows village life and the day to day functions. The original people of this land are tribal's. World-famous tribal art "Warli" originated here from Warli tribe.

LOCATION MAP OF STUDY AREA DAHANU TALUKA



Objectives:

- 1) To preserve Warli painting (Arts).
- 2) To encouraged tribal Warli artists.
- 3) To given idea of striking beauty about Warli painting to the world.

Data Collection and Research Methodology:

For this work primary and secondary data will used. Collective information is year 1990 to 2011 period primary data will include preparation of conducting interview to collect information the tribal people and local resident of that particular Pada located in dense forest. Secondary data will be collected, though the books, research paper, district hand book and web encyclopaedia.

Meaning of Warli:

The word "Warli is derived from Warla meaning "piece of land" or "field."

The Warli are an aboriginal tribe living at the foothills of the Sahyadris in Western India.

Warlis were hunter and gathers living in the forest with time, they were forced to settle down at the base of the hills, and so they adopted an agro-pastoral life style.

Waral is brushwood which the original colonist to clear in order to settle down.

Waral also refers to the brushwood used to burn on the fields as Rab.

This could be the origin of the name of their tribe 'Warli'.

History and Origin of Warli Painting:

Warli painting of Thane district, Maharashtra .The center theme is marriage of God Palghat The method of Warli painting was not recognised until the 1970s though the tribal method of Arts thought to date back as early as 10 century AD. The Warli culture centred around the concept of Mother Nature Warli Painter use their clay huts as the backup for their paintings, similar to how ancient people used cave walls as there canvases.

The Warli painting is from of tribal art mainly created by tribal Warli people in the northern region of the Sahydrri Range, which embrace talukas like Jawhar, Palghar, Dahanu, Talasari, Mokhada and Vikramgad of Thune district know these tulukas included in Palghar district. This Warli tribal painting art form first originated in Maharashtra, which as still practising continuously. It is believed to be e of the oldest kinds of Art Form in history .But Warli painting has not gained much popularity outside its territory. This Warli painting at of Maharashtra is a set of basic geometric shapes, a circle, a triangle

and a square. Warli painting are means of communication of Warlis. They talk to us and tell us about their lives. They tell us about the custom and these are passed down through oral tradition.

Source of Warli Painting:

This original seed of primitive art seems to have developed into Warli painting the Warli region there are many square and triangular pictures drawn on walls and walls of the house in small Padas. Here we see the invention of Warli painting from the original idea of "Drawing God's square."

Warli painting has been enriched with the support of Warli cultures and tradition and natural wealth of their surroundings. Warli painting depict religious rituals, wedding, gods and goddesses, daily of life people's and the surrounding area, animals and birds in the area, trees, rivers, mountains, hills, forests, dance, householders, agriculturist seasons localities, fairs etc. The walls are painted with pictures.

Understand the Warli painting, once has to visit the small village of the Warli people and talk to the people and find out their art invention. Painted with rice flour, grass and bamboo sticks the bright white paintings look like children's drawings. But the shapes of the pictures are inspired by nature. In that shape the sling of Warli culture is also look woven.

The shapes and lines in the Warli paintings are proportionate, one has to appreciate the observation and imagination of the Warli painter while looking at the painting a question arises the mind of the viewer that how these people can come up with such wonderful pictures. They have not received any formal education in art. Very little use of colour, e.g. they use rice flour, ochre, soot, turmeric, kunku, colored flowers and leaves of trees to paint the picture. Not even a simple rough sketch is created for drawing as suggested the shapes are intertwined Signals are expressed through simple lines in this painting, line work and the interweaving. Shape are repeated again and again, but the artist get a sense of different aesthetic at the artistic level.

In Warli paintings, artist play with shapes This painting attract in through various shapes Triangle, square, circle are the basic shapes in his pictures of daily. The vertical always paints from the root up to the top. Very easily it manifests the feeling of growing on a tree. Such a shape also achieves simplicity. When urban painter draw trees, they drew the exact opposite, Le from top to boom. According to the Warlis, going down to the ground means negative life leading to death. If there is the rising up from ground is the emerging life that develops the life.

Diversity of Subject in the Warli pictures:

Warli painter on many occasions raised handprint from the little finger area of the hand to show the arrival of the god that know as the footstep of the god. Apart from religion, the favourite subject of their painting is Mahalakshmi yatra. Mahalakshmi is a deity Thana of the waralyas. The theme of Yatra of this goddess comes from the paintings of many painter. Artiest seem to have depicted this event in many painting. The shape of Vihara in this picture is a perfect example of tribal creativity.

Paintings are drawn on the painter's mind, telling, social ideas, surrounding nature and any other topics related to them. Sometimes the mules, Paddy field, its aquatic animals, sometimes travel and sometimes the Warli life as perceived by them are realized in these paintings. The background of the current situation is important for them.

In the Warli pictorial culture, the subject of "Rice cultivation is dealt with freely." The life of rice, mules, snakes, frog, crabs, scorpions, working men etc. The fields are creativity displayed. Marriage and marriage ceremony is a subject that is loved by Warli painters. Fine details like marriage procession, Varharad, Mandap, Vajantri etc., are well handled by Warli painter in the pictures.

In some paintings, the painter have depicted the addiction of Warli people, sometimes the paintings of Warli painter are dedicated to some deity are done. The part of their religious faith and faith in God is strongly visible in it.

Another characteristic of Warli paintings is the combination of many subject in a single painting the topic of building a hat will come in the picture of marriage itself. A picture of removing tadi will appear. Monotony in the fair will come. Tarpa dance will come. Observing such painting, we realize that the Wall painters have effectively used the power of observation. Painter remember the important things and uses them from pictures.

The Warli painter does not forget pet in his paintings Cows, bulls, chickens, goats, dogs and various birds are also the subjects of his paintings.

In Warli culture, the idea of soul is found everywhere: It is also strongly felt in his pictures. They believe that any object has life. Painter feels that drawing is also crossing life is important to understand their approach to the picture. When an artist pants his picture, he is overwhelmed by the content of his mind. At that time it is only the medium of his inspiration. So the picture he is creates accordingly to his understanding of subject.

Warli painter also traditionally we some plant for different colours,

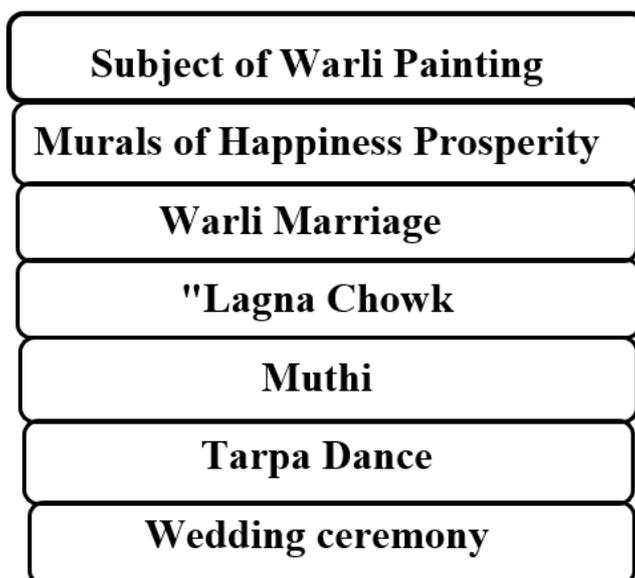
- 1) Dark Blue Colour - Mahakuch Flower
- 2) Red Colour - Manjistha
- 3) Black Colour - Ranfans
- 4) White Colour - Rice Flour

Apart from these, Warli painters also use of colour shows some hints of the Warli people. Black is used to keep evil power stay away from the house. For this, black marks are made on the threshold of the house and around the door. White mark is connected with the spirit of that family member. The red mark is considered to be a symbol of the blood of the dead. Black colour show the divine power of Bhagat. Kunku is considered a symbol of prosperity. The red mark is considered to be the symbol of Naran God This Warli painting seems to be full colours cues.

Subject of Warli Painting:

The Warli painting enriched with different subject and inspired by nature Painting are drawn on the social idea, field, aquatic animals etc.

Most liking subject of Warli painters are Murals of happiness prosperity, marriage, Lagna Chowk, Dev Chowk, Kanna Muthi, Tarpa and Wedding ceremony



Murals of happiness prosperity:

In the Warli tribe, the type of mural painting is considered as a solution for many reasons such as a prosperity of wealth, removal of disease in the house, and prevention of evil spirits. This mural appeases the spirits of the ancestors. The deities are pleased and the Vetal-Dankhini leave. Picture are created according to the dream. These pictures are made with rice flower soaked in water on the Wall covered with clay. These painting are also decorated using ash, Kajal und Kunku soaked in water. First a square is drawn and then various things are depicted in it. There a reason, stars and animals drawn by petering his picture. There are toddy trees, monkeys, birds, honey bee, trees picture. The Warli tribe feel that there is a small of deities in God Chowk and therefore they install them in a Devghar God-He is worshiped and offerings are made to him.

Some imaginative subjects are strongly felt in the Warli wall painting. In the villages where there is water nearby se river, spring etc. lotus is seen in the pictures drawn on the wall of the houses, but in the villages where the water is for away, lotus is not seen in the pictures drawn on the walls of the houses. In under to show the existence of water. The lotus seen in the Warli painting depicts this congregation that cannot even read the letters, the same way the warli who draws toddy is seen. In every mural we see picture of toddy maker.

Proportionality in any of the depictions of palm trees, human figures, palm balls on the tree and the weapon hanging from the waist of the warrior and the earthen ware pot for extracting the palm trees. Yet these drawings are mind blowing blowing the fluidity, openness and forcefulness of these drawings are felt moment by moment. The reflection of this in tribals with natural freedom that is it they don't understand all his drawings as inventions of art on the contrary, we get the impression that this art from is a part of their life.

Warli Marriage:

The marriage chowk or a square is painted on the wall by a Suvasini or married woman. The marriage chowk comes in two varieties. Lagna Chowk and The Dev Chowk are first. There are various rites included in the Warli marriage, which lasts for four to five days. One of the most significant rituals performed the day before the wedding is painting. The bride and groom will be shielded from the evil spirit, their fertility will be ensured, and their ability to procreate will be enhanced by these Chowks.

Lagna Chowk:

The Lagna Chowk features a statue of Palghat devi and is roughly shaped like a rectangle. She is a fertility goddess who is called upon to bless the lives of the bride and groom. Many geometrical designs are used to create the border. Palghat Devi comes in a variety of variations that varies from region to region. It is done in the households of both bride and groom. Five to eight rows of geometrical designs and patterns can be found in a typical chowk.

The Dev Chowk:

The Dev Chowk is when weddings are taking place. Usually, it is painted next to Lagna Chowk. A headless warrior and a panchshirya (five-headed) god. Either when standing or mounted on a horse, it is sketched. It is done to shield the bride and husband from illnesses, diseases, bad luck, and other calamities.

Kanna The lone Warli image on the Suvasani's great is Kanna. Dawn on the third day of weeding at the bride's dwelling is a virginity symbol. Kanna is used to remove seeds from husks or to form a circle around the hammering hole in the hoes. Several colours were used to sketch Kanna: white was made from rice flour, yellow from turmeric, red from kumkum, and orange from sindoor. The Vulva of a Warli bride who is virgin is symbolised by the Kanna sign.

Muthi:

When rice is presently brought home from the field, a muthi, or fist, is left on the hut's walls. This is visible on practically every native home. Similar impressions are also made on granaries, kitchen interior walls, ploughs, and grain-storage baskets. The repeated imprints represent the availability of food.

Tarpa Dance:

One of the most well-known traditional dances of the Warli tribe is the tarpa. Men and women both do it at night to serve meals. A big instrument made by the tribal members themselves is called a tarpa. The dancers form a circle around the Tarpa player who is positioned in the middle. Women constitute the outside circle, with men forming the inner circle. The Tarpa dance is performed in an anticlockwise direction. It expresses a lot and is snappy and incisive.

Wedding ceremony:

The Warli painting depicting the wedding ceremony has been interpreted in numerous ways. Following the depiction of the wedding ceremony in Warli, the groom rides his bride to his home, where dancing guests and a musician follow. Whereas in Hindu tradition the bride sits behind the groom, at tribal weddings the bride is always seated in front of the groom on a horse.

Conclusion:

The study of tribal Warli arts has been significant in human geography. The Warli culture is centred around the concept of Mother Nature. Natural wealth like as mountains, hills, forests, agricultural are natural subject of their Warli painting social subject are marriage, Rituals, Festivals, Dance etc. are subject of Warli painting Hence Dahanu is famous for Warli tribe it is originated here from Warli tribe. In Warli art there are different subject such as marriage of Warli, Lagana Chowk, The Dev Chowk, Kanna, Muthi, Tarapa Dance, Wedding ceremony and Mural of happiness prosperity.

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